LIMBAJELE SPECIALIZATE ÎN ERA DIGITALĂ

Abordări metodologice și practice

Presa Universitară Clujeană

Departamentul de Limbi Străine Specializate
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Limbajele specializate în era digitală:

Abordări metodologice și practice

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CUPRINS

CUVÂNT ÎNAINTE

Devenită de acum un „bun obicei al casei”, conferința internațională *Dinamica limbajelor de specialitate: Tehnici și strategii inovatoare*, organizată de Departamentul de Limbi Străine Specializate al Facultății de Litere (DLSS), Universitatea Babeș-Bolyai, Cluj-Napoca, a ajuns la cea de-a XII-a ediție. Și de această dată, specialiști în domeniul limbilor străine pentru scopuri specifice, cadre didactice din mediul universitar și preuniversitar, doctoranzi și cercetători, animați de interesul de a contribui la dezvoltarea limbajelor de specialitate, au răspuns invitației noastre și s-au reunit, în 14-15 iulie 2022, în mediul online, pentru a discuta și analiza provocările și oportunitățile generate de noile medii de învățare, precum și modalitățile de abordare a procesului de predare și învățare specifice erei digitale.

Traversăm o altfel de perioadă de tranziție, dinspre online spre față-în-față și știm că procesul început în contextul generat de pandemie e ireversibil. Cu toții am înțeles care este importanța integrării tehnologiei în predarea și învățarea de limbi străine, cât este de necesară dezvoltarea competențelor digitale, dar și a celor interpersonale ale tuturor celor implicați în procesul educațional. Provocarea ce ne stă în față acum este cum să reutilizăm, să revizuim și să actualizăm materialele produse în ultimii doi ani pentru a ne bucura pe deplin de beneficiile educației online.

Este deja o tradiție ca volumul conferinței *Dinamica limbajelor de specialitate: Tehnici și strategii inovatoare* să reunească articole în mai multe limbi străine utilizate pentru predarea limbajelor de specialitate, iar volumul din acest an nu face excepție. Astfel, am selectat spre publicare douăzeci și patru de contribuții în limbile engleză, franceză, spaniolă, dar și în limba română, toate contribuții valoroase pentru domeniul nostru de activitate.

Prima secțiune, intitulată *Provocări și oportunități în contextul noilor medii de predare-învățare*, reunește articole care analizează implicarea studenților în procesul de evaluare, îmbunătățirea activității acestora prin includerea de tehnici digitale în procesul de predare-învățare, varietatea tehnicilor de predare multimodale a limbajelor de specialitate, dar și importanța competențelor transferabile și a inteligenței emoționale pentru angajabilitatea studenților.

A doua secțiune a volumului nostru poartă titlul *Abordări în predarea limbajelor de specialitate* și se concentrează pe diferitele metode actuale care pot fi folosite în sala de curs, în procesul de predare-învățare. Ne referim aici la abordări multimodale, la dezvoltarea competențelor comunicative interculturale, la valorificarea tehnicilor adoptate și îmbunătățite în perioada de învățământ online, dar și la diferitele tipuri de jocuri pentru învățarea limbajelor de specialitate, care țin cont de preferințele și activitățile studenților în comunicarea digitală.

A treia și cea din urmă secțiune, intitulată *Varia*, reunește contribuții pe teme conexe limbajelor de specialitate, cum ar fi analiza discursului, traducere și interpretariat, mass media sau figuri de stil.

Rezultatul unei munci extraordinare, atât din partea autorilor și a organizatorilor conferinței, dar și a comitetului științific și a editorilor, volumul din acest an, *Limbajele Specializate în era digitală: abordări metodologice și practice*, dovedește din nou importanța colaborării și a demersurilor interdisciplinare care contribuie la dezvoltarea și îmbunătățirea metodelor de predare-învățare în domeniul limbilor străine în era digitală.

Editorii

SECȚIUNEA I.

PROVOCĂRI ȘI OPORTUNITĂȚI ÎN CONTEXTUL NOILOR MEDII DE PREDARE-ÎNVĂȚARE

Actively Involving ESP (English for Specific Purposes) Students in Generating Assessment Products

CARMEN NARCISA ALBERT[1] / MIHAELA MIHAI[2]

Abstract: Assessment has always been a complex issue with numerous determinations constructed on a correspondingly intricate underling process. Whether it is diagnostic, formative, summative or ipsative, its main purpose reflects evaluative actions targeting knowledge gap identification, synchronic and/or diachronic comparison of students' progress, skill improvement areas and content adequacy. However, in the case of ESP (English for Specific Purposes), one of the assessment challenges ESP facilitators have identified refers to designing practical achievement assessment items on the principle of effectively responding to students' professional knowledge acquisition needs and aims. Thus, the present paper focuses on detailing the benefits and methodological particularities of actively involving Horticulture and Landscaping ESP students in creating formative and summative assessment products by operating the assessor status transfer from the ESP facilitator to the students themselves. The transfer is mediated by structured activities such as information identification questions based on reading specialized authentic texts, designing guided technical vocabulary crosswords and fill-in the gaps exercises targeting listening comprehension of specialized authentic materials designed and assessed by the ESP students. Some of the main aspects to be noticed are related to increased levels of specialized terminology assimilation, enhanced listening skills, better reading comprehension skills and improved FLE (Foreign Language Engagement).

Keywords: *assessment, engagement, enhanced technical vocabulary*

INTRODUCTION

Assessment has always been the result of an intricate process, measuring knowledge acquisition and skill development as a means of rendering students' educational performance in relation to different evaluative aims, involving education providers, facilitators, and beneficiaries in reciprocally determined interaction patterns. The present paper focuses on the particularities shaping higher education ESP (English for Specific Purposes) assessment traits in such a way as to highly benefit ESP students from the perspective of their efficient integration in their future professional communities and to increase their motivation in further specialized ESP study. To better detail these aspects, as well as to exploit the status transfer of ESP assessor from the ESP provider to the ESP beneficiary as a means of both increasing specialized vocabulary retention and specific skills improvement, three assessment products have been designed and applied in the case of Landscaping and Horticulture ESP students.

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Being one of the four pillars of ESP, along with needs analysis (Brown, 2016, pp. 3-29), learning objectives, and materials and methods (Anthony, 2018, p. 45), evaluation has been minutely analyzed by comparatively defining the terms of *test*, *assessment* and *evaluation per se* wherein the first refers to point-by-point performance measuring, the second, "to the process of collecting, analyzing, and using data to gain an understanding of current performance for various purposes" (Anthony, 2018, p. 124) and the third, to an extensive procedure, "an umbrella term that covers all forms of assessment of all target groups" (Anthony, 2018 p. 125). It can be easily noticed the fact that there is an inclusion relationship between all these terms and concepts, the most important aspect actually residing in the manner in which they can be efficiently applied, with due consideration to ESP higher education and in response to the main purposes of the evaluative activity: diagnostic, meant to identify the missing use of language information (grammar, vocabulary, syntax, active and passive skills) in the respective area of specialization (as well as in the case of general English which serves as ESP foundation); formative, measuring achievement and further facilitating progress; and summative, adding the layer of meaningfully adequate progress with regard to the target area (Anthony, 2018, p. 124). Moreover, evaluation can also be *norm-referenced* and *criterion-referenced*, both of them diagnostic in nature in the case of ESP context, as they help form work groups and, respectively, provide individual standard-related assessment (Anthony, 2018, p. 125).

Specialists have also designed three assessment characteristics in order to deem it a successful and relevant procedure, namely *reliability*, *validity* and *practicality* (Anthony, 208, p. 126): *reliability* is rooted in providing similar conditions for every evaluation activity, using clear and familiar format and layout, giving explicit instructions, including different types of assessment items, and making sure that the assessment relevance is understood by everyone (Anthony, 2018, pp. 127-128); *validity* is constructed on the principle of correctly balancing its aims and ESP students' specific needs (Anthony, 2018, pp. 128-129), in an attempt at aligning content, learning objectives and target communicative situation (Woodrow, 2018, p. 85); and *practicality* is the result of combining evaluation reasons, human resources, time, evaluation scores and training (Anthony, 2018, p. 130). All these elements focus on the beneficiaries of the assessment, but they also impact their access to the ESP course, as well as the ESP course design itself *via* concepts related to types of assessment: *proficiency* (Anthony, 2018, pp. 131-132) or *entry test* (Woodrow, 2018, p. 87), *placement*, *diagnostic*, *progress* and *achievement* (Anthony, 2018, pp. 132-135), *summative* or *exit tests* (Woodrow, 2018, p. 87).

Because the intersection of subject knowledge, on the one hand, and English knowledge and skills, on the other hand, represents one of the main traits of ESP (Woodrow, 2018, p. 63), the ESP assessment procedure in its entirety can be easily transformed into one more chance for improving students' professional identity (Woodrow, 2018, p. 63), as "their purpose for learning English is very specific and goal-driven" (Woodrow, 2018, p. 63) and as they validate ESP evaluation exactly through these practical reliability lenses. Moreover, this is also the reason why the ESP facilitator has to take into consideration the inclusion of the ESP learner as an expert not only throughout ESP course interactions (Straková, 2016, pp. 146-147), but in the case of the assessment too, as deeply engaged part of those activities, even more so as the quality of the engagement is highly influenced by subject specialization and English language level (Woodrow, 2018, p. 70).

Although assessing technical ESP vocabulary and receptive skills might not seem a matter of great debate (Woodrow, 2018, pp. 90-91), it is one of the ESP assessor's roles to take advantage of every learning opportunity in order to elicit language for the students' ESP skill enhancement and overall professional identity construction, ensuring, at the same time, students' awareness of the benefits offered by the applied concept of assessment for learning—a concept which has been found lacking (Rawlusyk, 2018, pp. 12-13).

APPLIED ASSESSMENT PRODUCTS

In an attempt to maximize the benefits of the assessment procedure in the case of ESP students specializing in Landscaping and Horticulture, as well as taking into account the idea of "developing authentic tests" (Anthony, 2018, p. 177), efficient assessment products have been designed from the point of view of technical vocabulary retention and developing listening comprehension skills by also including students' evaluative feedback in a gamified role-play (Albert, Mudure-Iacob, 2021). Thus, three types of inherently assessment products have been devised by the ESP facilitator who transferred the assessor's function towards the Landscaping and Horticulture students and guided the methodological insertion of these sequences into the ESP course proper: formulating information identification questions related to texts on fruit trees, designing guided technical vocabulary crosswords with specific words from texts on medicinal plants (in a two-step activity), fill-in-the-gap exercises targeting listening and reading comprehension skills, and using authentic materials, as their motivational importance for ESP students has been minutely explored (Mudure-Iacob, Albert, 2022).

The following subsections will present the applied methodological aspects of inserting these exercises seen as engaging assessment products meant to efficiently increase the level of the ESP students' professional development.

Information Identification Questions

The first assessment product was based on the Landscaping and Horticulture ESP students reading several passages related to specialized information on fruit trees, such as the apple tree, the apricot tree, the cherry tree, the peach tree, and the plum tree (Stan, 2014, pp. 76-89). The students were asked to work in pairs, to read only the assigned paragraphs and design a set of 5 questions to which they also needed to prepare the correct answers (acting as a marking scheme); the students were required to write the questions and the answers on two different paper supports. They were allotted a time frame of 15 minutes to comprehensively solve the task and then the worksheets with the set of questions were swapped with another pair's questions. For explanatory purposes, we will consider *pair A* to undertake the role of the assessor, creating the assessment products and *pair B* to be assigned the function of the assessed students. A new time frame of 10 minutes was given so that the questions could be answered by pair B. It should be mentioned, at this point, that all pairs correspondingly experienced being assessors and assessed students, for the two time intervals mentioned above. The next step in the procedure required the students to perform their assessor role — the members of pair B would orally present their answers to pair A's questions and the members of pair A would check if those were correct and offer feedback to pair B in case of incorrect or partially correct answers, hence being contextually impelled to act not only as assessors, but also as professionals in the field, owning the given information. Here is an example (Table 1):

Table 1. ***Information Identification Questions (Fruit Trees)***

<table>
<tr><th>Pair A</th><th>Pair B</th></tr>
<tr><td>Apples regulate the digestive system, preventing constipation and stopping diarrhea, also neutralizing the effects of rich fatty foods. They help purify the blood, clear gout and rheumatism, and prevent gallstones. They also help to keep the teeth clean. Tea made from apple bark is an old-fashioned remedy. It is said to be a tonic, relieves biliousness and intermittent fever, helps digestion (too much stomach acid, eat sweet apples; not enough stomach acid, eat sour apples), dysentery, insect stings, rabid dog bites, and toothache. (Stan, 2014, p. 79)

Questions:
1. What do apples prevent?
2. What does tea made from apple bark help?
3. Explain your answer to the previous question.
4. What is the effect of eating apples on one's teeth?
5. What do apples regulate?

Answers:
1.constipation and gallstones; 2. digestion; 3. too much stomach acid, eat sweet apples; not enough stomach acid, eat sour apples; 4. whitening; 5.the digestive system.</td><td>The apricot is native to Asia. These trees are grown for their beautiful, fragrant blossoms and their delicious, velvety soft fruits, which resemble small peaches. Apricots are suitable for growing in cities because they tolerate pollution more than other woody plants. Apricots are very early bloomers, which makes them susceptible from late spring frosts. A warm spell during the spring or even the winter urges the flower or leaf buds to begin swelling and the subsequent cold kills them. European apricots can only be grown in mild climates. Asian apricots are harder and can survive harsh winters, though will still be damaged if the weather warms enough to induce blooming and then freezes up again. Apricots can be grown safely in mild climates and in very cold climates, where winter stays until late in the season. (Stan, 2014, p. 83)

Questions:
1. Why are apricots suitable for growing in cities?
2. Why are apricots susceptible to injury from late spring frosts?
3. Where can apricots be grown safely?
4. Can European apricots survive harsh winters?
5. What fruit do apricots resemble?

Answers: 1. they tolerate pollution more than other woody plants; 2. because they are early bloomers; 3. in mild climates and in very cold climates, where winter stays until late in the season; 4. no; 5. small peaches.</td></tr>
<tr><td>Questions:
1. Why are apricots suitable for growing in cities?
2. Why are apricots susceptible to injury from late spring frosts?
3. Where can apricots be grown safely?
4. Can European apricots survive harsh winters?
5. What fruit do apricots resemble?</td><td>Questions:
1. What do apples prevent?
2. What does tea made from apple bark help?
3. Explain your answer to the previous question.
4. What is the effect of eating apples on one's teeth?
5. What do apples regulate?</td></tr>
</table>

At the end of the activity, the students were also asked to express their levels of motivation and their feelings when performing the role of the assessor in comparison to when being assessed. Most of their answers revealed the fact that they felt more in control, engaged, and motivated as assessors and, as such, the degree of information retention from the paragraphs they tackled as assessors was greater. Moreover, a similar activity was conducted the following meeting, but, this time, the students were required to assess the written answers of their peers - it was noticed the fact that the students' engagement was lower than in the case of oral assessment interaction. Although not being told about, the student-assessors were given points to add as a bonus to their ESP grade.

Crosswords - Medicinal Plants

This activity was supported by texts related to medicinal plants, such as calendula (marigold), nettle, rosemary, chamomile, and sunflower (Stan, pp. 91-108) and it comprised two main steps meant to reinforce better technical vocabulary retention. The first one involved five (5) teams that were given a selection of text-grouped anagrams, their task being of finding the words in the given texts, as in the table below (Table 2):

Table 2. ***Anagrams (Medicinal Plants)***

Group 1 - Marigold	Group 2 - Nettle	Group 3 - Rosemary	Group 4 - Chamomile	Group 5 - Sunflower
Anagrams: SSSEEIL MSET LLACNEUDA WESTS NOGARART CEMA BHRE SELGNIHS TCUNRIET	*Anagrams*: ITNSG ROMFCI EERRATS DRAOTEC TTLUESN OOUSMNEV SLAPES TSEURLSC DGEEH LLLCHOORPY	*Anagrams*: EEEERRGN BURSH KRAB LLAAXIRY EERMAC CITAMORA SLROHW STEURL GOUHC ASNIET	*Anagrams*: CYAL LUAGTIEL DEES ALSTK VITANIMRACE AAUSEN LLAGSENOTS TTNNIEOM TLOUPIEC NRSOC	*Anagrams*: DEAPS-HSADEP TOERIPN DIONIE SMOOLB ANROTNEMLA RREEAGDN SSTLKA OORTS ITVLAUTCE TNEGNIRTSA
Answers: SESSILE STEM CALENDULA STEWS TARRAGON MACE TENDER HERB SHINGLES TINCTURE	*Answers*: STING FORMIC SERRATE CORDATE NUTLETS VENOMOUS CLUSTERS SEPALS HEDGE CHLOROPYLL	*Answers*: EVERGREEN SHRUB BARK AXILLARY RACEME AROMATIC WHORLS LUSTER COUGH TISANE	*Answers*: LACY LIGULATE SEED STALK CARMINATIVE NAUSEA GALLSTONES OINTMENT POULTICE CORNS	*Answers*: SPADE-SHAPED PROTEIN IODINE BLOOMS ORNAMENTAL GARDENER STALKS ROOTS CULTIVATE ASTRINGENT

The second step of the activity required the Landscaping and Horticulture students to keep working the same groups and create crosswords with the anagrams they managed to find. Here is an example (Table 3.1.; Table 3.2.):

Table 3.1. ***Crosswords (Nettle)***

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

Table 3.2. ***Crosswords (Nettle) - Solutions (STING, FORMIC, SERRATE, CORDATE, NUTLETS, VENOMOUS, CLUSTERS, SEPALS, HEDGE, CHLOROPYLL)***

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

The crosswords were then swapped, and it should be specified that the words were provided for each of them, as well as a pre-activity example of how (a) crosswords should be constructed (by the ESP facilitator). A second swap took place so that the crosswords creators could also assess the work of their colleagues.

Fill-in the gaps - reading and listening comprehension

The main methodological principle for the following two activities is the same, namely the ESP Landscaping and Horticulture students were asked to individually read and listen to the same text and, respectively, audio-text. They had to devise corresponding fill-in the gaps exercises and to pass them to their colleagues. The peer-assessment part of the activity was conducted in pairs, both members being assessors and assessed students. Here is an example (Table 4):

Table 4. ***Fill-in the gaps (Reading[3] and Listening Comprehension[4])***

Reading comprehension	***Listening comprehension (transcript)***
Use the following words to fill in the gaps: fully, mulch, pitchfork, gently, compress, three, mound, hole, graft, fruit, stake, vertical, thrive, compost, loosen. Planting Your Fruit Tree An important consideration when choosing where to plant a 1….. tree is soil drainage. Fruit trees will not 2….. in soil that drains too slowly. You can test for drainage by digging a 3….. about one foot (30cm) deep and filling it with water. The hole should drain within 4….. hours. ● **Dig the hole:** Dig down about 18″ and, with a 5….., fork the bottom and sides of the hole to 6….. the soil. Water the hole deeply and wait until the water 7….. soaks into the ground at the bottom of the hole. ● **Sprinkle 8…..** on the bottom of the hole. ● **Put some dirt back in the hole**, leaving a 9….. in the center. ● **Set tree in hole** with the root ball on top of the mound. The 10….. line of the tree should be about 3″ above the ground. Adjust the height of the mound if necessary. ● **Spread roots** evenly in all directions. Handle the roots very 11….. during this procedure. ● **Fill hole** with soil and firm gently with your foot. Check that the tree is 12….. . Be sure to 'overfill' the hole so the soil is an inch or two above ground level. The soil will 13….. when watered, and settle to ground level. ● **Stake** if necessary, especially if the ground is sloping. Tie the tree to the 14….. with a rubber tie or piece of cloth. The tie should be loose so as not to girdle the tree. Allow plenty of room for the trunk to thicken. ● **15**….. around the base of the tree with grass clippings. Be sure to keep graft line clear of mulch so it remains above ground. **Fence** if necessary. Deer will eat the bark of young trees, given the opportunity.	**You will listen to the following audio-text twice. Fill in the gaps with one word only:** 1. I think so uh today we're gonna give you a demonstration of ………. this apple tree. 2. Well, the main thing first is tools - make sure you have a good pair of ………. and a and maybe a pair of loppers depending on the ………. of the tree. 3. The first step that were going to do is we're going to re we're going to remove any sucker ………. . 4. But the first step what we're going to do is we're going to remove any ………. branches. 5. It's important to not cut into the ………. of the tree or the branch - you need to cut at the ………. . 6. I'm going to start ………. the branches out too because there's a lot of branches going on in this tree. 7. This branch is growing up into a ………. position we want them more ………. . 8. I think I might need a ………. . 9. This is the main ………. and that is the ………. . 10. More air circulation that'll keep ………. from entering into the tree. 11. That way water doesn't puddle on that cut and disease won't ………. in. 12. So some of these branches are a little tight so I might want to ………. them out a little bit with ………. spreaders so they come in several different ………. .
Solution: 1. fruit, 2. thrive, 3. hole, 4. three, 5. pitchfork, 6. loosen, 7. fully, 8. compost, 9. mound, 10. graft, 11. gently, 12. vertical, 13. compress, 14. stake, 15. mulch	*Solution*: 1. pruning; 2. clippers, size; 3. growth; 4. broken; 5. trunk, collar; 6. thinning; 7. vertical; horizontally; 8. ladder; 9. stem; leader; 10. diseases; 11. settle; 12. spread; limb; sizes.

Although the students seemed to find designing the listening tasks more challenging, they managed to fulfill them within a larger time span than in the case of reading comprehension tasks.

[3] https://learn.eartheasy.com/guides/fruit-trees/, accessed March 12, 2022.
[4] www.youtube.com/watch?v=QY-VF64s0ks, accessed March 1, 2022.

CONCLUSIONS

Evaluation is a complex process and, though there are general traits that can be applied to every educational, instructional field, its particularities reside in the validity, reliability, and efficiency degrees it displays. In the case of ESP students specializing in Landscaping and Horticulture these three aspects intersect in such a way as to transform the assessment procedure into yet another effective, dynamic learning-oriented context, mostly due to the fact that ESP in itself combines at least two categories of sets and knowledge, subject-related and, correspondingly, English language-related. Thus, operating the transfer of the assessor function from the ESP provider to the ESP student proves beneficial, strengthening and consolidating the latter's professional training, while, as stated by Mihai *et al.* in their research, improving FLE (Foreign language engagement) and reducing FLA (Foreign language anxiety). Moreover, by becoming assessors, students gain a new perspective on the content and skills they need to acquire, therefore empowering them and offering them the chance to manage the learning procedure in an individualized manner, as one needs to master skills and knowledge in order to be able to assess them. As such, the present article focused on several assessment activities designed by Landscaping and Horticulture ESP students under the guidance of the ESP facilitator, highlighting methodological aspects particularized by information identification questions, creating crosswords based on technical vocabulary and reading and listening comprehension tasks targeting objective item assessment. The results of these activities, although not quantitatively measured, but rather pinpointed as contextual observations showed increased engagement and motivation, the students diligently applying themselves to both creating the assessment tasks and conducting peer assessment activities, while simultaneously performing as assessed students. It is thus recommended further research on the topic, with clearly determined input and quantifiable outcome. According to Armstrong, operating the evaluation authority transfer can subsequently boost ipsative assessment results. Laurence Anthony also emphasizes the idea that authentic testing and evaluation procedures might lead to more relevant evaluative circumstances in the case of ESP students, as the educational environment of the assessment is replaced by a factual, authentic one wherein specialist informants might either help design the assessment materials or actually take part in the process as direct assessors.

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La educación emocional a través del videopoema: Una propuesta de intervención en el aula de Educación Secundaria

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Resumen: La educación emocional es una de las nuevas metodologías de enseñanza actuales puesto que permite que el alumnado desarrolle sus capacidades cognitivas, sociales e intrapersonales resultando así su aprendizaje más significativo, transversal e interdisciplinar. El objetivo de este trabajo es identificar recursos relacionados con la educación emocional para poner en práctica diferentes actividades didácticas de la asignatura de Lengua Castellana y Literatura de cuarto de la ESO. El resultado de esta investigación es el planteamiento del diseño de una secuencia didáctica que relacione contenidos del área de Lengua Castellana y Literatura con la necesidad de incrementar la inteligencia emocional de los alumnos y el uso de las TIC en el aula con el fin de poder concienciar, tanto al alumnado como a los docentes e investigadores que hagan uso de ella, de la importancia del desarrollo emocional e influencia de las nuevas tecnologías como arma de transformación social. En la unidad didáctica se incluirá el videopoema, un recurso que los alumnos mismos elaborarán a través de imágenes audiovisuales tras haber adquirido el concepto de "poesía" y haber leído a diferentes poetas. Gracias a la realización de los videopoemas, los alumnos desarrollarán un conjunto de habilidades que les ayudarán a adquirir las competencias necesarias para comunicarse eficazmente de forma oral o escrita.

Palabras clave: *educación emocional, videopoema, TIC*

LA EDUCACIÓN EMOCIONAL Y LA LITERATURA

La literatura resulta un método efectivo para trabajar la educación emocional del alumnado de secundaria:

> La literatura puede dar respuesta a ese complejo flujo emocional propio de la adolescencia contribuir a la reflexión y el aprendizaje personal mediante la comparación de las historias ficticias respecto a sus vivencias o creencias. (Piñeiro, 2017, recuperado de Arbués, 2021, p. 24)

Los alumnos y las alumnas se pueden familiarizar con el lenguaje emocional de tal modo que logren identificar, reconocer y analizar sus emociones para poder comprenderse, aspecto vital para comunicarse y entablar relaciones interpersonales:

> Como la literatura previa indica, es necesario adquirir un buen vocabulario emocional para así poder expresar correctamente los distintos estados de ánimo que se puedan experimentar y así facilitar la comunicación interpersonal y las relaciones sociales (…) el lenguaje emocional es un instrumento para el autoconocimiento y para las relaciones interpersonales profundas (Bisquerra y Filella, 2018, p. 2).

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Por otro lado, la literatura también permite que el alumnado se identifique con la lectura y las problemáticas que desarrollan:

> Se crea una especie de espacio psíquico privado, los y las lectoras se apropian de lo que leen y comprenden que sus preocupaciones, sus inquietudes, deseos o temores han sido experimentados por otras personas (Sanjuán, 2014, recuperado de Arbués, 2021, p. 20).

Según Arbués (2021), el lector y, sobre todo, el adolescente lector, podrían superar un estado emocional si están acompañados y comprendidos por los demás. En la opinión del mismo autor, la literatura tiene una gran influencia en el desarrollo emocional del alumnado, pero también en la creación de su identidad, especialmente en la adolescencia, ya que "está en pleno proceso de construcción de su identidad, de su conciencia de sí mismos y de sí mismas y del mundo" (Arbués, 2021, p. 21) y, por tanto, como hemos comentado en el párrafo anterior, la identificación de este con los personajes permite conocerse mejor y averiguar su verdadero "yo" con el fin de ser aceptados y comprendidos, es decir, fomenta su autoconocimiento y favorece la creación de su personalidad con el fin de ayudarles a definirse como personas.

> La literatura constituye un elemento que actúa sobre la construcción de la identidad del lector o la lectora. El discurso literario es un instrumento privilegiado para instaurar la identidad del yo y para descubrirse como sujeto (Arbués, 2021, p. 10).

Pero, de nuevo, nada de ello será posible si no se lleva a cabo una buena labor docente: "la educación literaria resultaría inútil si no se lograra hacer vivir a los y las adolescentes esa dimensión experiencial de la literatura" (Arbués, 2021, p. 21), por tanto, los docentes deben procurar utilizar técnicas metodológicas adecuadas a las necesidades del alumnado y fomentar la imaginación de este con tal de que su proceso educativo sea significativo:

> El profesorado ha de despertar la imaginación del alumnado para estimular una verdadera conversación literaria, y a la vez la lectura impulsa la imaginación, la cual será indispensable para la comprensión literaria (Arbués, 2021, p. 16).

Un género literario muy interesante e innovador para desarrollar la educación emocional y literaria/comunicativa en el aula es la poesía:

> La poesía y su didáctica tienen una doble vinculación con la educación emocional. Por un lado, el contenido temático de la poesía permite explorar el mundo interior del ser humano y desarrollar la conciencia emocional del adolescente. Por otro lado, la construcción estética de la poesía produce emociones en el lector, las cuales fomentan el desarrollo de una sensibilidad artística que resulta clave para la lectura activa y placentera. (Zaldívar, 2017, p. 2).

Y es que, siguiendo con las afirmaciones que hace la autora, la poesía resulta una gran herramienta para acceder a la "vivencia de las emociones" lo cual estimula, mediante su lectura, su educación emocional:

> Conseguir que los estudiantes disfruten la vivencia de las emociones estéticas a través de la poesía va a permitir el acceso a todo el mundo emocional presente en los textos poéticos. De esta manera se potencia la vivencia de emociones con la poesía y los estudiantes pueden comprender más profundamente la dimensión emocional del ser humano y, por lo tanto, la suya propia y la de los que están a su alrededor (Zaldívar, 2020, p. 22).

Sin embargo, tratar el género poético en un aula de secundaria no resulta nada fácil pues se concibe con una actitud negativa y de rechazo por parte del alumnado como afirma Zaldívar en su estudio, por conocer el vínculo que se establece entre la literatura, la educación emocional y las actitudes de los adolescentes hacia ella. El motivo por el cual causa esta reacción en el alumnado es debido a que, durante muchos años, la enseñanza de la poesía se ha enfocado desde una perspectiva historicista y teórica. Afortunadamente, gracias a la educación emocional, la enseñanza de este género literario ha ido progresando hasta desarrollar nuevos enfoques y perspectivas con la que abordar la poesía en el aula, y, poder eliminar así este concepto arcaico y tradicional que ha permanecido arraigado al currículum escolar durante tanto tiempo:

> La enseñanza de la literatura ha evolucionado desde los enfoques tradicionales como el formalista o el historicista, basado en la adquisición de nociones teóricas y culturales sobre la literatura (datos sobre obras, autores, análisis del contexto histórico-cultural, etcétera) todo ello a través de la memorización. (…) El fracaso del método historicista ha dado lugar a la búsqueda de otros enfoques mediante los cuales educar al alumnado para despertar la afición lectora. (Arbúes, 2021, p. 6)

De este modo, la educación emocional resultó un método innovador y eficaz para llevar a cabo esta educación literaria, como bien afirma Zaldívar (2020) en su estudio acerca de las actitudes de los y las adolescentes hacia la poesía mediante el uso de un enfoque emocional:

> La consideración de la dimensión emocional del aprendizaje poético ha promovido la vivencia de emociones dentro del aula a través de los textos poéticos y de las conversaciones producidas a partir de ellos. Sus valoraciones de la poesía como forma de tratar las emociones en el instituto son mayoritariamente positivas. (…) ya que hemos observado que tener en cuenta la dimensión emocional intrínseca al aprendizaje poético promueve el desarrollo emocional del estudiante y un aprendizaje más significativo de la poesía. (Zaldívar, 2020 p. 111)

Por tanto, la poesía ayuda a desarrollar las competencias emocionales del alumnado y le proporciona una enseñanza integral, pero ¿cómo se puede plantear al aula? Una técnica que ha cobrado gran relevancia para la puesta en práctica del enfoque emocional en la educación literaria es la oralidad, la cual, pese a que ha pasado y continúa estando muy desapercibida en la enseñanza a lo largo de los años, "Hoy día se sigue otorgando escaso valor al conocimiento y uso de la realización oral del lenguaje. La constatación no es nueva" (Moreno, 2004, pp. 163-170, recuperado de Royuela, 2021, p. 16), debido a que:

> La expresión oral se toma como recurso secundario o poco trascendental, porque se cree que los niños desde que nacen adquieren esta habilidad de forma innata que se permeabiliza con solo participar y convivir con los demás; olvidando que también es necesaria una planeación y una vivencia dentro del aula que propicie habilidades y elementos comunicativos asertivos y coherentes. (Sancho, 2014, recuperado de Holguín et al., 2022, p. 36)

Tiene un gran peso e influencia en el desarrollo de la competencia comunicativa y emocional puesto que "es la base de las relaciones sociales del ser humano" (Royuela, 2021, p. 21). De esta manera, establece que:

> La conversación literaria es una metodología que ofrece muchas posibilidades para ayudar a estimular la competencia lectora y literaria, y otras competencias como la de «conversar, argumentar, escuchar, y

> entender en cuyo transcurso influyen además factores emocionales y motivantes» (Leibrandt, 2018, p. 2 recuperado de Arbúes, 2021, p. 17)

Así pues, el lenguaje, como hemos comentado anteriormente es:

> un instrumento y un medio imprescindible para la inserción e integración social en la familia, en el centro escolar y en el grupo de compañeros y amigos. […] En esta etapa educativa, el lenguaje desempeña un papel crucial como instrumento regulador del pensamiento. (Tribo, 1998, recuperado de Royuela, 2021, p. 21)

En otras palabras, la conversación literaria se entiende como un "diálogo comunitario con componentes de carácter espiritual, emocional y personal" (Arbués, 2021, p. 16), la cual tiene la intención de "fomentar el gusto por la lectura con la presencia de los componentes emocionales y conversar sobre lo vivido durante el proceso de lectura y sobre la lectura misma" (Arbués, 2021, p. 16) y es por ello por lo que es esencial que el profesorado active "la imaginación del alumnado para estimular una verdadera conversación literaria, y a la vez la lectura impulsa la imaginación, la cual será indispensable para la comprensión literaria" (Arbués, 2021, p. 16). Pero, ¿qué herramientas podríamos usar como docentes para poder activar este diálogo literario en el aula?

Las TICs (tecnologías de la información y la comunicación) son un ejemplo de recurso de ayuda para fomentar esta nueva técnica metodológica en el aula desde una perspectiva más innovadora, inclusiva y creativa que fomente la motivación del alumnado por aprender:

> Durante las últimas décadas observamos una gran expansión del ámbito tecnológico, que ha tenido un gran impacto a su vez en la educación. Podemos definir las TICs como una variedad de recursos de apoyo a la enseñanza (blogs, wikis, webquests, foros, mensajerías, videoconferencias, etc.) que ayudan a desarrollar la creatividad en nuestros alumnos, al tiempo que nos permiten hacer cosas nuevas y aplicar nuevas metodologías, motivando a nuestros alumnos a la vez que nos ayudan a responder y atender a las necesidades de cada uno de ellos. (Roig-Vila, 2016, p. 38)

Por tanto, el uso de las redes sociales y la utilización de las nuevas tecnologías (TIC) han resultado ser una herramienta crucial para favorecer el desarrollo e incremento de la educación literaria en el aula desde una perspectiva más lúdica, creativa, adaptativa y atractiva que acerque al alumnado al aprendizaje y práctica de la poesía. Esto facilita el acceso e interacción de este a las diferentes obras poéticas mientras que, a su vez, se potencian sus habilidades emocionales y comunicativas:

> La poesía es el elemento principal para trabajar con los estudiantes a través de esta herramienta tecnológica, que permiten en la educación ampliar las estrategias y oportunidades interactivas y digitales, para enriquecer y fortalecer los procesos de enseñanza y aprendizaje en el área de lenguaje. (Holguín et al., 2022, p. 42)

De esta manera, la incorporación y uso de las nuevas tecnologías han comportado la creación de nuevos canales de comunicación. "Las redes sociales (RRSS) han supuesto un cambio salvaje en cuanto a la manera de relacionarnos se refiere" (Royuela, 2021, p. 35)" es decir, la posibilidad de incorporar audios, imágenes, símbolos, etc. Ha modificado la concepción tradicional con la que se percibía la educación literaria, fomentando la creatividad del alumnado y otorgándole más libertad en cuanto a sus producciones literarias:

> "La Lengua ha encontrado en las TIC nuevos canales y formatos a través de los que representarse, modelos más interactivos de comunicación y de construcción del conocimiento en los que la palabra se entrelaza con el lenguaje audiovisual." (Blanch et al., 2016, p. 3)

Pero, esta nueva perspectiva tecnológica requiere el desarrollo de la competencia digital del alumnado, de tal manera que este pueda ser competente en la sociedad tecnológica en la que habita:

> En la sociedad actual cada vez es mayor el acceso de la población a Internet y a las tecnologías digitales, siendo estos medios uno de los canales principales para la comunicación y la relación entre la ciudadanía. Los cambios mediatizados por las tecnologías obligan a los ciudadanos contemporáneos a desarrollar la competencia digital, especialmente a los jóvenes y los niños, para que puedan participar plena, activa y críticamente en la era digital. (Alonso-Ferreiro y Fraga Varela, 2016, p. 50)

En definitiva, las TICs permiten crear nuevos canales de comunicación con la intención de desarrollar en profundidad la competencia emocional, digital y cognitiva del alumnado.

> En el mundo actual, caracterizado por el dominio de las TIC, las posibilidades de comunicación entre las personas han crecido vertiginosamente, afectando irremediablemente todos los órdenes y niveles de la vida de las personas, incluyendo los aspectos cognitivos y emocionales. (Retana, 2012, p. 25)

De este modo, en el caso de la poesía, las TICs han contribuido a consolidar los nuevos modelos pedagógicos de enseñanza literaria mediante el uso de estos nuevos canales de comunicación, que proporcionaban su práctica desde una perspectiva innovadora, creativa, lúdica, cercana, adaptativa e inclusiva (adaptada a las nuevas necesidades del alumnado teniendo en cuenta todos sus aspectos). Un ejemplo de propuesta educativa innovadora para trabajar la poesía en el aula que ha proporcionado las nuevas tecnologías es el "videopoema".

El vídeo es una herramienta educativa muy útil para favorecer el aprendizaje en el alumnado debido a la incorporación de imágenes y sonidos que hacen que les resulte más atractivo y dinámico su proceso de enseñanza, pero también es de gran utilidad para desarrollar su educación emocional, ya que, como Holguín et al. (2022) indican "es una alternativa muy útil para capturar expresiones, momentos, espectáculos, vivencias, discursos, en fin, que han tenido lugar en cualquier ámbito de la vida, incluyendo el educativo." (p. 43). Siguiendo con lo que afirman los autores, el vídeo conecta el gusto por lo artístico, lo llamativo y lo literario, de tal manera que despierta el interés, emociones e impresiones del alumnado según la intencionalidad y contenido, especialmente, si se trata de poesía, debido a su lenguaje lírico y atractivo.

Así pues, a raíz de utilizar el vídeo para la enseñanza de la poesía, surgió la videopoesía, que se define como "el acto expresivo de declamar poesías que ha sido grabado a través de un medio audiovisual" (Holguín et al., 2022, p. 44) y con ello, el vídeopoema, entendido como "archivos audiovisuales en los que aparece el propio autor recitando un poema o se elabora un videoclip en torno al texto lírico" (Aranda, 2022, p. 18).

De este modo, el videopoema constituye un gran recurso educativo, el cual, ofrece la posibilidad de enseñar la poesía desde una perspectiva más cercana, innovadora, creativa, significativa e inclusiva para el alumnado, haciendo que se potencie el desarrollo de su competencia comunicativa y digital al desarrollar nuevos canales de comunicación digitales y poner en práctica (mediante la incorporación de la conversación literaria) las diferentes habilidades lingüísticas verbales y no verbales del alumnado en su realización. Pero también, el uso del videopoema incentiva la inteligencia emocional del alumnado, lo cual produce que se desarrolle en profundidad su competencia emocional, puesto que la poesía provoca que los/as estudiantes establezcan una conexión emocional con esta debido a su identificación con los temas que aborda, y, a su vez, otorga mayor libertad para la expresión y regulación emocional de este e intensifica su pasión por la lectura debido al conjunto de emociones que le suscita la lectura de un poema.

Para finalizar, tras haber abordado las diferentes cuestiones que han condicionado la propuesta de secuencia didáctica del siguiente trabajo, es decir: la educación e inteligencia emocional, la necesidad de revolución curricular, la creación de nuevos programas educativos, la competencia comunicativa, y, la influencia de las nuevas tecnologías en el proceso de aprendizaje del alumnado, hemos querido plantear la siguiente secuencia didáctica como propuesta de mejora para la enseñanza del género literario, en concreto de la poesía: "La educación emocional a través del videopoema: una propuesta de intervención en el aula de Educación Secundaria".

OBJETIVOS E HIPÓTESIS

La hipótesis planteada está basada en la siguiente premisa: "Cuanta más inteligencia emocional tenga el alumnado, más enriquecedor resultará su aprendizaje". Así pues, tras consultar diferentes fuentes, se observó que la mayoría de las propuestas de enseñanza emocional están destinadas a primaria, infantil o, incluso, universitarios, pero que había escasez en cuanto a proporcionar recursos didácticos para la enseñanza secundaria obligatoria. Por esta razón se elaboró el siguiente planteamiento: ¿Cómo podemos trabajar la competencia lingüística en la educación secundaria obligatoria desde el enfoque emocional e innovador? ¿Hay realmente información y recursos al respecto? ¿Son los docentes conocedores de ello? Se partió de la siguiente hipótesis:

• *Cuanto más se trabaje la enseñanza emocional en el área de Lengua castellana y literatura, mejor competencia comunicativa y manejo de la lengua adquirirán los/as alumnos/as*.

De este modo, el objetivo general que se pretende alcanzar en esta investigación es clarificar la importancia de trabajar la competencia emocional para el aprendizaje significativo de la lengua y el desarrollo de la competencia lingüística.

Por otro lado, de esta primera hipótesis también surgió la necesidad de plantearse otras nuevas que hicieran referencia a las técnicas con las que se iba a llevar a cabo. Así pues, se planteó lo siguiente: ¿Todas las técnicas educativas son igual de efectivas para trabajar la competencia lingüística desde el enfoque emocional? Por tanto, se llegó a la siguiente idea: Cuanto más innovadoras y cercanas sean las técnicas y metodologías planteadas al alumnado, mejor enseñanza emocional y conocimiento de la lengua obtendrán. Consecuentemente con esta idea, se planteó la siguiente hipótesis:

• *No todos los recursos y técnicas funcionan por igual. Se necesitan técnicas innovadoras para poder trabajar la competencia emocional de manera significativa.*

Por otro lado, siguiendo con el objetivo general comentado anteriormente, los objetivos específicos que lo complementan para conseguirlo son los siguientes:

- Buscar similitudes entre los contenidos curriculares del área de Lengua Castellana y Literatura con el entorno diario del alumnado con el fin de facilitar su aprendizaje y proporcionarle un proceso de enseñanza significativo e interdisciplinar que integre estos conocimientos en todos los entornos del alumnado.
- Analizar la influencia de la competencia emocional en el proceso de aprendizaje del alumnado y en el desarrollo de la competencia comunicativa en todos los entornos (tanto físico como digital).
- Analizar el uso de las TIC como técnicas de enseñanza complementarias para fomentar la competencia comunicativa y digital del alumnado desde la perspectiva emocional.
- Hacer uso de las TIC tanto en el aula como en la metodología docente para proporcionar un aprendizaje crítico, dinámico y atractivo para el alumnado.
- Enseñar a emplear adecuadamente las TIC con el fin de concienciar al alumnado de sus peligros y fomentar sus habilidades de búsqueda críticas a modo de proporcionar nuevas estrategias de búsqueda de información y aprendizaje.
- Interpretar el trasfondo transversal de los mensajes que se pretenden transmitir con las actividades del aula con la finalidad de compararlo críticamente con sus acciones individuales.
- Comprobar sus habilidades de inteligencia emocional con el fin de potenciarlas para adquirir un mayor conocimiento acerca de los conceptos y de sus acciones habituales.
- Diseñar y plantear actividades creativas e innovadoras que permitan implicarse activamente al alumnado en su proceso de aprendizaje.

Para ello, es necesario:

- Fomentar la reflexión crítica de materiales didácticos tanto visuales (imágenes, poemas, etc.) como auditivos (vídeos).
- Propiciar debates críticos y un ambiente adecuado de trabajo para el alumnado.
- Mostrar nuevas técnicas de aprendizaje y comunicación al alumnado para que pueda expresarse con libertad y claridad.
- Promover la autonomía, cooperación y toma de decisiones del alumnado.

MEDIDAS INCLUSIVAS

Con tal de proporcionar una educación inclusiva e integrada al alumnado con necesidades educativas especiales se han propuesto diferentes medidas de actuación. Para el alumnado con deficiencia auditiva, el uso del videopoema dispone de subtítulos que facilitan su comprensión. Además, el videopoema también puede ser diseñado en múltiples formatos, como la incorporación de imágenes y textos que vayan recreando el poema conforme avanza el vídeo, es decir, no es necesario el lenguaje oral, de tal manera que facilita la integración de este tipo de alumnado.

Por otro lado, en el caso del alumnado con dislexia, la oralidad favorece su proceso de aprendizaje, especialmente con el lenguaje literario, de tal modo que la lectura en voz alta del poema facilita su aprendizaje e integración en el aula. Además, el videopoema suele diseñarse con voz en "off" y en diferido, es decir, se recita con una voz de fondo sin necesidad de recitarla de memoria, y es editado previamente (no en directo), lo cual, favorece que el alumnado pueda repetir las tomas todas las veces que requiera, y, no se exponga directamente a la cámara, por tanto, el alumnado con dislexia también se siente integrado en la actividad

Finalmente, la variedad de formatos, imágenes, sonidos y diseños que se elaboran para llevar a la práctica el videopoema facilita la atención de las personas con déficit de atención e hiperactividad (TDAH) ya que la cantidad de elementos visuales y auditivos que se proporcionan en el videopoema hace que el alumnado con TDAH focalice su atención en él y le resulte más fácil su proceso de aprendizaje. Por otro lado, el videopoema es un proyecto que requiere preparación previa y debe contar con un alumnado activo.

CONCLUSIONES

La lengua constituye el principal elemento para la construcción de la identidad de una sociedad, pues es la encargada de proporcionar un sistema para establecer la comunicación e interacción social entre sus mismos hablantes con la intención de consolidar sus raíces culturales y hacerlas perdurar en el tiempo, como, por ejemplo: el lenguaje, las tradiciones y las normas sociales que la caracterizan. Así pues, es el principal elemento o herramienta para adquirir un aprendizaje eficaz y fomentar la integración e interacción social de los/las alumnos/as.

Sin embargo, en la actualidad, la concepción de la importancia del uso de la palabra y la enseñanza de la lengua castellana y literatura se han visto desfavorecidos como consecuencia de las técnicas metodológicas que se utilizan para la enseñanza de esta, las cuales, están basadas en la perspectiva historicista que ha caracterizado la educación desde el inicio del sistema educativo, quedándose obsoletas en la sociedad tecnológica y emocional en la que vivimos, haciendo aún más necesaria la revolución educativa que se ha reclamado durante tanto tiempo por parte de los docentes, familiares y alumnado a las instituciones educativas.

Así pues, la marginación de la educación emocional en el currículum para la enseñanza de la lengua ha provocado la disminución de lectores críticos y competentes ya que el alumnado, al no entablar ninguna relación emocional con la lectura, no se siente motivado para mejorar su proceso de aprendizaje. De tal manera que, no se estimula la motivación ni la curiosidad por la lectura, es decir, su espíritu crítico y su conciencia cultural, contribuyendo así, a crear una sociedad superficial y manipulable que se deja influenciar ciegamente por los medios de comunicación que la envuelven.

Este analfabetismo emocional influye especialmente en el aprendizaje de contenidos literarios, los cuales son vistos por el alumnado como lejanos a su entorno, aburridos e impersonales, como es el caso de la poesía. Pero, gracias al uso de la tecnología, cada vez más, se ha ido produciendo un incremento de la lectura de este género ya que los nuevos canales digitales de comunicación han mostrado la poesía más accesible y atractiva al alumnado, desmintiendo así los mitos y erróneas concepciones que este asociaba al concepto de "poesía".

De este modo, las nuevas tecnologías han comportado cambios en cuanto a la forma de comunicarse (redes sociales, páginas web…) y adquirir aprendizaje, ampliando así la posibilidad de incorporar nuevas técnicas de enseñanza más innovadoras y adaptadas a las necesidades del alumnado actual que le permitan comprender en profundidad los diferentes contextos comunicativos con los que interactúa diariamente o podría interactuar.

Se entiende pues, que, con la incorporación de las nuevas tecnologías (TIC) en el ámbito socioeducativo, los modelos pedagógicos de la enseñanza de la lengua castellana y literatura han ido modificándose con la intención de adaptarse al nuevo modo de uso de la lengua para poder fomentar su práctica y lectura, e incrementar el número de lectores críticos y competentes que anteriormente mencionábamos. Estos nuevos enfoques metodológicos, a diferencia de los pasados, se caracterizan por incorporar la educación emocional como instrumento necesario para proporcionar un aprendizaje integral, interdisciplinar y significativo al alumnado, ya que, al desarrollar su competencia emocional se permite mejorar el aprendizaje de todas las demás competencias, como la competencia comunicativa y la digital.

Por tanto, para que la enseñanza de la lengua sea efectiva, es necesario que se enfoque el proceso de aprendizaje del alumnado desde una perspectiva emocional, digital y comunicativa, especialmente en lo referente a los géneros literarios más olvidados, ya que solo así conseguiremos proliferar el gusto por su lectura en los/as adolescentes. Un claro ejemplo es el de la poesía, la cual ha permanecido excluida del entorno del alumnado hasta el momento, esto es debido al auge de las tecnologías, y, a las nuevas técnicas metodológicas y proyectos didácticos que se han llevado a la práctica en las aulas de secundaria. Según Hull (2010), los/las alumnos/as y los/las profesores/as deben disfrutar conjuntamente de leer poesía en voz alta creando un ambiente en el aula propicio para la lectura de este género literario.

Finalmente, para poder combatir esa precariedad cognitiva y crítica social que caracteriza la sociedad actual, resulta indispensable que el profesorado adquiera una buena formación al respecto, y, se implique activamente en el proceso de aprendizaje del alumnado, ya que somos nosotros quienes formamos a las nuevas generaciones, y, por tanto, tenemos la oportunidad de contribuir al cambio social y erradicar esta corriente socioeducativa superficial, politizada e insignificante.

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Unblocking Communication Bottlenecks - Pipelining System Performance: The Uses and Practice of Mediation as a Tool for Learner Autonomy

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Abstract: Emerging across a variety of discipline-specific communicative devices, registers, modes of communication and repertoires, mediation is acknowledged to be a powerful tool in the context of ESP instruction. However, its dynamic, almost cyclical nature, constantly centred on interaction and collaboration, poses numerous challenges to implementation and evaluation in instructional settings. Our paper focuses on examining the uses and practice of mediation activities in the ESP classroom. Particularly, the paper reviews the applicability of a set of mediation activities and strategies incorporated in an ESP course design for high proficiency computer science students, as well as the innovation, life-span potential of mediation activities for agentic, digital-first learners. A student perception of mediation survey was designed to collect data on the implications of mediation skills training on learning outcomes, learner autonomy and motivation, as well as to obtain actionable insights on further development of mediation activities.

Keywords: *mediation skills, student perception survey, mediation tasks, learner autonomy, developmental learning*

INTRODUCTION

Recent, more robust, expertise on mediation has been deployed since the early conceptualization of the notion (Buttjes, 1991; Engestrom, 1999; Kramsch, 2002, Lantolf & Thorne, 2006), as we moved forward from a narrow framing of the concept – overlapping with interaction in the 1996 edition, and translation and interpretation in the first and second editions of the CEFR. A new operationalized reputation for mediation emerged with the release of the Companion Volume (2020), driving what could be seen as a three-fold shift in the application of the concept: first, at a definitional and conceptualization level, secondly, at a characterization level, featuring a new family of illustrative descriptors, calibrated with an action-oriented approach to instruction, wherein mediation is also seen as socialization into communities of practice, and, thirdly, at a policy orientation level, ushering the more fluid "modes of language activity" that are to expand the less than watertight model of the four competences.

Consequently, mediation became associated with the language-in-use and the synergetic transactions of communication, with merging cognitive and social strategies, with building connections and mobilising multimodal data. Mediation skills, thus, rely on the

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interconnectedness of competences, on their reciprocal interaction. Managing this interaction, explaining implications, adaptation, and use of background knowledge, streamlining, breaking down complex information or amplifying a text, reconstructing arguments and accounts, abstracting, visually representing information or summarising and elaborating on matters of professional competence. It is about unblocking communication bottlenecks and pipelining system performance, as one could say when approaching mediation with a coding mindset.

Against this backlash, in this paper we aim to answer 3 questions that informed the design of our research: Why do we need to talk about mediation now? Why is mediation relevant to ESP and what are the perks for technical specialisms in particular? What takeaways from the in-class practice can we afford?

There is certainly a momentum of mediation that we need to maintain, and some dry statistics might help us customize our focus and reflection on mediation. According to *internet.live.stats.com*, a website hosted by the World Wide Web Consortium, the estimated number of blogs post published daily is over 6 million, with WordPress alone occupying 43% of the Web. This is to suggest that digital language competence, also a core dimension of mediation, is a fundamental resource that needs to be mirrored in classroom activities, though a series of connected practices that would enable students to have maximum learning gains.

Moreover, key real-time data related to the future of work across 15 industry sectors surveyed worldwide indicate that by 2025 cross-functional skills, such as analytical thinking and innovation, complex critical thinking, problem solving, and especially active learning, mainly relying on informal skills acquisition will be at the top of the employer's agenda (Future of Jobs Survey, World Economic Forum Report, 2020). Regarding the prominence of skills groups, working with people is reported to be increasing in demand by 50%, at a similar rate to technology use and development (*Idem*, p. 36). Cross-cutting, specialized skills of the future, placing emphasis on "People and Culture" can be observed in 5 out of 19 job clusters surveyed, while language learning course enrolment increased by 55% between 2019-2020 for the employed workers sector. On the other hand, in the 6th edition of data collection of the Pisa report on 21st century competencies, the concept of global competence gains rising prominence. Comprising a combination of interconnected skills, global competence reflects, in fact, a manifold set of skills, ranging from the students' capacity to carry out complex reasoning tasks, to intercultural communication, perspective taking and conflict management, mapping out very similar learning trajectories to mediation. Also striking is the fact that the new competencies featured in the Pisa 2025 *Learning in a Digital World*, as indicated on the OECD homepage, are knowledge building and problem solving through self-regulated learning strategies supported by computational thinking. This does not only positively overlap with the scope of mediation activities, teasing out aspects of mediating concepts, text (cognitive skills) and communication (interpersonal competence, managing interaction and plurilingual/cultural competence), but also highlights that developing such skills through more focused effort and bespoke instructional means is a key factor of economic success for emerging professionals.

On account of the striking similarities between skills patterns, projected trends and features of mediation, it could thus be argued that the future outlook for skills draws a more fluid frontier between core skills and transversal skills, suggesting that transformative skill training is already a growing phenomenon, and provides a large critical window for mediation, a competence that equips students with the appropriate soft resources that can easily be pivoted into professions, especially those that allow a larger variation of skills. Similar aspects permeate the recently published OECD Future of Education and Skills 2030 project that stresses the importance of transformative skills, an empowering set of competencies for the 21st. Commonalities with mediation skills range from "creating new value" (knowledge, strategies, opportunities), "reconciling tensions and dilemmas" to balancing opposing views and "taking responsibility" within an ethically construed worldview (OECD, *Future of Education and Skills*, p. 17). Mediation runs like a red thread through all these concerns and language education plays a decisive role in supporting mediation activities that further a more sustainable future for students.

THEORETICAL BACKGROUND

The theoretical case for mediation has been claimed by many of its advocates, starting with the core authoring group of the Companion Volume (Stathopoulou, 2015, North & Piccardo,2016, North & Piccardo, 2019, Piccardo et al., 2019) to literature dedicated to its various interpretations and implications to teaching practice (Aden, 2012, Biedermann, 2014, Woodcock, 2019, Kohler, 2020). It is generally accepted that mediation had a slow-paced development within the various editions of the CEFR (CEFR, 1996, 2001, 2009, 2018) and coincided with the adoption of the communicative approach, expanded in the 2018 Companion Volume by an action-oriented approach, a holistic, all-competences-in view that epitomises the role of the learner as social agent. Mediation and plurilinguistic competence became the main outward focus, although not exclusively, of the Companion Volume, taking on more significance as the framework captured recent theories on the intercultural orientation of language (Liddicoat & Scarino, 2013), experiential learning (Devin, 2017) or computer-mediated communication (Warschauer & Kern, 2000). Thus, understandings of mediation mainly expanded on the conceptualizations drawn in the CEFR, according to which mediation makes:

> (...) communication possible between persons who are unable, for whatever reason to communicate with each other directly. Translation or interpretation, a paraphrase, summary or record, provides for a third party a (re)formulation of a source text to which this third party does not have direct access. (CEFR, Section 2.1.3).

As a fourth mode of communication, along with interaction, production and reception, mediation reflects the social dimension of language learning, placing a premium on language development and co-construction of "new" meaning, rather than language acquisition via instructional practices. This transition was made possible within the context of an approach that promotes learning as a form of co-agency, being both a creative and an adaptive form of action. In sum, mediation involves 3 main types of activities: 1. mediating concepts – seen as a range of activities for facilitating and shaping interaction with peers to make knowledge emerge, and for participating in meaning-making situations; 2. mediating communication, directed at activities where the student is acting as an intermediary to facilitate communication (including tension, conflict resolution) using adapted linguistic resources or pluricultural resources; 3. Mediating text - understood as specifically designed tasks where students learn to create bridges for others or for oneself (interpersonal/intrapersonal mediation) across linguistic, cultural, semantic or technical barriers (Stathopoulou, 2019), and to transformation and adaptation of various media (text, video, image etc.).

A decisive step in what it means to teach and learn mediation skills in the classroom is the release, in 2018, of the bank of descriptors for Mediation included in the Companion Volume (in English). A self-assessment grid for mediation is provided in Appendix 2 and an extensive set of examples for the illustrative descriptors scales for mediation attributed to the personal, public, occupational, and educational areas are given in Appendix 6.

It could, nonetheless, be argued that such claims about language learning have already been vastly demonstrated through trial and error and that the new orientation towards mediation is, in fact, not so *new*. However, one of the central arguments that guides the recent conceptualization of mediation is that this is a multicompetence: mediation concomitantly involves the other modes of communication, it merges reception, production, and interaction (Piccardo et al., 2019) while carrying new knowledge. Thus,

> (...) in mediation, in contrast to production and interaction, language is not just a means of expression; it is primarily a vehicle to access the 'other,' the new, the unknown – or to help other people to do so. Thus, mediation can be cognitive – in school or a training course; it can be relational – establishing the relationships, the space, time and conditions for successful communication; it can be cross-linguistic and/or cross-cultural. (Piccardo et al., 2019, p. 9)

Additionally, mediation can foster a developmental view of learning, as, on the one hand, it has a cumulative effect on the learning process - as long as there is regularity of practice - and equips the learner with highly adaptive sub-skills that expand opportunities for personal transformation, on the other hand. This idea helps us have a long-term view on language learning and is directly linked to leaner-autonomy. If applied episodically, not only is learning mediating skills short-termed and disconnected from a meaning-making framework, but it becomes less likely to trigger engagement or lend itself directly to an assessment of and for learning. Also, although part of the repertoire of mediation strategies may be already in use in so many foreign language classes, mediation skills do not develop automatically. In order for transformative learning to occur, systematic and transparent inclusion in the foreign language class is required and bespoke activities geared towards mediation need to be developed.

METHODOLOGY

To respond to the pedagogical challenges that mediation poses in practice and, more particularly, in the context of an ESP course, and to test the possibility of using task design as an organising vehicle for mediation strategies applicable not in general practice but in situations specific to a professional community or a group, a 3-phase integration of mediation in ESP courses project was designed. The first phase included the development of mediation activities to be implemented during a 2-semester English for Computer Science course, the second phase implied the piloting of mediation activities with multiple groups of students based on an Upper Intermediary – Advanced proficiency level, whereas the third phase was connected to student perception of mediation activities, for which purpose a survey was administered to a focus group.

Task-based planning was an essential part of course design. The underpinning bases for developing mediating tasks and activities was multi-layered, as first it needed to mirror the results of the needs analysis conducted with all student groups exposed to mediation tasks during their English for Computer Science course, and to correlate with the mediation scales included in the CEFR concerning the three activity modes: mediating concepts, mediating communication and mediating text. Also, available descriptors for mediation scales and examples expanding on the occupational and educational area were considered for task-planning. For a more fine-tuned dialogue between tasks and descriptors, the Global English Scale Teacher Toolkit was considered, which allowed both a more granular view of learning objectives associated to a particular proficiency level (71-90 GSE/B2+ - C2, CEFR) and to a specific category of occupational groups (professional learners) within the field of Computer Science, ranging from Web administrators and Database Architects to Video game designers or Information Technology Project Managers.

For the purpose of this article, the snapshot model of mediation tasks description illustrated by Michael Brand was applied, containing the following elements: descriptor selection, output of mediation task, goal and focus. An additional category identifying the language tools that promote development of a specific mediation tasks was produced, given the orientation of ESP syllabi. Since tasks needed to be drawn from a well-defined domain, Computer Science for Academic and Professional use, selection of tasks was based on the principles of authenticity and specialism relevance. This was intended to help maximise the potential of tasks in building motivation and connections in learning.

A suite of mediation tasks examples can be found in the table below:

Table 1. ***Examples of piloted mediation tasks***

Mediation activity	*Descriptor*	*Output*	*Goal*	*Focus*	*Language tools*
Research proposal summary	Can summarise information from different sources; Can effectively lead the development of ideas in a discussion of complex abstract topics, guiding the direction of the talk by targeting questions and encouraging others to elaborate on their reasoning. (CEFR Companion Volume with new descriptors, „Mediating a text”, p. 200. Level C1	Research summary	Research funding application interview	Selecting relevant information from a written text; taking notes using specific note-taking systems	Academic phrases and expressions associated with information organising patterns

Mediation activity	***Descriptor***	***Output***	***Goal***	***Focus***	***Language tools***
Media monitoring in opinion podcast	Can guide the discussion effectively, summarizing, evaluating, and linking the various contributions in order to create agreement for a solution or way forward. (CEFR Companion Volume with new descriptors, “Mediating concepts”, p. 211. Level C1)	Opinion podcast episode “The practice of reuse in Object-Oriented Programming“	Public presentation in group work session	Distinction between fact and opinion; Adjusting language	Argument-counter argument structures, paraphrasing tools
Flowchart description	Can interpret and present clearly and reliably in writing (in Language B) the salient, relevant points contained in complex diagrams and other visually organised data (with text in Language A) on complex academic or professional topics. CEFR Companion Volume with new descriptors, “Mediating a text”, p. 196. Level C1)	Flowchart description	Visually representing information; Explaining data	Relaying specific information, making lists based on audio input;	Process description, vocabulary; specialised terminology for labelling flowcharts
High-level instructions and technical feature set for application programs	Can demonstrate sensitivity to different viewpoints, using repetition and paraphrase to demonstrate detailed understanding of each party's requirements for an agreement. (CEFR Companion Volume with new descriptors, “Mediating communication”, p. 220. Level C1)	Developing a Wireframe and rebuild product basic structure with feedback	Hypothesis testing, Developing MVP applications	Targeting software audience, facilitating collaborative interaction with peers	Technical writing guidelines

DISCUSSION

The survey "Mediation in Academic and Professional Context" recruited 50 participants (n=50) who agreed to provide information on task content and resources linked to mediation, learning outcomes, pedagogical approach, benefits and challenges of mediation activities. The survey was designed using Google Forms and was administered as an end-of-year student perception tool, comprising five (5) sections. The first two sections collected information from multiple choice questions, two (2) sections involved Likert-scale data, while the last section collected findings from open-ended questions.

Student perception of specific mediation strategies in relation to the academic and professional context was targeted in the first section. A twelve-item list of mediation strategies used throughout the year long course was provided for both areas. Concerning relevance for the academic context, results indicated that "summarising" was positively rated by 40% of the participants, followed by "interpretation of concepts" and "reducing complexity of technical concepts" with 30% and, respectively, 28% popularity rate. "Recording information via note-taking" and "explaining visuals" also accounted for nearly one quarter of the relevance range. At the other end of the continuum, "annotation" and "abstracting" scored barely 2% indicating both the fact that such strategies were considered potentially more "niche" strategies than the others, and a reaction to less exposure to mediation activities involving these strategies in particular.

In parallel, findings regarding the professional context revealed a slightly distinct picture. Thus, "breaking down complex field specific information" was rated as highly relevant by 40% of the respondents, while "reporting of specific information", "explaining visuals", "summarising", "interpretation of concepts" all recorded nearly 30% positive reactions. Interestingly enough, although "annotation" scored a similar minimal relevance rate of 2%, all the other strategies rose above the 10% threshold. It is also important to underline that based on these results, students not only selected a more consistent cluster of strategies, but also appeared to be more inclined to judge and attribute relevance to mediation strategies from the professional perspective, forcibly interpreted as more meaningful to their experience, cultural experience and needs.

Moreover, as the second section of the survey was aimed to direct the analysis towards characteristics of mediation activities, students were asked to provide relevance feedback on a distinct repertoire of mediation strategies, associated with two subcategories, "activities serving to adapt or transform language" and "activities serving to adapt and transform content". Thus, for the first subcategory of strategies that impact directly on language, a significant 54% relevance rate was observed for "paraphrasing to explain concepts/technical vocabulary", while other strategies like "simplification of concepts/technical vocabulary" and "translation" were rated by close to one-third of the participants. On the other hand, amongst the strategies deployed for content development, responses were dominated by "illustrating content with examples" (58%) and "simplifying content" (42%). It could also be argued that more emphasis appears to be placed on this particular set of activities, as all queried strategies mobilised over 10% of the answers.

Within an orientation that supplies data on "key factors for successful mediation activities" a separate section was designed to capture both the experience of students and opportunities for an improved course design. Consequently, results show that "understanding the main idea" (56%) followed by "understanding the terminology" (44%) clearly yield pathways for efficient mediation, while more than one-third of the participants also reinforced the importance of audience needs. Strikingly, only 8% of the responses indicate a positive evaluation of "processing background knowledge", hence, allowing us to retain a focus on mediation training and to capitalise on the idea that students began to understand the importance of being efficient communicators as added value to their academic and professional specialised knowledge.

To connect with the perception of students in relation to the affordances of mediation for the oral and/or written mode, a separate section was created. Although resources of various kinds were used to support balanced mediation training, findings suggest an 80% prevalence of the oral mode. The stark difference between oral and written may indicate that training mediation skills provides stability (and lack thereof) to the area of oral performance generally influenced by psychological and contextual variables (anxiety, procrastination, fear of evaluation, motivation, correlation with introversion and extroversion, intercultural awareness etc.). This idea aligns with reporting of challenges associated with mediation activities (section 5 of the survey), as respondents cited "nervousness", "lack of attention and interest", "lack of confidence", "conflicts", "motivation", "anxiety", "inability to focus on more ideas at once", "lack of self-determination", but also "difference in cultural backgrounds", "disputing worldviews". In addition, results could also prompt the question whether learners are offered enough opportunities for oral communication and whether variables affecting oral performance could be controlled more directly as a result of a program geared towards mediation skills.

Furthermore, a positive correlation between "Language skills associated with mediation activities" and mode prevalence was also observed, as 42% of the participants considered that mediation is primarily linked to Speaking, whereas 27% thought that Listening practice could be successfully integrated in a mediation activity. Such an orientation is also reflected in the significant number of participants who chose to see mediation as a hybrid skill (34%), confirming results from previous research (Coste & Cavali, 2015) that promote mediation as a composite, changing competence. The popularity of this view is further confirmed by students' position with regards to the importance of mediation for their future profession, as 62% understand it as a "mixed dimension".

Further consideration of the mediator role was also integrated in the present survey in an attempt to determine both student understanding of the role they typically needed to take on when they mediate, and of the purposes that learners generate for themselves during mediation practice. As a result, three (3) carefully selected statements were anchored to a 5-point Likert scale (1. Strongly disagree; 2. Disagree; 3. Neutral; 4. Agree; 5. Strongly agree). This process of reflection revealed that "acting as a cultural link" was chosen as representative by 42% of the participants and most highly valued by 38% of the students. The second role, "facilitator of knowledge and concepts", generated similar results, compared to "acting as a social link" that claimed a 52% agreement rate and a 20% (10 respondents) strong agreement rate. Although these results appear to congrue with a sociocultural understanding of learning, we are inclined to treat them as inconclusive. We believe that more planning needs to be involved in designing mediation tasks with a focus on a more explicit repertoire of key experiences and roles (intercultural mediator, translator, rapporteur etc.)

Another line of reflection carried information on “expectations and outcomes of mediation activities”. Students were encouraged to react to 3 sets of statements based on a 5-point Likert scale (1. Not at all; 2. Moderately; 3. Neutral; 4. Highly; 5. Extremely). This section referred to “potential learning benefits”, “overall communication benefits” and “specialised learning benefits”. Thus, participants agreed that mediation activities highly “increased performance in the subject” (62%), “learning efficiency” (50%) and “generated interest in the subject” (46%). Regarding the impact of piloted mediation activities on overall communication benefits, students highly agreed that they “increased presentation skills” (52%) and “helped personalise a text to get the meaning across’ (48%) as well as enabled them to “think about the communication needs of the other/ an audience” (42%). These insights also need to be corelated with multiple layers of analysis concerning specialised communication benefits, as nearly three quarters of the participants highly agreed that such activities “helped develop new solutions to explain field-related concepts”. However, a significantly “neutral” impact was reported when students had to weigh the effect of mediation activities on “improving technical communication skills” (36%) or on efficiently “breaking down barriers between language leaning and other subjects from their field” (34%). Given that students had almost no prior experience with technical communication training and that even throughout the course such training was provided to a limited extent, these results also show that learners need periodic opportunities to move technical communication guidelines into practice and acknowledge the gap between what is already acquired and what can be trained.

Therefore, as teacher observations also confirm, 44% of the participants recognise the importance of introducing mediation activities in course design “constantly” or “whenever needed” (24%), while 6% would choose to have mediation activities embedded “in every course”.

In this sense, to further attune mediation activities to student needs, technology-enhanced mediation training was considered, and student views were collected through an open-ended question inviting participants to reflect on a multimodal mediation experience. Unsurprisingly, computer science students took into account a balanced perspective on the role of technology in mediation activities, signalling the instrumental, albeit limited, role of technology, seen as another “mediator”. Some other assessments were more multifaceted, teasing out caveats, benefits and new forms of technology that could aid mediation activities. As students reflected on classroom experience, technology was highlighted as a means to rapidly explore resources, to keep information accurate and updated, but also as a distracting factor, especially in face-to-face interaction activities. As noted earlier, if there is opportunity for better oral performance due to mediation training, technology-enhanced mediation activities were regarded as a tool to ensure that potential, being, for instance, an anxiety control method.

The span of responses was clearly valuable as those interested in furthering multimodal mediation provided a bank of resources that would support more interactive and more entertaining mediation activities, such as translation software applications, data tracking apps (for assessment, student involvement reports etc.), graph generators, summary bots, interactive whiteboard apps, or even empathy apps for conflict mediation. Remote learning platforms as well as using video recordings to improve student performance and allow peer feedback were also mentioned, whereas social media and messaging platforms were considered beneficial within a mediation context as they could potentially bring more diversity and a more "real-life feel" into play.

CONCLUSIONS

Overall, student input with regards to the takeaways of mediation activities raise a number of implications for anyone interested in embedding such activities in class practice or even stepping away from a regimented and isolated practice/training of mediation towards a regular, long-term commitment to mediation activity design and enactment. Thus, one important takeaway would be the compatibility between mediation and soft skills, between mediation and transformative skills. For the practice of ESP this means developing bespoke activities that are integrated into their specialism's framework, recognising the importance of domain-specific contextualisation but also of a culture of developmental learning and of transversal competences, where the ESP teacher can provide meaning-making contexts that eventually could help students develop required analytical tools for deeper language awareness. From this perspective, further research needs to be developed to explore the shared practices and affordances of mediation training at the intersection between other approaches to instruction, such as competence-based education or intercultural language teaching.

A closely interconnected second takeaway would be the impact of mediation activities on oral performance, as self-assessment of learners with a coding mindset indicates lower performing skills in this area. Survey results suggest that students drew on their own experience and positionings throughout the pilot course, making an overwhelming case for mediation training as a means to overcome/confront oral performance anxiety, lack of confidence or personality traits that reveal a degree of social interaction anxiety. In this respect, students outlined the need for a repertoire of "formal rules" that could further be used autonomously and allow them to use specialist algorithmic thinking and mathematical multiliteracy. Admittedly, this type of educational "input" along with carefully planned and precisely defined activities/tasks would increase learner capability to engage in increasingly sophisticated and more diverse settings, while acknowledging the need to adapt to others and to reflect on the role they need to enact. This could be taken to imply that planning and piloting activities with students is only one first stage in successful developmental learning. Students, therefore, need to be informed about the nature of their learning and take responsibility for what being a "mediator" entails. Episodic, discrete mediation training would, therefore, stand little chance in equipping students with a rationale and a roadmap for developing mediation skills. By supporting responsive and integrative learning environments, mediation activities achieve a societal aim, as they shape learning goals and expected competence outcomes, while also promoting autonomous learners that share these same values in their academic and professional domain.

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'Dear Future Me' or How to Improve Student Engagement with Digital Time Capsules

CRISTINA FELEA[1]

Abstract. The post-pandemic impact of the two-year use of the virtual environment in higher education teaching/learning is still under scrutiny, but most studies highlight that the lack of in-person interaction has had an overall negative effect on student engagement and academic performance, confirming the results of some decade-old studies on online study programs. Yet, research has also attested that the use of active (project-based) learning strategies and the quality of learning materials seem to have mitigated these effects by providing students with a framework that increases their motivation with tasks that have personal meaning and relevance, develop autonomy and agency, and contribute to a sense of competence. This paper presents how these aspects were embedded in a semester project entitled "My Time Capsule", implemented in a course of English for Academic Purposes delivered to first year students in social sciences during the academic year 2021-2022. Time capsules are containers with collections of artifacts meant to preserve the memory of individuals, families, or whole societies. As a metaphor, they are an invitation to preserve a piece of the present for the future. In their digital form, they can represent scrapbooks containing multimedia artifacts of personal or historical relevance. The project aimed to develop students' linguistic, communicative, digital, and technical skills by encouraging multimodal expression based on authentic personal experience. This study relies on quantitative and qualitative data collected from students' projects created with Canva and submitted to MS Teams platform for grading based on a carefully designed assessment rubric. Teacher feedback and students' answers to a self-reflection questionnaire are also used. Individual cases are described to illustrate the benefits, challenges, and potential uses of this approach for increased engagement when teaching academic English.

Keywords: *project-based learning, English for Academic Purposes, student engagement*

INTRODUCTION

The pandemic crisis that started in March 2020 and the shift to the so called "emergency remote education" have impacted society in different ways and to different extents. As education is "a fundamental human right, a global common good and a primary driver of progress "and plays an important role in sustainable development and for the building of "just, equal, inclusive, peaceful societies" (UN, 2020, p. 3), the consequences of these changes have been under intense scrutiny from multiple perspectives. The opportunities and challenges have been analyzed, with early surveys covering a wide spectrum of issues, from the impact on students' and teachers' personal lives to academic adjustments so as to maintain the quality of the academic process (Ferri, Grifoni & Guzzo, 2020, Di Pietro et al., 2020). Within the global higher education system, studies have inquired mostly in students' and teachers' perceptions, attitudes, changes in teaching and

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learning methods, technological impact, emotional toll, inequality of access (Aristovnik et al., 2020, Lederman, 2020)– all relative to the move to remote education facilitated by online tools.

Many of these topics have been covered in Romanian literature, which saw an impressive increase as compared with the pre-pandemic period. The relative scarcity of the studies dedicated to online education may be attributed to the slow development and implementation of e-learning in Romania caused, among others, by resistance to change, lack of vision in creating medium and long-term policies, financial limitations, and lack of specific competences necessary to build the infrastructure, train the teachers, etc. (Goldbach & Hamza-Lup, 2017). The abrupt transition to the virtual environment has generated interest in aspects of virtual education/ digitization of education (mostly neglected due to the causes mentioned earlier)comprising topics such as students' perception on pandemic impact on higher education (Deaconu & Olah, 2022), educational, emotional, and social impact of COVID-19 pandemic on university students (Gavriluta, Galban & Ioan, 2022), the impact of COVID-19 on the quality of the educational process (Radu et al., 2020) and emotional and social engagement in the English language classroom (Mihai et al., 2022).It should be noted that this unexpected opportunity to study various aspects of online education on a wide scale will hopefully not affect the understanding and practice of distance education as has been defined and conceptualized in the past decades (Hodges et al., 2020) but, on the contrary, help in building up more resilient educational systems. Thus, in the post-pandemic period, even if much of the research may still be influenced by elements of the emergency crisis response, this can be (and has been in many cases) used as an opportunity to identify and sanction challenges and opportunities for aligning education to the requirements of the 21st century. We believe that the education stakeholders and actors need to start approaching the lessons learned in a more agile way, by building "more of a learning ecosystem that is better able to adapt to diverse needs and situations." (Moore et al., 2021, p. 12). The 'new normal' will likely embed/ interweave in-person, online and hybrid teaching/ learning but for this to work, specialists and researchers have consistently pointed out that a sound pedagogy, quality material, active management of and reflection on learning by the students are needed (Kemp, 2020).

It is in this logic that, for more than a decade, the author has explored various aspects of technology-enhanced teaching and learning of English for Specific Academic Purposes by promoting a student-centered constructivist approach, mostly focused on improving student engagement, developing language and digital literacy and transversal skills for the present and future labor market (Felea & Stanca, 2019). Some of these aspects have been investigated within a blended learning environment and used collaborative and individual project-based learning which offered the opportunity to create rich research scenarios (Felea & Stanca, 2018).

In line with these preoccupations and against the specific context of the pandemic, the author decided to create a project for formative assessment within the course of English for Specific Academic Purposes (in the field of social sciences) with the main objective of increasing student motivation and engagement with language learning. The study comprises sections on teacher practices and student motivation and engagement in online project-based learning of English for Specific Academic Purposes (ESAP), project rationale and description, research method, findings, and conclusions.

TEACHER PRACTICES AND STUDENT MOTIVATION AND ENGAGEMENT IN ONLINE PROJECT-BASED LEARNING OF ESAP

During the pandemic, many research papers attempted to study various aspects of (college) students' acceptance and use of the online environment. For example, "attitude, affect, and motivation", "behavioral control (ease of use of technology, self-efficacy, and accessibility), and cognitive engagement" were measured and a decrease in motivation, self-efficacy, and cognitive engagement was reported, with data showing the quality of education was perceived as lower. As is well known from the literature, students' negative attitude towards (online) learning may negatively affect their learning outcomes, which in turn reduces their self-efficacy and motivation and, as a result, the process may enter a spiral of confirmation bias and induce refusal of online learning in the future (Aguilera-Hermida, 2020). Keeping students motivated and maintaining their interest have been shown to be real problems in the period of forced transition to online learning (Hollister et al., 2022, p. 1) so *building a positive position to teaching/ learning may be of invaluable help.*

Motivation and engagement are used sometimes interchangeably but many authors agree on a major difference, namely that motivation is "an antecedent to engagement; it is the intent and unobservable force that energizes behavior (…), whereas student engagement is energy and effort in action; an observable manifestation (…), evidenced through a range of indicators" (Bond et al., 2020, p. 3). Engagement is known to be a "metaconstruct" with multiple dimensions (or facets): *affective/ emotional* (feeling) – the feelings/ reactions students have to the learning environment: peers, teachers, sense of belonging and interest, *cognitive* (thinking) – learning and self-regulating strategies, understanding, *behavioral* (acting) – participation, attention, intensity, effort, persistence in the process of learning, and *agentic* (communicating) – contributing to learning and teaching (Bond & Bedenlier, 2019, p. 2; Chiu, 2022, p. 516).

Several attempts have been made to create theoretical frameworks that can be used to research and visualize the complexity of student engagement. The sociocultural nature of its influencing factors has been confirmed, with *social engagement with peers, teachers, and course content/ curriculum* as most relevant for the present study (Hollister et al., p. 2). Within the context of online learning, Bond et al. proposed a ("bioecological") framework that includes technology by including "structural and psychosocial influences that affect the learning environment, learning processes, student engagement and subsequent outcomes" (2019, pp. 3-4). This framework depicts the student at the center of several concentric systems: micro- (immediate setting, e.g. classroom, home), meso- ("interactions between the microsystems and between the micro and the exosystems"), the exo- ("wider social structures that impact on the learner, such as educational institutions, the media, government, the world of work and social services"), and the macro ("wider economic, social, legal, political and educational systems in which the other systems are located") (Bond & Bedenlier, 2019, p. 3). Their description reveals the interplay between them and offers researchers the possibility to have an overall view of the complexity of engagement, which is of special interest in this post-pandemic period, when all educational actors are trying to learn their lessons so as to ensure a better education for all. For the present study, however, we shall focus on the microsystem (online classroom, home) as background, the individual student engagement and the way teachers can support it.

As mentioned in most literature, *motivation* determines the level of engagement; for instance, Chiu argued that the self-determination theory (SDT) proposed by Deci and Ryan explains how students can be motivated to engage by catering for their (universal) needs: *autonomy, competence, and relatedness* (Deci and Ryan, 1985, apud Chiu, 2022).

Additionally, it is important to emphasize that in online learning, *teacher practices* have been demonstrated to foster student motivation and engagement when providing support for all or most of the three said needs. The following brief descriptions and contents of Table 1 are drawn from (Chiu, 2022, p. 517). Thus, teachers aiming to boost motivation and student engagement will support *autonomy* by taking into account student viewpoints, offering possibility of choice, and "reducing unnecessary stress and demands. Competence, in its turn, will be supported by creating a *structured* learning environment, where teachers' expectations are clear, guidance and relevant feedback are given, and a relationship based on trust and confidence is built. Finally, relatedness is supported by teachers' *involvement*, including empathy, warmth, enjoyment, caring, acceptance, etc.

Table 1. *Teacher practices and student engagement*

Source: Adapted from Chiu, 2022, p. 517

Teacher practice	Description	Type of student engagement	Evidence of impact based on literature
Autonomy	Considering student viewpoint, allowing choice, reducing unnecessary stress and demands	Behavioral Emotional Agentic Cognitive	Improvement except less so for cognitive
Structure (competence)	Clear expectations, strong guidance, competence-relevant feedback, confidence in student abilities	Behavioral Cognitive Emotional	Sense of mastery, active participation and positive thinking about the course
Involvement (relatedness)	Encouraging close and caring student-teacher relationship;	Behavioral Emotional Cognitive Agentic	Better course participation, positive feelings, confidence to Complete challenging tasks, asking help for learning needs

All in all, teacher practices are crucial in ensuring student engagement across multiple dimensions, which are important for learning English for Specific Academic Purposes (ESAP). This is also a key finding in a complex analysis of the emotional and social involvement in the English language classroom for a sample of higher education students (n=394) in the Covid-19 online context (Mihai et al., 2022, p. 15). The findings also indicated that the factors which affected the learning process were "anxiety, the online system, involvement, enjoyment, class environment and class dynamics" (Mihai et al., 2022, p. 11).

An instructional approach that has proved particularly efficient in stimulating student engagement is project-based learning (PBL). PBL is a "teaching method in which students learn by actively engaging in real-world and personally meaningful projects" that has been widely documented to offer a framework within which students engage in deep learning within authentic contexts, develop a better attitude towards learning and increase their motivation and their engagement (Buck Institute for Education). During the pandemic, as teachers and students struggled to adapt to the online environment, PBL became increasingly of interest for its proven capacity to motivate and engage students. In a recent study on the use of PBL during the emergency remote teaching period, Hira & Anderson used the motivational theories of self-determination, achievement goal and the role of interest to build a conceptual framework to help understand motivation to learn in project-based learning (2021). The factors highlighted in their approach are “personal meaning and relevance, autonomy and agency, connection with others, and competence development” (Hira & Anderson, 2021, p. 97).

In the following section, we shall use these elements to describe a project implemented to first year students in social sciences at Babeș-Bolyai University during the first semester of the academic year 2021-2022.

PROJECT RATIONALE AND DESCRIPTION

It is early October/ the autumn of 2021; a new academic year starts at the Faculty of Sociology and Social Work in Babeș-Bolyai University. The first-year undergraduate students are bracing for a major change in their life, the transition to university life. In the old days, this would have meant in most cases moving out of their parents’ home, creating new social networks and relationships, getting familiar with a new academic culture and learning, and, very importantly, building up relationships with their instructors and a sense of what researchers call “belongingness” (Tice et al., 2021). Teachers, in their turn, would have been ready with their “first year kit”, including learning materials and assessment scenarios.

However, this year is different: students have already been studying in a virtual environment for three semesters during their final high school years – no easy feat! Now they have to continue their studies in the same manner. According to various studies and surveys, the social separation brought about by the lack of in-person interaction has had serious effects on their engagement and academic performance. Yet, as mentioned above, research has also attested that the use of active learning strategies, especially project-based, seems to have mitigated these effects and increased their motivation by tasks that have personal meaning and relevance, develop autonomy and agency, and contribute to a sense of competence.

The author has been using project-based learning in teaching English for Specific Academic Purposes in a blended environment for several academic years. So far, the approach has been based on e-portfolio pedagogy, with the aim of improving academic language and transversal skills, developing self-directed skills and autonomy, and fostering student engagement with the course (Felea, Stanca, 2019). The results of several years surveys on student satisfaction with the e-portfolios and the learning outcomes on the one hand and class interaction and discussions with the 2021 cohort on the other lead the author to reconsider the approach in the sense of finding a project topic that would match the context of the (emotionally stressful) pandemic with a view to meeting students’ needs for autonomy, competence, and relatedness, thus supporting them to get more engaged.

The idea of asking the students to create a semester project called "My Time Capsule" seemed to bring together all these elements. Time capsules are containers with collections of artifacts meant to preserve the memory of individuals, families, or whole societies. As a metaphor, they are an invitation to preserve a piece of the present for the future. In their digital form, they can represent multimedia memorabilia of personal or historical relevance. The project was introduced in a class session four weeks before the end of the semester by means of a tutorial that covered the elements below.

Aim: developing students' skills by encouraging multimodal expression based on authentic personal experience. The following skills were especially targeted: *linguistic* (reading strategies: skimming, scanning; writing: organizing text; brief descriptive/ argumentative texts; summarizing; paraphrasing; speaking: oral presentation), *communicative* (using various media: text, pictures, videos, cartoons, drawings, screen captures, hyperlinks, mobile/ social media), *digital* (finding and evaluating resources; crediting sources - copyright, citation, references) and *technical*(interacting with online platforms for creating/ hosting project; editing, typing, photo/video production).

Type: students can choose between a personal and historical approach, namely a time capsule covering year 2021 and addressed to the student's "future self" or one covering the tumultuous, pivotal year 2020 and its dramatic turning points for young people, addressed to "future generations". The reason for choosing these two types is the students' heterogeneous level of English (from A2 to C2, according to CEFR).

Structure/content: both types had a similar structure, including the following elements: 1) a 2-3-minute video introducing personal information (e.g. bio, favorites, family, events, goals, stresses and wishes); 2) images/ videos of items and accompanying texts that describe the time in which they currently live; 3) a 200-300-word letter to future self; 4) a "do not open this until…" notice. In the case of 2020 (historical) time capsule, additional elements mentioned: "What might we wish future generations to know about this year? If you could leave behind objects/ events that spoke of 2020, what would they be? They should be symbols of acts, experiences, ideas, and changes that are worth preserving. As well as the trauma, 2020 has also brought some positive changes that we don't want to lose, moments when things got a little bit better amid the chaos, local wisdom, or inspiration, as well as warnings that we might hope will not be forgotten."

Additionally, students were expected to deliver a 4-5-minute oral presentation on the "making of" their project, accompanied by most relevant elements of their own choice in a plenary online session. They were also invited to share their time capsules in the class forum.

Artifacts: between 5 and 10, in various formats: text, pictures, videos, cartoons, drawings, screen captures, hyperlinks, mobile/ social media stuff. They may include but are not limited to: photos of you/ your family/ friends doing things you would (not) normally do; photos of physical objects that represent the times; journal entries/ message texting/ social media extracts that may document personal or more general moods; art work you created; special memories: feelings, relationships, etc.; interviews with friends, family/ community members; social/ political/ cultural issues you consider important and that may change in the future the way we do things and think about the world; news articles/ research reports/ statistics about (historical/ social/ cultural, etc.) events that changed your life or the life of the world; thoughts about what happened, how it made you, and what you thought the future would bring; hypotheses about how your lives, community or world will change in the future.

Resources and tools: these covered language (dictionaries, course units and online resources containing writing and oral presentation tips) and digital skills (1) communicating with multimedia: tools for working with text, photo and video; design templates; Time Capsule presentation platform; hosting artifacts; 2) information processing: tools for finding, evaluating and crediting sources. Note should be made that the graphic design application Canva was the tool of choice for the presentations, especially for its ease of use with mobile phones.

Assessment: a rubric was provided that covered the following aspects of a multimedia project: content, project design, multimedia (images, sound, video; video for self-presentation, text; hyperlinks); referencing (credits for materials used, citing correctly); language (writing mechanics, grammar and sentence structure).

Students were also invited to answer a short self-reflective questionnaire covering what they enjoyed, found difficult, were proud of and do differently in the future.

Teacher practices fostering motivation and engagement: students' points of view were considered in an initial discussion on the project topic, which was build up similarly with a focus group; students were also allowed to choose between the two types, whichever matched their level of English and interest; these actions were aimed at reducing unnecessary stress and demands, supporting student *autonomy*. To foster the students' sense of *competence*, clear expectations and strong guidance were offered from the project onset, including discussions on design and technical issues, competence-relevant feedback was given along the way and on project submission, which emphasized confidence in student abilities.

The teacher encouraged a close and caring relationship along the semester and, in relation to the project, pointed out that students were given the option to share more personal aspects publicly or only with their teacher. The idea was to create an open and safe space for all.

RESEARCH METHOD

The main hypothesis of this study is that teacher practices supporting student autonomy, competence and relatedness are expected to improve student engagement in a project-based learning environment. Thus, the research question is: which indicators of student engagement can be identified across the three dimensions?

To find them, we collected data from students' projects (number of students involved, scores, aspects set in the assessment rubric) and answers to the questionnaire, which were analyzed quantitatively and qualitatively.

FINDINGS

As mentioned by Bond & Bedenlier, student engagement is best represented across three main dimensions, namely cognitive (related to "deep learning strategies, self-regulation and understanding”), affective (related to “positive reactions to the learning environment, peers and teachers, as well as their sense of belonging and interest”), and behavioral (related to “participation, persistence and positive conduct”) (2019, pp. 2-3).In order to identify and check the extent of student engagement, a list of indicators suggested by them were used.

Firstly, a quantitative approach to project submission and assessment results (as shown in Table 2) revealed *behavioral engagement* in terms of the number of students who submitted their projects and the scores obtained in both ordinary and resit exam sessions. Students put in effort and attention *to complete their work*. They *assumed responsibility* for the contents and design of their projects and *answered positively to teacher’s feedback*, as can be seen especially with the lower-level group, where the results improved visibly in the second session.

Table 2. ***Project submission and assessment results***

Groups	**Number of students/ group**	**Number of projects submitted**	**Average score – ordinary session (out of 30 p.)**	**Average score – resit session (out of 30 p.)**
Pre-intermediate (A2-B1)	11	8	15.5	21.37
Intermediate (B2)	40	27	21.88	22.51
Advanced (C1-C2)	22	17	25	25.4
Total	73 (100%)	52 (71%)		

The data above may suggest *cognitive engagement* as well, for instance in the way students *integrated the ideas* of the project, *set their learning goals*, did some *extra work to learn more* and *followed through* with the project. Additionally, though, in order to confirm these indicators, the author used the results of a quantitative approach based on the assessment rubric, namely content, project design, multimedia; referencing; language (see Table 3). These were scored with a maximum of 30 points distributed across four levels (exemplary, proficient, partially proficient, and unsatisfactory). Under each criterion, there were questions formulated to clarify the area addressed in accessible wording. In accordance with the scores obtained, the 52 projects were grouped in two categories: exemplary and proficient and partially proficient and unsatisfactory, respectively.

Table 3. ***Number of projects grouped according to assessment criteria***

Criterion/ Function	**Element**	**3**	**2**	**1**	**0**
Content Q: *Does your Time Capsule make sense? What do you want your audience to* know, feel, and do?	Organization of content	40		12	
Q: *How much and how well have you worked?*	Covering of content	41		11	

<table>
<tr><th>Criterion/ Function</th><th>Element</th><th>3</th><th>2</th><th>1</th><th>0</th></tr>
<tr><td>Project Design
Q: Does your Time Capsule look visually appealing? Is it easily readable?</td><td>Page Layout</td><td colspan="2">44</td><td colspan="2">8</td></tr>
<tr><td rowspan="4">Multimedia
Q: Is information/ your message enhanced by multimedia elements</td><td>Images; sound, video</td><td colspan="2">38</td><td colspan="2">14</td></tr>
<tr><td>Video
for self presentation</td><td colspan="2">20</td><td colspan="2">32</td></tr>
<tr><td>Text</td><td colspan="2">40</td><td colspan="2">12</td></tr>
<tr><td>Hyperlinks</td><td colspan="2">28</td><td colspan="2">24</td></tr>
<tr><td>Referencing
Q: Have you given the correct credits for images/ videos? Is information credible? Have you acknowledged the sources?</td><td>Credits for materials used
Citing correctly</td><td colspan="2">26</td><td colspan="2">26</td></tr>
<tr><td rowspan="2">English Language
Q: How good is your English? Have you checked your text?</td><td>Writing mechanics</td><td colspan="2">40</td><td colspan="2">12</td></tr>
<tr><td>Grammar and sentence structure</td><td colspan="2">40</td><td colspan="2">12</td></tr>
</table>

Students seemed to excel in organization and covering of content and also in the way they presented it (page layout) and most projects were visually appealing. This, together with the creative use of Canva templates, and the use and choice of many multimedia elements may indicate students' increased familiarity with such tools, probably a gain from their more intensive use for learning during the previous semesters and even a *preference for challenging tasks* and a *willingness to teach themselves*, both *important indicators of cognitive engagement*. These were also confirmed in the answers to the reflective questionnaire at the questions related to what they enjoyed and were proud of**.** Further on, the relatively good use of (narrative) text and the quality of language may show *focus on task*, which is also confirmed by their answers, where 30% of the subjects said they found it difficult to "figure out/ decide" what to put in because of the project being limited in time/ space. On the other hand, more than 50% appreciated the 'remember and reflect' dimensions as an effort worthwhile doing for their own benefit. The more modest scores recorded for the self-presentation video reveal an issue encountered in the literature on language anxiety, which is complicated by the online environment (Russell, 2020, p. 345). Two other aspects received lower scores, namely the use of hyperlinks and referencing of the sources used. In spite of extensive and repeated discussions during the course and in the project tutorial, crediting sources was not perceived as a higher-order element but as a detail, likely to be neglected in the economy of the project. Almost 50% of the respondents to the questionnaire said that in the future they would "pay more attention to details" and "put more time and effort", which may indicate that poor time management skills could be responsible for their performance. However, the acknowledgement of these aspects may be a sign of *self-regulation*, efforts to *understand* and *setting learning goals* (about 40% said they wanted to "work more on the narrative/ text-image balance/ selection of photos", "work more on presentation skills") but also signal important affective involvement from their part.

Thus, *affective engagement* indicators were well represented in students' answers to the questions on what they enjoyed and what worked well and made them proud. The topic itself was appreciated as being an opportunity and a challenge “to put order in my life”. Almost all saw its *relevance* and, hence, *desire to do well* and *a sense of belonging* and *feeling appreciated* (“it was fun to express myself in my own way”; “I enjoyed reflecting on my inner life”; “I enjoyed remembering, (…)linking past, present and future”; “the project allowed me to be…”: “creative and assertive”, “to be myself”, “to express myself in my own way”; “I enjoyed exploring my artistic side”; “I appreciated being in a safe place to open up and share”). *Pride* and a sense of *satisfaction/ accomplishment* were present at most students (over 50%) in relation to the visual aspect and the content. All in all, these indicators are conducive to *a positive attitude about learning*, and are paramount for higher levels of motivation and engagement in the learning process (Bond et al., 2020, pp.13-14).

While text analysis was decided to fall within the scope of another study, a simple word frequency analysis of students’ letters to their future self, generically entitled “Dear Future Me”, was nevertheless performed to check the extent to which their personal texts contained additional affective indicators. The word cloud was created with the help of the application Word It Out, on a sample of 14 texts representing 25% of the projects, randomly selected from the three groups, with a total of 1078 words. Thirty-three most common words with a minimum frequency of 10 were chosen and are presented below in Figure 1. As can be seen, *hope* is by far the most frequent word (54 occurrences), followed by the conjunction *still* (39 occurrences), *time, all,* and *future* (29 occurrences). The presence of the word *hope* may be related to formulaic letter writing but its frequency is likely to be related to students’ desire for a positive future.

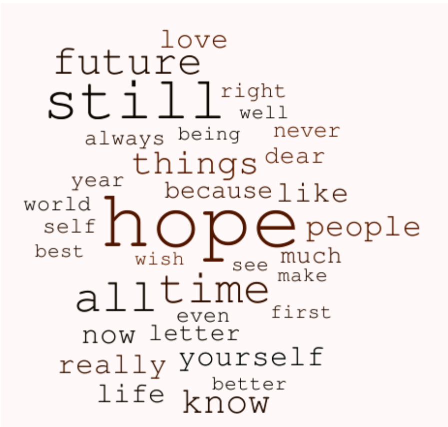

Figure 1. ***Word frequency cloud performed on students’ letters to their selves***

To conclude, students’ texts showed they felt safe to open up and their messages were generally aligned with that of BTS tweeting from the United Nations: "Instead of the lost generation, a more appropriate name would be the 'welcome' generation because instead of fearing change, this generation says "welcome" and keeps pushing ahead" (UN News Tweet, 2021).

CONCLUSIONS - "DEAR FUTURE GENERATION"

The author's previous e-portfolio pedagogy targeted mostly specific academic English skills (such as reading and writing based on specialist texts), with emphasis on student autonomy, and the learning process (was conducted throughout most of the first semester). However, in spite of the teacher's careful guidance and support, research indicated that students' lack of familiarity with academic culture and requirements resulted in relatively little interest for the tasks and even led to a certain amount of stress (Felea & Stanca, 2019).Fast-forward to the present moment, the many studies documenting social and psychological turmoil created by the context of COVID-19 pandemic revealed the necessity to cater for students' needs for autonomy, competence, and relatedness and stimulate engagement. Hence, in the author's view, an imperative for changing the pedagogical approach to make room for teacher practices that foster these aspects, with emphasis on the affective dimension.

To do so, a semester project entitled "My Time Capsule" was implemented in the course of English for Specific Academic Purposes, with the aim to develop students' linguistic, communicative, digital and technical skills and encourage multimodal expression based on personal experience.

The present study collected data from students' projects and a self-reflection questionnaire and analyzed them to identify indicators of student engagement. Their behavioral engagement, likely as a result of teacher's involvement and encouragements, indicated that they felt challenged and competent; felt compelled to do better; identified opportunities to grow and asked for help for their learning needs. Cognitive gains were reflected in students' ability to reflect, to justify their decisions, to do extra work to learn more; some also expressed their preference for challenging tasks and developed self-regulating strategies to improve their learning. Finally, emotional engagement was particularly visible in that the students enjoyed the project; showed interest; were satisfied with results; saw relevance; felt pride; wanted to do their best; had a positive attitude; felt appreciated and grateful.

All in all, these seem to have created a positive attitude about the course and, by extension, about learning English. On the pedagogical side, the findings indicate that careful evaluation of students' needs in a rapidly changing context is essential to design effective learning scenarios for a very special new generation. The following text is a representative sample of its mindset, which is profoundly inspiring for us as teachers and researchers.

> *Dear future generation, I am writing this letter from the perspective of a teenager who lived through the tumultuous year of 2020. As you know, the year was filled with so many ups and downs, but we managed to get through it. Remembering the amount of events that took place, the pandemic, climate issues, political changes, social movements, I can only hope that you learn from them and not forget the changes we fought for, as well as realize that there is always a way of improving and finding solutions. I think it is important to remember that despite all the painful things we experienced, we were able to find ways to enjoy life and make happy memories that we can cherish. This is why I encourage you to make your voice heard, not give upon the things you want to accomplish and always try to understand the ones around you, even if they are people you don't personally know. Whenever you are facing a tough period of time, I'd like you to look back on the past to get reminded of the fact that everything passes and be inspired by the times people got to solve the problems they were facing, just like the way 2020 happened. On a lighter note, I hope that your generation gets to make even more and better changes to the world than ours did. I believe that you have the potential to grow, learn and take action to make the best of your life.*

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La multimodalité dans l'enseignement-apprentissage du français sur objectif spécifique : défis et enjeux

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Résumé : La multimodalité s'impose dans l'enseignement-apprentissage de la « génération Z ». Celle-ci se sent comme chez elle dans le numérique ; « connectivistes », les jeunes de cette génération sont toujours impatients de travailler en réseau ; ainsi aiment-ils à dépasser la conception logocentrique pour plonger dans la multimodalité ; pour eux, par conséquent, les gestes, les images, les actions, l'emploi de l'espace pendant les cours, etc. interfèrent avec le contenu informationnel. Dans ce contexte, l'enseignant est amené à se poser plusieurs questions concernant les cours à délivrer. Tout d'abord, comment doit-il penser son rôle dans le processus d'apprentissage-enseignement régi par la perspective multimodale ? De surcroît, un autre aspect doit être pris en compte : comment choisir et gérer les outils auxquels on doit recourir en classe (affiche, document audio et vidéo, etc.) afin de faciliter la compréhension des informations à transmettre ? Malheureusement, les impératifs économiques influencent parfois l'emploi de certains supports audio-visuels. Enfin, une troisième question surgit : qu'est-ce qu'on perd et qu'est-ce qu'on gagne lorsqu'on adopte l'approche multimodale dans le processus d'apprentissage-enseignement ? Dans cette étude nous voudrions aborder une démarche analytique tout en faisant appel, quand le cas l'impose, aux concepts forgés par la littérature de spécialisation ; nous nous proposons de trouver des réponses aux questions ci-dessus pour pouvoir offrir une perspective plus claire sur la problématique complexe de la modalité dans l'apprentissage-enseignement du FOS (français sur objectif spécifique).

Mots clé : *apprentissage, connectivité, enseignement, français sur objectif spécifique, multimodalité*

INTRODUCTION

L'apprentissage requiert du mouvement, de l'interaction et une certaine ouverture de l'esprit ; autrement dit, apprendre signifie se dépasser et aller à la rencontre d'autrui. D'ailleurs, Michel Serres place l'acquisition de nouvelles compétences sous le signe du voyage : « Qui ne bouge n'apprend rien. Oui, pars, divise-toi en parts. […] Aucun apprentissage n'évite le voyage. Sous la conduite d'un guide, l'éducation pousse à l'extérieur » (Serres, 1992, p. 28). Afin de goûter « la possibilité infinie d'apprendre » (Serres, 1992, p. 65), l'apprenti – qu'il soit élève ou étudiant – doit devenir autonome, apprendre à apprendre ; de cette manière il sera capable de prolonger sa formation au-delà de sa participation à des leçons ou à des cours délivrés par des institutions qui ont comme objectif principal la transmission des savoirs, des savoir-faire et des savoir-vivre. Et, en effet, savoir apprendre représente une compétence essentielle dans la société contemporaine où le développement rapide de la technologie et les découvertes faites à un rythme accéléré caractérisent à la fois le processus d'enseignement-apprentissage et la société entière.

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Dès lors pourrait-on créer le contexte propice pour un « bon » enseignement, un enseignement qui incite les apprentis à ne jamais cesser de s'aventurer plus loin dans l'univers du savoir ? Quels seraient les aspects à envisager pour obtenir un tel résultat ? De plus, il ne faut pas oublier le contexte social défini par le travail en réseau, la multimodalité et la technologie de pointe ; « accablés » par des images de toutes parts, les gens et surtout les jeunes apprentis ont besoin plus que jamais des stratégies qui les aident à bien comprendre la communication actuelle – qu'elle soit sous forme d'images, de vidéos ou de textes. Jean-François Boutin remarque la variété effrénée des sens qui envahit notre quotidien :

> La question du sens, surtout celle de sa multiplicité, n'a jamais été aussi actuelle. En effet, pas une seule journée de nos vies effrénées ne l'évite : partout (à la maison, à l'école, en vacances, sur mer, dans les airs, etc.), et de plus en plus, nous sommes « bombardés » de messages textuels traditionnels ou numériques, d'images digitales fixes ou animées, de sonorités, de gestes, alouette ! (Boutin, 2012)

Si la vie quotidienne est sous le règne de la multimodalité, pour créer des cadres d'enseignement-apprentissage propices pour la génération actuelle, appelée la « génération Z », il faut intégrer à nos pratiques pédagogiques les scénarios qui lui sont familiers. Toutefois, certaines modifications s'imposent parce que la transmission des connaissances demande une certaine structuration et une bonne organisation ; en effet, on peut se demander quelles formes peut prendre la multimodalité dans un contexte éducationnel cohérent et plus précisément lors des cours de français sur objectif spécifique (FOS). Mais pour arriver à relever et à analyser la place et les structures possibles de la multimodalité dans les cours de FOS on doit tout d'abord rappeler l'histoire du FOS, c'est-à-dire ses enjeux et son rôle dans les établissements universitaires. Notre objectif est d'essayer de voir quels sont les apports et les limites de nouveaux outils numériques de travail en classe, autrement dit ce qu'on perd et ce qu'on gagne quand on choisit les stratégies éducatives proposées par l'univers de la technologie.

LE FRANÇAIS SUR OBJECTIF SPÉCIFIQUE

Le français sur objectif spécifique (FOS) constitue un domaine flou, indécis, peu stable étant donné que les concepts qui le structurent ne sont pas bien précisés ; en effet, chaque chercheur et chaque école pédagogique proposent sa/leur propre variante ; Yves Gambier, sans vouloir être exhaustif, essaie de passer en revue les différentes acceptions du FOS :

> Le nombre et la variété des étiquettes témoignent de cette indécision conceptuelle (langages spécialisés, langues techniques, langues spéciales, sous-langues (accent sur le code), langues professionnelles (accent sur les acteurs), langues fonctionnelles, langues savantes, *languages for special purposes* (accent sur les référents), etc.). (Yves Gambier, 2017)

Bien que le FOS n'ait pas de définition unanimement acceptée, ce genre de formations – qu'il s'agisse de français de spécialité, de français sur objectif spécifique ou du français professionnel – répondent à des demandes spécifiques émanant du monde professionnel ou à des situations bien définies (comme, par exemple, les formations linguistiques délivrées dans des universités) ; en effet, Jean-Marc Mangiante et Chantal Parpette nous rappellent la distinction entre le « Français de Spécialité » et le « Français sur Objectif Spécifique ». Si « le terme *Français de Spécialité* a été historiquement le premier à désigner des *méthodes destinées à des publics spécifiques étudiant le français dans une perspective professionnelle ou universitaire* » (Mangiante & Parpette, 2004, p. 16), « le terme *Français sur Objectif Spécifique*, en revanche, a l'avantage de *couvrir toutes les situations, que celles-ci soient ancrées ou non dans une spécialité* » (Mangiante & Parpette, 2004, p. 16). On observe que le terme de FOS nous permet de parler de divers contextes où on apprend le français, dépassant le domaine professionnel auquel fait référence le « Français de Spécialité ».

Pour rendre les choses plus faciles et puisque nous ne nous proposons pas d'offrir la meilleure définition du FOS, nous allons considérer que, par rapport au FLE (français langue étrangère), qui suppose un apprentissage à long terme, les cours de FOS se déroulent pendant une période bien déterminée (généralement assez courte, variant de quelques mois à un an) et ont des objectifs ponctuels et très bien précisés. Comme les cours de FOS ont une durée limitée, ceux-ci travaillent au cas par cas, en fonction de compétences exigées par les situations auxquelles vont être confrontés par la suite les étudiants. Toutefois, il faut rappeler qu'« un enseignant de français médical ou de français des affaires est bien avant tout un enseignant de langue et non un médecin ou un spécialiste du marketing ». (Mangiante & Parpette, 2004, p. 144). Le FOS demande un travail interdisciplinaire et il fait appel à des compétences transversales sans que

> *le programme de FOS [...] se substitue [...] à ce que serait une formation dans la discipline* : le cours de français de l'économie n'est pas un cours de sciences économiques et n'a pas, *a priori*, à traiter de notions économiques nouvelles pour les apprenants. (Mangiante & Parpette, 2004, p. 145)

« *Accompagnement linguistique* » (Mangiante & Parpette, 2004, p. 145) le cours de FOS propose aux apprenants la découverte en langue française des notions qu'ils connaissent et maîtrisent déjà dans leur propre langue. Ce va-et-vient entre les concepts et entre les langues favorise un dialogue sous-jacent entre les disciplines (le français et le domaine professionnel des apprenants) ce qui entraîne, par conséquent, l'insertion de la multimodalité à tous les niveaux. Comme dans le dialogue bakhtinien, le FOS favorise l'emploi des images ou des enregistrements audio-vidéos qui permettent une meilleure compréhension des contenus traités. Les concepts de la langue maternelle entrent en dialogue avec ceux du français : les étudiants peuvent y identifier des analogies et des différences entre les diverses manières de nommer le réel.

On y voit apparaître, de surcroît, une variété de « modalités » : « multimodalité », « transmodalité » et « intermodalité ». Pour définir ces trois notions nous allons employer la perspective de Brahim Azaoui qui nous semble très claire et adéquate pour notre propos :

- Multimodale : renvoie à l'existence d'une pluralité de modalités/ressources sémiotiques, sans qu'il y ait nécessairement (mise en) dialogue ou interaction entre elles. Nous l'utiliserons également comme terme englobant « neutre » ;

- Intermodale : indique une situation multimodale dans laquelle les modalités/ressources sémiotiques sont analysées dans leur interaction. Le sens de l'énoncé est/se construit dans ce dialogue ;

- Transmodale : réfère à une situation multimodale qui implique le passage d'une modalité à une autre : passer d'une modalité visuelle à une modalité tactile, par exemple. Si l'on peut éventuellement reconnaître une possible (mise en) interaction entre les modalités pour qu'il y ait changement, nous estimons que la question de l'interaction n'y est pas centrale. (Azaoui, 2019)

Problématique complexe, l'apprentissage-enseignement du FOS exige une bonne compréhension de la multimodalité surtout dans le contexte pédagogique actuel, dominé par la technologie. Il ne faut pas oublier, d'ailleurs, que l'apprentissage des langues – qu'elles soient envisagées dans un cadre général ou dans un domaine professionnel clairement défini – dépasse les contenus linguistiques et fait appel aux capacités gestuelles, culturelles, voire sociales de l'apprenant. C'est pour cela que la multimodalité fait depuis toujours partie intégrante des cours de FOS et de FLE.

FOS ET MULTIMODALITÉ

Afin de bien comprendre le rayonnement de la multimodalité au sein des cours de FOS il nous semble utile de définir les concepts que nous allons employer par la suite. Pour cela nous faisons appel à l'article de Yacine Bellik qui rassemble les « Définitions terminologiques pour la communication multimodale » (Bellik, 1992). Ainsi la « multimodalité », selon l'article ci-dessus,

> fait [-elle] référence à l'usage de plusieurs modalités pour la réalisation d'une même tâche » tandis que la « modalité » correspond à « une forme concrète particulière d'un mode de communication. Par exemple, le bruit, la musique, la parole sont des modalités du mode sonore. (Bellik, 1992)

Apprendre le français dans un contexte général ou dans un contexte plus précis, par exemple, dans un cadre professionnel ou universitaire, exige la présence des gestes, des images, des documents audio-visuels ou d'autres types de communication multimodale. D'ailleurs, le *Cadre européen commun de référence pour les langues*, outil qui vise à obtenir une certaine cohérence dans les systèmes d'évaluation et de certification en Europe, distingue quatre types d'activités : la réception, la production, l'interaction et la médiation ; celles-ci font référence dans la plupart des cas à la multimodalité ; prenons l'exemple de la compréhension de l'oral qui mêle le document audio et le texte, voire l'image ; de plus, l'appel au texte et aux images est souvent rencontré lors de l'évaluation de la compétence de compréhension des écrits. En effet, comme le remarquent à juste titre les chercheurs du domaine pédagogique et didactique,

> la communication multimodale est […] au cœur des processus d'enseignement et d'apprentissage et devrait faire l'objet d'une recherche didactique, ce qui sous-entend la mise au point de méthodes de transcriptions de cette multimodalité (Chanier & Vetter, 2006)

La présence massive de la multimodalité dans les cours de langue est soulignée également par Monique Lebrun et Nathalie Lacelle qui constatent qu'« [o]n utilise depuis des décennies, et sans qu'ils en portent le nom, des documents multimodaux en classe » (Lebrun & Lacelle, 2014) ; la problématisation d'un sujet à partir des images est très fréquente en cours de FOS ; de surcroît, les documents audio-visuels sont à leur tour des outils indispensables à la transmission des savoirs. Comme Umberto Eco l'a démontré, les faits visuels supposent l'existence de phénomènes de communication (Eco, 1970) ;

autrement dit, pour parler des images ou pour résumer un document audio on a besoin de la langue, de la compétence langagière, voire textuelle si on va rédiger la réponse. L'importance des images dans le processus d'apprentissage-enseignement a été prouvée par les spécialistes du domaine des sciences de l'éducation. Nous rappelons à titre d'exemple les conclusions des travaux de Mariève Bertrand et de Florence Carion : selon elles, les opérations cognitives[2] requises au moment de la perception des images photographiques sont similaires à celles entraînées dans la lecture des textes ; les images soutiennent la réflexion et la connaissance vu que les dispositifs iconiques favorisent l'ajustement focal et la comparaison. La polysémie des images favorise le développement de la créativité des apprenants et, de plus, peut motiver les plus timides à prendre la parole.

Didacticiens, psychologues, linguistes et professeurs soulignent le rôle des images et de la communication multimodale dans le processus d'enseignement-apprentissage. Cependant bien que le champ des approches multimodales du discours ne soit pas bien délimité et homogène du point de vue des démarches et des perspectives sur la communication multimodale, il comprend des travaux qui ont un même objectif : « dépasser une conception logocentrique de l'interaction pour prendre en compte l'ensemble des modalités productrices de sens dans les interactions sociales (conduites corporelles, gestes, actions, images, espace) » (Saint-Georges). Si les formes traditionnelles de la multimodalité ont été analysées, ce qui pose question c'est l'intégration des « documents multimodaux issus des nouvelles technologies numériques » (Lebrun & Lacelle, 2014) et cela parce que la communication électronique ou celle qui se met en place par le biais de la technologie n'est pas la reprise telle quelle de la communication en présentiel.

FOS ET MULTIMODALITÉ À L'ÉPOQUE DU NUMÉRIQUE

Si les enseignants se font parfois des soucis en ce qui concerne le passage des cours de langue du présentiel au numérique, les étudiants semblent se sentir à l'aise dans l'univers de la technologie ; et cela parce qu'ils ont l'habitude d'habiter ce monde virtuel et d'y agir. Bien que les documents multimodaux numériques puissent attirer dans un premier temps les jeunes apprentis, il ne faut pas oublier que le contexte du processus d'enseignement-apprentissage change le rôle de la technologie (d'habitude les jeunes y voient une source de divertissement, un passe-temps) ; autrement dit, l'internet et les diverses applications numériques y deviennent des outils qui favorisent l'enseignement-apprentissage ; ceux-ci sont des adjuvants et non pas des finalités du cours de FOS car les objectifs du cours restent en grandes lignes les mêmes qu'au moment où on travaille selon un scénario classique. Certes, la technologie va nous permettre de développer certaines compétences (comme le travail en équipe), mais les jeunes doivent apprendre comment l'employer à des fins

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[2] « L'image tend donc à également se doter d'autres caractéristiques que celles qui sont classiquement avancées, à savoir l'entraînement de processus mentaux liés à la fascination passive, à la projection totale, à la régression vers des états affectifs primaires. L'image aurait un rôle nécessaire au raisonnement, à l'intelligence. Mais, si nous acceptons que l'image peut nous faire réfléchir, il convient de se poser la question des processus cognitifs par lesquels elle nous amène à le faire ». Mariève Bertrand et Carion Florence. Image, cognition et éducation au développement. In : *Spirale*. *Revue de recherches en éducation*, n° 40, 2007. Images pour apprendre., p. 53. ; doi : https://doi.org/10.3406/spira.2007.1393 https://www.persee.fr/doc/spira_0994-3722_2007_num_40_1_1393 (consulté le 14 février 2022).

éducatives ; alterner les supports des textes à étudier demande une grande capacité d'adaptation tant de la part des étudiants que de la part des enseignants.

Quant à la nature des « textes » à étudier, Yves Gambier considère qu'il y a des différences entre le cadre traditionnel (le texte sur papier, imprimé) et le cadre moderne, dominé par la communication électronique ; selon lui, on passe

> du « texte » analogique, comme suite linéaire, statique, contextualisée de phrases, de séquences seulement verbales au « texte » pluri-sémiotique, combinant plusieurs systèmes de signes (langagier : oral et écrit, visuel : avec images fixes ou mobiles et pictogrammes, chromatique, sonore avec parfois parole de synthèse, etc.), à manipulation ou accessibilité tactile (via le clavier), sonore (par reconnaissance vocale), bientôt olfactive (Gambier, p. 10)

Les nouveaux textes, pluriels, riches en sens, voire complexes exigent une bonne gestion des stratégies de maniement du texte traditionnel ; et cela parce que l'apprenant doit investir avec du sens tous les éléments qui composent le texte « numérique » ; autrement dit, les étudiants doivent savoir travailler de manière autonome, individuelle ou en groupe. Attirants, motivants et dynamiques, ces nouveaux outils ont le mérite de s'adresser à tous les apprenants : à ceux qui sont performants comme à ceux qui se trouvent en difficulté. En conséquent, on peut affirmer que la nouvelle communication multimodale est, dans un certain sens, égalitaire.

Toutefois, la technologie représente malheureusement un luxe pour certains étudiants ; l'écart technologique ou digital est un sujet bien connu[3] ;; les plus démunis n'ont pas les moyens de s'acheter des appareils technologiques nécessaires à une bonne connexion internet. Dans ce cas, ce sont les institutions ou l'État qui doivent intervenir afin de réduire le plus possible la fracture numérique. Sans cette intervention il y aurait toujours des disparités entre les apprenants surtout dans le contexte de l'enseignement numérique.

Diversifier les matériaux didactiques et employer des ressources didactiques variées sont des aspects essentiels pour garder vive l'attention des étudiants, pour les motiver dans leur parcours éducationnel. Cependant, comme dans le contexte traditionnel, à l'époque du numérique on doit respecter les principes de la cohérence et de la cohésion ; autrement dit, le recours à la technologie ne se fait pas gratuitement mais, au contraire, il faut bien y réfléchir. L'engouement pour la communication multimodale dans les cours de FOS donne naissance à des projets divers qui visent la recherche de la communication multimodale en contexte didactique ou qui proposent des activités ludiques, numériques, pour l'apprentissage du français.

En guise d'exemple nous citons le site d'ALeM[4] (Apprentissage des langues et multimodalité) qui veut « animer et […] élargir une communauté de pratique et de recherche autour des questionnements sur l'Apprentissage des Langues et la Multimodalité (ALeM) »

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[3] « Une étude britannique de 2007 portant sur 1 500 jeunes de 9 à 19 ans a par exemple constaté que les ménages aux revenus supérieurs disposaient d'un accès à Internet de meilleure qualité, permettant une utilisation plus fréquente et une meilleure maîtrise de la technologie. Une étude américaine réalisée en 2008 auprès de jeunes de 18 à 26 ans a par ailleurs révélé que ceux qui avaient un niveau d'études supérieur participaient à des activités en ligne plus enrichissantes ». Sue Bennett, *Les jeunes, tous virtuoses du numérique ?*, https://fr.unesco.org/courier/2021-2/jeunes-tous-virtuoses-du-numerique (consulté le 3 mai 2022).

[4] https://alem.hypotheses.org, Apprentissage des langues et multimodalité (consulté le 12 février 2022).

et le site de LIDILEM[5] (Laboratoire de linguistique et didactique des langues étrangères et maternelles) qui

> se propose de centraliser les différents projets en cours ou passés, en relation avec ces pédagogies [les pédagogies multimodales], afin de mieux comprendre les processus cognitifs en jeu et d'alimenter la réflexion didactique.

La richesse des applications et outils fournis par le site d'ALeM (le PhonoDrop – Outil de manipulation de phonèmes ; le PhonoGraphe – Clavier phonographémique en couleurs ; le WikiColor – Coloriseur phonographémique automatique ; le GrammaChrome – Coloriseur grammatical automatique, etc.) suscite des réflexions sur l'impact du numérique sur le processus d'enseignement-apprentissage. Ce dernier devient un spectacle où les sens des apprenants sont éveillés : la vue, l'ouïe, voire le toucher, assurent le progrès du parcours éducationnel des apprenants. Leurs corps sont actifs dans l'apprentissage. Certes pour qu'ils comprennent et retiennent mieux les contenus il faudra envisager dans un deuxième temps une étape de réflexion, d'objectivation de l'apprentissage ; autrement dit les apprenants ont besoin de se rendre compte des règles qu'ils découvrent par le biais des applications numériques mais aussi de leurs stratégies pour apprendre. Et cela parce que dans le contexte professionnel ils vont être confrontés à des situations variées qui requièrent des solutions adéquates.

Par ailleurs, les spécialistes nous mettent toutefois en garde en ce qui concerne l'emploi des stratégies fournies par la nouvelle technologie :

> L'analyse des résultats de notre expérimentation permet de voir qu'une réelle implantation d'une écriture multimodale sur support électronique dans les disciplines scolaires nécessite une meilleure intégration de la littératie multimodale à la littératie traditionnelle. Il faut partir des processus de compréhension/production classiques pour aider les élèves à construire/enrichir leurs processus de compréhension/production multimodale[6]. (Lebrun & Lacelle, 2014)

Par conséquent, la communication multimodale numérique ne remplace pas la communication traditionnelle ; comme on l'a vu, la technologie favorise un enseignement-apprentissage plus efficace car celle-ci offre un espace plus familier aux apprenants, mais pour arriver à de bons résultats il faut que les étudiants aient acquis déjà de bonnes stratégies de compréhension et de production des textes ou des discours.

CONCLUSIONS

Le mirage du numérique attire à la fois les apprenants et les enseignants ; affiches, jeux en ligne ou en présentiel, images, sons, gestes et mouvements, couleurs, etc. transforment la salle de classe en un spectacle. Bien que ces outils puissent favoriser la participation des jeunes apprenants aux cours de FOS, il ne faut pas oublier les principes de cohésion et de cohérence. Une trop grande variété de ressources didactiques peut nuire à la transmission des contenus ; et cela parce que les apprenants arrivent à se perdre dans le flot

5 https://lidilem.univ-grenoble-alpes.fr/evenements/seminaires/pedagogies-multimodales, Laboratoire de linguistique et didactique des langues étrangères et maternelles (consulté le 13 février 2022).

6 https://doi.org/10.4000/reperes.141 (consulté le 15 janvier 2022).

de méthodes et d'activités mises en place. Cependant l'empire des écrans ne peut pas être nié : le développement des environnements audio-vidéos a conquis la salle de classe. Savoir bien les intégrer dans les cours de langue est le défi lancé aux enseignants et aux pédagogues. L'aventure du savoir à laquelle nous a invités Michel Serres est plus que jamais possible étant donné que le numérique nous offre la chance d'apprendre aux quatre coins du monde, de manière individuelle ou en réseau ; toutefois, pour que cette aventure aboutisse, l'enseignant doit accompagner les apprenants lors de leurs premiers pas dans l'univers riche de la connaissance ; il doit s'assurer que les apprenants ont bien compris quels sentiers prendre, comment s'y déplacer afin de revenir épanouis dans la société. Devenir autonome, avoir des compétences organisationnelles, sociales, psycho-affectives, motivationnelles, techniques, méthodologiques est impératif pour la mise en place de l'aventure du savoir.

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Transferable Skills and Employability in a Mercurial Labor Market. A Students' Perspective

ROXANA MIHELE[1]

Abstract. In the wake of the Covid-19 pandemic, when the volatility of many jobs endangered by the lockdown restrictions made people reconsider their future professional trajectory, a shift in priorities regarding students' academic and professional training will most likely take place. The scope of this investigation is to reveal the tourism students' perspectives on the priorities they favor in their educational progress regarding the emphasis on specific, domain-related skills vs. transferable /soft skills. The latter's reputation for facilitating generous employability chances in a labor market that is often unpredictable, has made teachers and students nowadays enquire which is the best approach when it comes to best calibrating the courses' objectives and content.

Keywords: *transferable skills, labor market, employability, tourism students, post pandemic context*

INTRODUCTION & THEORETICAL BACKGROUND

Following post-pandemic reshuffling of priorities in the economy's development, in the companies' business plans and the job seekers' top searches, higher studies course tutors also need to reconsider the goals they address when teaching students and the weight they allocate for each skill and competency development. Needless to say, the aim of all instructors is to deliver the best courses and seminars that will equip their students with the most appropriate and sought-after skills and knowledge they need to find suitable employment after graduation. In the case of a specialized English course preparing students for a career in tourism, besides the expected specialist vocabulary load and enhancement of the four core linguistic skills – reading, writing, listening and speaking, the modern-day instructor needs also to (re)consider the importance of the transferable skills that could be exercised during courses.

Throughout the Covid 19 lockdown, we have all witnessed on multiple media channels the forced closure of most restaurants, hotels, airports and imminent bankruptcy looming over many tourism businesses. Tens of thousands of employees lost the jobs overnight and wondered whether switching employment domain were a better choice or not. To the insecurities of the (post)pandemic situation, the tense political situation brought by a nearby war contributes to the uncertainty of many jobs in the hospitality domain. This fact was also visible in the significant enrollment number drop of students wishing to specialize in tourism recently. It is at this point that any responsible teacher ponders to what extent the courses' information content, skills and competencies' load need to be revaluated. If one is

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to refer to previous research regarding the prognosed evolution of the labor market and the employment perspectives students have for multiple domains, several studies conducted both in Romania and abroad have underlined the acute need for graduates today to prove during the employment process mastery of several *generic competencies* (also called *transversal/ soft/ professional skills*) besides the domain specific competencies or the general, core ones offered to all higher studies students. Such a study is "Ghidul meseriilor viitorului. Oportunitățile pieței muncii în lumea de mâine" / "The Guide for the Future's Jobs. The Labor Market's Opportunities in Tomorrow's World" (Our translation) (2021). This is a recent piece of research provided by INACO, a Romanian NGO and conducted by economics and business professors. They emphasize the fact that flexibility will be the main characteristic of the post-pandemic labor market, and future employees need to start thinking in terms of creativity, adaptability, transdisciplinarity, computational thinking and emotional intelligence as key ingredients for a successful career.

> The jobs that will not disappear will be the creative ones. […] To be creative in your employment or business means to offer services or produce goods that are original or sought after. It means to bring an added value when compared to a machine, even one endowed with A.I., or when compared to a competitor on the same market or the same job. […] There will not be "safe" jobs from which "to retire" having done the same thing over 40 years. The moment your employment domain/ company/ job will be transformed, you will have to adapt, to change, to get a new qualification, to find a new job, to start a new business. Those who will be able to find easier a new job or start a business, will be the ones with the most complex knowledge and skills from various domains. Transdisciplinarity will be essential in the most advanced domains […], but also in the most common jobs, which will require mastering IT, foreign languages or marketing. […] Emotional and social intelligence remain essential human competencies that cannot be easily replaced by technology. (Paul 2021, p. 126) (Our translation)[2]

Among the most sought-after skills in the future, the authors of the study mention many transversal ones, that can easily be employed in a variety of jobs and fields: critical thinking, social intelligence, adaptative thinking, trans-cultural ability, curiosity, empathy, entrepreneurship, resilience, etc. (Paul 2021, p. 127). One can find the same importance given to the soft skills even if one reads not the academic publications, but the ones addressing the general public (like our students) with an interest in the business world. Analyzing the current labor market, in a *Forbes* article dedicated to the skills that employers are currently demanding, Isaiah Hankel mentions that:

> Today, companies can't afford to hire inflexible candidates, which is why job seekers who excel in broad, generalized skill sets often have advantages over specialized candidates. […] But for many companies facing an uncertain future, it's too risky to hire candidates who specialize in one area or in one mode of technology that could quickly become obsolete. That's why transferrable job skills are in high demand. […] Candidates with transferable skills can be molded to meet evolving business needs and can add

[2] "Locurile de muncă care nu vor dispărea vor fi cele creative. […] A fi creativ la locul de muncă sau în afacere înseamnă să oferi servicii sau să produci bunuri originale sau căutate. Înseamnă să adaugi plusvaloare față de o mașină chiar dotată cu inteligență artificială, și față de un concurent pe aceeași piață sau pe același loc de muncă. […] Nu vor mai exista locuri de muncă "sigure" din care să "ieși la pensie" făcând același lucru timp de 40 de ani. În momentul în care ramura economică/ compania/ locul tău de muncă se va transforma, va trebui să te adaptezi, să te schimbi, să te recalifici și să găsești un nou loc de muncă sau să începi o nouă afacere. Cei care își vor putea găsi cel mai ușor un serviciu nou sau vor putea deschide o afacere, vor fi cei cu cele mai complexe cunoștințe și deprinderi, din diferite domenii. Transdisciplinaritatea va fi esențială în cele mai avansate domenii […], dar și în cele mai banale ocupații, care vor cere cunoașterea TI, a limbilor străine sau a marketingului. […] Inteligența emoțională și socială rămân competențe umane esențiale care nu pot fi înlocuite cu ușurință de tehnologie." (Paul 2021, p. 126)

> value, even if those needs change altogether. These skills are generally considered soft skills, but most employers view them as more important than so-called hard ones. That's because they're developed – not taught. (Hankel, 2021)

Hankel focuses in his article on three sets of skills: *system-oriented* abilities (associated with previous expertise in a certain domain), *people-oriented* ones (that foster an efficient communication with team members and in the case of remote work situations) and, last but not least, *self-oriented* competence (which encourages the self-development most employers value). The need for soft skills that allow for mobility within the same sector and between different sectors of the economy in today's market is hardly new, as we can notice even from the 2012 OECD report *Transferable Skills Training for Researchers: Supporting Career Development and Research.* Even for graduate students and researchers, considered to be at the top of their professional filed, the report underlines the need for: interpersonal and organizational skills, research competencies, cognitive abilities, enterprise and communication skills (OECD 2012, p. 20), if such candidates are to maximize their employability.

Similar recommendations for putting a focus on soft skills in order to give students better professional prospects were made in the same year, 2012, in an American report addressed to all levels of the U.S. educational system. The National Research Council and The Committee on Defining Deeper Learning and 21st Century Skills, centralized their findings in book called *Education for Life and Work: Developing Transferable Knowledge and Skills in the 21st Century*. Their taxonomy of 21st century competencies revolves around three domains: *the Cognitive Domain* involving critical thinking, reasoning and argumentation, information literacy and innovation; the *Intrapersonal Domain* which revolves around intellectual openness, work ethic, flexibility, initiative, appreciation for diversity etc., and the *Interpersonal Domain* which is centered around teamwork, cooperation, leadership, communication, collaboration, etc. (National Research Council 2012, p. Sum-3)[3] A core concept for them that educators at all levels should strive to achieve with their students is *deeper learning*.

> We define "deeper learning" as the process through which an individual becomes capable of taking what was learned in one situation and applying it to new situations (i.e., transfer). Through deeper learning (which often involves shared learning and interactions with others in a community), the individual develops expertise in a particular domain of knowledge and/or performance […] The product of deeper learning is transferable knowledge, including content knowledge in a domain and knowledge of how, why, and when to apply this knowledge to answer questions and solve problems. We refer to this blend of both knowledge and skills as "21 century competencies". […] While other types of learning may allow an individual to recall facts, concepts, or procedures, deeper learning allows the individual to transfer what was learned to solve new problems. (National Research Council 2012, pp. Sum-4, Sum-5)

This deeper learning that facilitates transfer and further along problem solving may well be one of the reasons the learning and mastering of soft skills is so important nowadays for many managers seeking to hire new personnel. Several scholars (Ghosh 2012; Escobar Álvarez 2020) have noted the importance of developing soft skills with future graduates as they not only contribute to the development of a rounded personality and a better emotional

[3] For a more detailed presentation of this taxonomy see pages 2-12 to 2-14 (National Research Council 2012).

intelligence in an individual, but they are also required in many sectors of the labor market. According to B.N. Ghosh in his study about soft skills development, during the recruitment process, what makes the difference between failure and success given candidates with the same degree of hard skills/ core skills is the level of soft skills they possess "because a significantly large proportion of success in any business depends on interpersonal relations and communications" (Ghosh 2012, p. 2). For him soft skill development is first and foremost a way of developing one's personality and psyche that renders a person more sociable and ready to succeed even in the corporate world. Due to the individual variations at acquiring and delivering these skills, these abilities have been considered as "soft" ones as opposed to the precise, specialism based, easily defined and quantified "hard" skills. Highly flexible, individualistic and personality related, soft skills can alter an individual's personality in ways hard skills cannot, yet on the market soft skills in themselves are useless without the presence of a considerable expertise given by the hard skills, making the two complementary in nature, not mutually exclusive. "If you want professional recognition and success on a permanent basis, you must combine your professional skill with soft skills. Whereas a hard skill makes you efficient in your job, a soft skill makes you an efficient human being." (Ghosh 2012, p. 7)

Hena Shibu (2012) underlines that of all soft skills someone can possess, the communication ones are crucial since they help us negotiate all our personal, professional, romantic relationships. Whereas she considers communication skills as basic, core ones, because they help transfer information from one individual to another, she sees them as deeply intertwined with interpersonal skills.

> Whereas communication skills are the core competencies to deal effectively with people and to perform some specific responsibilities and behaviors of an individual, interpersonal relations are inherently relational and process oriented. Interpersonal skills […] can be defined as communication between two or more people and involves the transfer of information from one person to another. It is the ability to respond to people's needs positively and to foster a non-discriminatory environment where individuals can develop their complete personal potential. (Shibu 2012, p. 66)

Essential for the success of any enterprise or institution nowadays are teamwork and leadership skills as mentioned by Adel Tajasom (2012, p. 119), since a team is greater than its individual members and ultimately leads to competitiveness, productivity enhancement, all the while building employee motivation and dedication. Being a member of an effective team can also help individuals keep up with the technological progress and improve their digital skills, which is a crucial competency for the 21st century as underlined by Elena Belyaeva and Svetlana Rubtsova in their article (2020) dedicated to the "missing" competencies that usually are neglected in preparing students for the business milieu. As the authors have noted, digital competencies allow for faster, more efficient work routine and task completion both in training and at the workplace. The pandemic lockdown has ultimately settled the idea that a future without the digital component is unimaginable, even with the return to more regular routines; and for future graduates, digital literacy is as basic as numeric or linguistic literacy.

In a cosmopolitan environment and globalized economy, a new skill – intercultural awareness – comes to the forefront hand-in-hand with the necessity for a good foreign language proficiency.

> Intercultural competence will help one moving smoothly up the career ladder and demonstrating an ability to cope with all sorts of challenges of intercultural professional communication. Needless to say, intercultural competence is required to work effectively and productively across cultures and using your second language in communicating with colleagues who might also use English as their second language. (Belyaeva & Rubtsova 2020, p. 171)

Last but not least, what completes the modern education of a tourism graduate could be the development of entrepreneurial skills. As shown in the results of the following survey carried among tourism students, a considerable percentage envisage developing their own business in the domain at some point in the future. The courage of our young students to success on their own and take a risk in creating not only employment and revenue for themselves, but also for other people (a much-needed attitude in the Romanian economy), is commendable. Luckily for them, our university has begun providing adequate training and courses for those who want to follow such a professional path. Regarding the entrepreneurial mindset young people need for starting a venture business, Spinelli and Adams (2016) emphasize the following soft skills, behavior types and attitudes:

> Effective entrepreneurs are intrinsically motivated, high-energy leaders who can tolerate ambiguity, mitigate risk, effectively commercialize technologies, and innovate. These leaders identify and pursue opportunities by marshalling the diverse resources required to develop new markets and engage the inevitable competition. […] Successful entrepreneurs concentrate on certain fundamentals: responsiveness, resiliency, and adaptability in seizing new opportunities. Entrepreneurs have the ability "to make things happen" and a willingness to invest in new techniques while maintaining a professional attitude and being patient. […] The chief executive officers of winning companies were notable for three common traits: perseverance, a builder's mentality, and a strong propensity for taking calculated risks. (Spinelli & Adams 2016, pp. 29,30)

Having mentioned the specialists and scholars' point of view regarding the most important transferable / soft skills young graduates are said to need today if they are to succeed in their career on the background on a shifting, mercurial labor market that leaves little room for safety and predictability, the next part of this study is dedicated to analyzing the actual perceptions tourism students today have regarding the skills they consider essential nowadays.

THE STUDY

The current paper tries to probe the students' perceptions regarding their future employment prospects considering the skills package the higher studies should arm them with, in view of finding an appropriate job that would suit their training and desires. Given the unpredictable nature of the labor market nowadays whose instability has been further accentuated by the pandemic situation, also considering how much agency political, environmental and economic factors have on the hospitality industry, one can easily notice how several stakeholders in the educational process need to converge on finding common ground in their design of the future instructional goals. Both teachers and students need to consider the nature of the scientific content they could focus on, the form in which they share it, the type of skills that are required by future employers, the industry's considerable capacity for adaptation and change that could bring on the market jobs nobody is currently imagining. In this context, obviously both experienced instructors and young minds need to be aware of the chameleonic nature of their educational input as students need to learn more than just the latest specialism discovery, they need to obtain more than just an above-average foreign linguistic competency.

Future young professionals need to be convinced that they are studying today to be prepared for tomorrow's jobs that do not even exist at the moment, they need to understand how to learn on their own, how to constantly improve what they know and their skills even without the guidance of a teacher or the supervision of a manager. They should be able to manage their own professional development, they need to welcome change, to embrace it, even if our society's outlook is rather conservative and does not encourage taking risks.

At the basis of this article there is an inquiry in the tourism students' opinions, meant to serve as a needs' analysis investigation that would inform future changes in the *English for Tourism* course's curriculum planning. It also stems from the teacher's curiosity about how the students view their future professional path in a rather uncertain (post-pandemic) moment for the hospitality industry and the degree to which the young future specialists understand the need for flexibility and are willing to shift their education and training in this direction.

DATA COLLECTION AND ANALYSIS

The study was conducted over a duration of three weeks in April 2022 and addressed 1st year students in tourism from the Faculty of Geography, "Babeș-Bolyai" University from Cluj-Napoca, Romania. It acquired 70 respondents out of a total of 117 students enrolled in this specialism at the beginning of the academic year. It was delivered online, using the MS Teams platform under the form of a Google Forms quantitative questionnaire which had 16 multiple-choice questions and one open-ended query.

SAMPLING

The sociometric measurements of the respondents' characteristics showed that the overwhelming majority (84.3%) of the freshmen tourism students are aged between 18-20 years old, being recent high school graduates and just a few (12.9%) are aged 21-25 years old. The majority of the respondents declared that they were female (67.1%), about a third were male (28.6%) and three would rather not answer the question. Overwhelmingly, they mentioned that they attend or have attended (only) the Faculty of Geography (91.4% of them), while two of them attend another faculty and four of them have had previously attended another faculty but they gave that one up. These findings correlate with the answers to the question regarding their current employment status. Being very young high school graduates, most students (72.9%) declared that they are not currently employed; however, 21.4% declared that they do have a job at the moment while four of them (5.7%) announced they work as a volunteer. The considerable surprise came with the feedback to the question regarding their past employment. Notwithstanding their young age, a comfortable majority, (52.9%) stated they had a job in the past, two worked as volunteers while 44.3% have never worked before.

This can be considered a truly unexpected answer as most university instructors in Romania usually assume they are preparing their students for a labor market the young know nothing about. The results might also be indicative that our freshmen are quite conscientious that continuing their education at the tertiary level is a better way of improving their chances to earn a better salary, of gaining a better lifestyle as compared to just sticking with a job they can access as simple high-school graduates. Partially this supposition is confirmed by further questionnaire feedback to be discussed in the next pages. The fact that more than half of them worked in high school could also indicate that at least some of them needed to find employment at a very young age to help their family's financial situation.

MAIN FINDINGS

The focus on estimated tourism related career options

Not surprisingly, the focus of the questionnaire revolved around the students' perceptions regarding their motivation in pursuing a tourism specialism and their future perseverance in following a career in this domain even if the pandemic period and other politically triggered events near our country have shown the potential instability of a career in this domain. It was not difficult for instructors teaching tourism related subjects to note the considerable drop in students' enrollment numbers after the Covid-19 lockdown, which happened on the background of a previous slow decrease in student numbers (most probably based on the low attractivity of hospitality industry salaries in Romania). The persisting question then was – "what drives students then to pursue such a career and to what degree will they be willing to switch their professional path to another domain, time and times requiring a change?" The answers obviously will be consequential for the teacher's future planning of the *English for Tourism* course goals, aims and contents. What can potentially change depending on the questionnaire's answers is first and foremost the type of skills that will be practiced in class, if students are to be prepared for a wide range of jobs, not only for a narrow panel of classical choices of the "tour guide – receptionist – travel agent" type.

As previously mentioned, most respondents already have some work experience with a third of them (33.3%) having worked in tourism, their second choice having been the retail industry (26.2%) and about 9.5% having tried the service sector. Their other options in decreasing numbers, with less than three options for each were the educational system, the media, the transportation industry and the IT sector. These results are consistent with their current job options: almost a half of those who are working at the moment have a job in tourism (46%), and just a few work in the retail industry (14.3%) and the educational system (10.7%). The other preferences address the IT sector (2 students), the transportation industry and public administration (1 student in each sector).

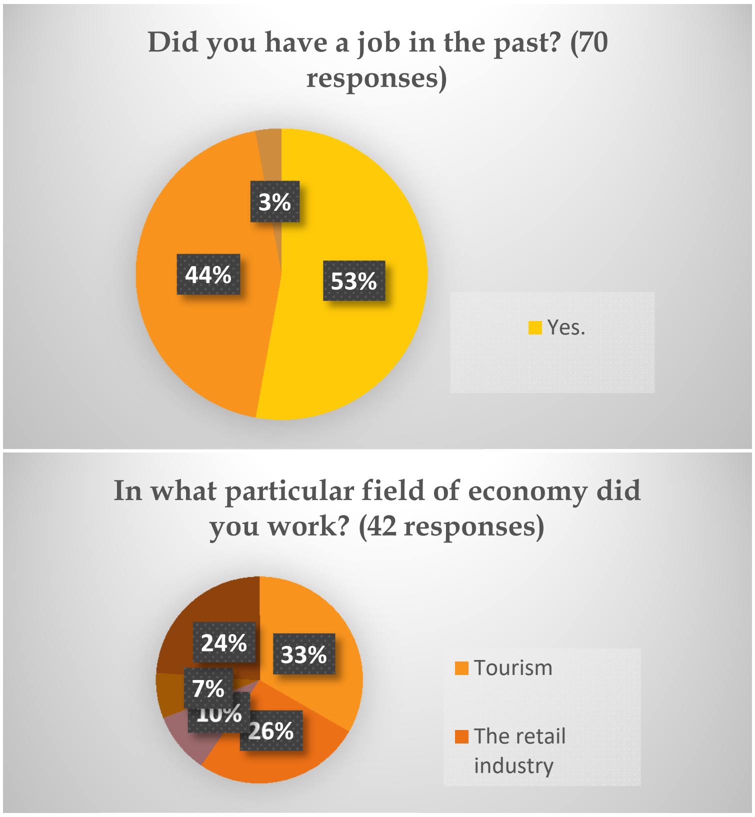

Figure 1. ***Both charts illustrate students' past employment situation***

Even if the hospitality industry can be considered to be part of the service sector and is connected with the retail and transportation industry, the wide array of options our students have tried and considered as suitable for them, point out toward an imperious need for a different kind of education and training as previously provided. In view of these results, teaching them only subject-related skills in not enough since they may use them little or not at all. Preparing them for a wide choice of potential careers in various domains entails arming them with a set of transversal and soft skills and that will be useful in almost any job they try.

A good indicator regarding their persistence in following a career in tourism is provided by the factor that motivated them to choose tourism as a higher studies specialism in the first place. According to our respondents, when given a panel of 11 choices and asked to pick their first three options, 44 students representing the overwhelming majority (62.9%) have equally picked "I always liked geography and found it easy to study" and "I am interested in a career in Tourism". The next choice revealed the entrepreneurial inclination of our students – 32 out of 70 (45.7%) said that "I want to start my own business in tourism at some point". Their fourth option was checked by only 27 % of them who mentioned that they are "interested in travelling even though I may not want to work in tourism."

If the students' motivation to choose studying tourism and geography had its roots in the love they have for travelling, for potentially owing a business in this sector and the attraction of geography as an academic subject, their alleged future professional path only partially follows the same pattern. Less than a third of respondents (27.1%) indicated that they "want to work in Tourism regardless of the job I will get because I am passionate about the domain", 32.9% reinforced their commitment toward a venture enterprise in hospitality at some point in the future, and 12.9% noted that they "want to work in tourism only if I find a well-paid job". Their other options went toward finding a job in a well-paid domain, no-matter which one, in the educational system, in the IT or simply accepting "whatever the market and the chance will bring my way".

The students' awareness regarding the need for educational and career flexibility

One item that can bring light upon the students' vision of their future professional development and flexibility in accepting change in an unpredictable social and economic background is the way they perceive the benefits of studying at university. Taking into account their previous answers regarding their work experience as high-school graduates, one may be curious about their motivation in continuing their studies even when they became accustomed with the benefits of having a job, therefore having their own money, having independence from their parents at least on a financial level.

A considerable majority of respondents see the university as the specialist input provider par excellence – 45 out of 70 respondents admit that studying at university "prepares you for a job in your study domain". In almost the same high proportion (60%), they also admit that it "gives you the skills you need for a future/ for new jobs you cannot anticipate right now", thus admitting that the future is an unchartered territory for which they need to be equipped with knowledge and skills they might consider less relevant know. This implicit need to flexibility in mapping the future will be consistently reinforced through further responses to the questionnaire. Making a comparison, 34 of the students have noticed the additional quantitative and qualitative instruction that higher studies bring regarding the previous education level –"It prepares you for a better future as compared with just having a high-school education." About a third of respondents (38.6%) admitted their confusion and indecisiveness saying that studying at university gives them "a better education until you decide what you want to do with your life", and almost the same number indicated that higher studies are necessary in Romania "to get a good salary and social position".

Once established the need to continue their studies at a university level, a truly surprising finding to this investigation came from the answers to the question about the particular skills and competencies that higher studies are supposed to give students most. Despite mentioning university's role as the main specialism content provider, the specific, filed-related competencies came only in the 4th place for our students in their top 5 skills they wanted to learn/ exercise at this level. More than half, 44 out of 70 wanted "better communication skills in at least one foreign language", 40 of them insisting on the need to practice "teamwork and cooperation skills", while an equal number of 29 respondents picked for the 3rd place the "interpersonal skills (e.g., knowing how to relate efficiently with other people)" and "presentation skills (e.g. learning how to present a project, etc.)". Other less important skills were considered to be time-management skills and creative/ artistic skills, or the digital ones. The respondents' predilection for transferable skills that could be used in a variety of domains, indicates their awareness that being well-prepared for the future means expecting change, expecting flexibility and easiness in shifting jobs and domains if need be.

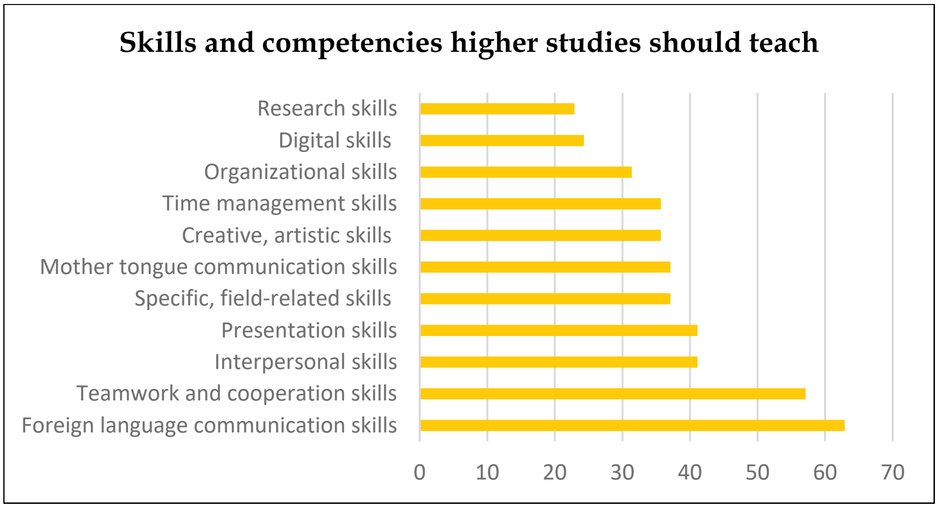

Figure 2. ***Skills and competencies students want to obtain from their higher studies.***

To reinforce these findings, students mention in their responses to another question that during the *English for Tourism* course, besides the specific language skills that come with the subject, they would like to practice more, not surprisingly, their communication skills in a proportion of 78.6%, then they need to perfect their specific, tourism-related competencies chosen by 65.7%, and on the 3rd place, an equal number of 40% of the students, namely 28 respondents, picked teamwork, organizational and presentation skills. Not only are these skills fundamental for any area of the hospitality industry, but they are also considered as pre-requisites for obtaining most jobs in most domains nowadays.

The students' expressed need to improve their soft and transferable skills

The afore-mentioned transferable skills are also indicated by students as the ones they envisage they would need the most in their future career, regardless of the job/jobs they would have. The overwhelming majority is aware of the cosmopolitan nature of the society we live in, of the globalizing current in most economies of the world, tourism being a sector where these tendencies are most visible. Therefore, most respondents underlined the fact that communication skills (75.7%) and foreign language skills (60%) are the ones that will ensure they could find a suitable job in any domain. Next choices, for more than half of the respondents, were the organizational skills (40 respondents) and teamwork/ cooperation skills (36 respondents) needed in most jobs requiring social interaction and working with the public (using as an orientation /reference point their past and present employment options).

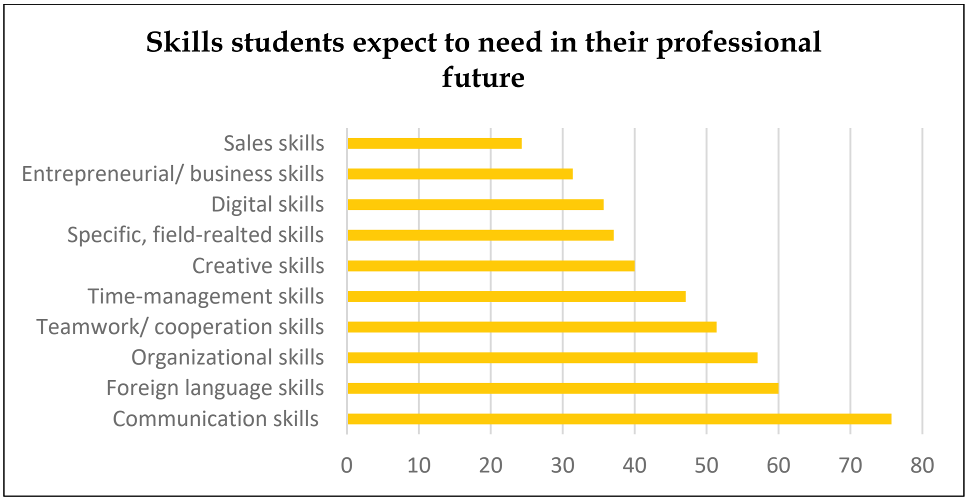

Figure 3. ***Skills students expect they will need in their future career regardless of the job or domain they will access.***

Deciding how to define professional success is an important part in electing the career path somebody wants to follow and how to shape the training and education one needs to get there. In a society that constantly clamors the need for financial success and establishes material wealth accumulation as a basic criterion for professional success and relevant social status, our students' responses may come as a considerable surprise. Asked how they define professional success, a comfortable majority, (60%) mentioned it as "a friendly workplace with good colleagues and an understanding manager", their next option being in a proportion of 45.7% "working in a place where you can improve your skills and knowledge", and the same percentage of students (42.9%) appreciated equally "working in a place where you are appreciated for your skills and knowledge" and" a very good salary". Putting such a high value on personal growth and the harmonious interpersonal relationships at the workplace to the detriment of financial incentives may be rather unexpected in Romania, a country where a good deal of the working population struggles with earning a comfortable living. Such results may be partially explained by the respondents' belonging to a new generation, different from that of their parents, which at least empirically, is seen to focus more on the "impact" they can have on the society rather than just conforming to a prescribed role already chosen for them or working to get somebody else's approval and acceptance.

In view of this shift in young people's perception of professional success, they also deem necessary to focus on developing and maybe reinforcing through the educational process, a series of soft skills, seen here as personal qualities, meant to help them achieve their professional goals and maintain their career choices open. Asked what qualities are necessary for professional success nowadays, irrespective of the job options, the respondents picked the following answers: a great majority (72.9%) chose "to be flexible and adaptable", then 68.8% opted for being "creative and inventive", being "punctual and polite" was their 3rd option (62.9%) and their fourth most appreciated alternative was "to be reliable and responsible" (57.1%). A quick survey of this list reveals that these soft skills chosen by our young respondents fit very well the profile of a well-trained tourism specialist that needs to interact with and help the customers at all times, just as they fit the profile most employers desire during the hiring process (a fact that can be easily confirmed by a quick online check for the most frequent type of job ads).

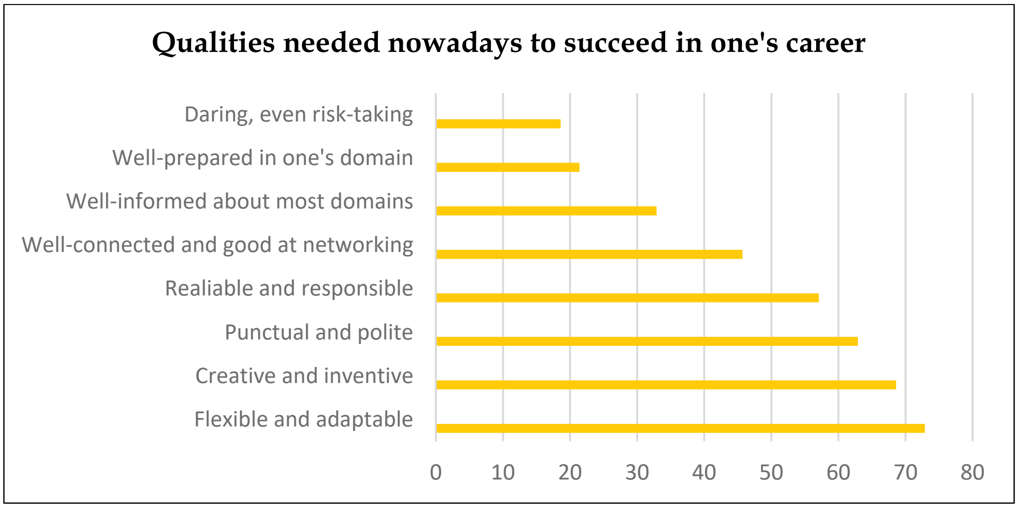

Figure 4. ***Qualities young people need nowadays to be successful in their career regardless of the job they have***

The value of having good networking abilities and being updated with the latest news from most domains also stand out from the list of qualities required for success. What also comes forward as an unexpected find is that a few students, 13 out of 70, recognize the need "to be daring, even risk-taking", which is one of the most important entrepreneurial traits. This stands to confirm that the students who dreamed of opening their own business in tourism in the future are also aware of what they need to take that step forward. As an answer to the only open-ended question of the survey "In your opinion, how could the university best prepare its students for professional success in a fast-changing world?", a student answered in an unexpectedly mature and life-experienced manner: "Teach them to accept *FAIL* as part of the evolution process and success"[4] [s.1]. Another one noted: "I think they should teach us more about starting our business, because sometimes it is better to have your own than to work for someone else. Entrepreneur career should be much more promoted than working as an employee"[5] [s.2]. The courage to accept failure and then start anew all the while learning from the process, the daring to take risks with developing a new business, a new product and assuming all the responsibility for it, these are traits that definitely mark a change in the mindset of this generation of students. However, it is a change that has not been perfectly matched by the curricular offer the university has brought forward through the courses that are commonly offered as compulsory for everybody and through the set of skills that have been accentuated in these courses. Besides the need for a more practical, pragmatic approach to the subjects that are already taught, students also emphasized the need for improving their communication skills which are at the basis of most jobs somebody could

[4] [s.1] = Student 1.
[5] [s.2] = Student 2.

envisage: "I believe that communication is the key to everything"[6] [s.3]. In an educational system that is quite often viewed as outdated, paternalistic, with the teacher as the authority figure and the student as a mere receptacle of information, the findings of this current study, with our students' need for innovation, pragmatism, flexibility, understanding and appreciation definitely acts as a vector for improvement.

CONCLUSIONS

The current study revealed just how much our young students are aware of the complex, even difficult economic, financial and social background of the labor market they need to engage themselves in. More than half have already had a job and know the requirements for getting and maintaining one, thus their opinions stem form solid personal experience, it is not just theoretical anticipation. They are also remarkably flexible regarding their future professional prospects and do not seem to fear changes, the constant need for personal improvement and upgrading their skills and knowledge. They are aware that besides the hard skills, those associated with their specialism education and training, to be successful nowadays one also needs transferable skills because these give the necessary mobility needed nowadays on a constantly changing labor market. Luckily enough, at least the specialized language courses have already generously encompassed and emphasized so far several of these skills: the communication ones, teamwork, time-management, presentation and interpersonal ones. The pandemic lockdown has forced both teachers and students alike to improve the digital skills rapidly and consistently as well. What is required today is to make both students and instructors aware that changing times require a flexible attitude and mindset and giving the best education to our students entails making them aware of *all* the possibilities they have in front of them (not just a narrow specialism-based path) and providing them with a wide choice of the skills they need to create their own professional success.

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[6] [s.3] = Student 3.

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El ABP en clase de ELE

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Resumen: La sociedad actual avanza rápidamente en todos los campos, incluso en la didáctica de las lenguas extranjeras, un área que va cambiando a nivel teórico y práctico llevando a un nuevo paradigma educacional. En esta dinámica, consideramos que el enfoque por proyectos en el proceso de enseñanza – aprendizaje de idiomas extranjeros, el cual es el resultado de la evolución de los diferentes métodos didácticos, es muy eficaz puesto que pone en práctica varias destrezas con tal de mejorar las habilidades lingüísticas y comunicativas del alumnado e integra también el trabajo de investigación, las nuevas tecnologías, en breve, competencias múltiples necesarias para que uno pueda desenvolverse en diversos contextos y para que se integre más fácilmente en el mercado laboral. El siguiente estudio presenta algunas características del aprendizaje basado en proyectos en clase de ELE, con posible aplicación del método para enseñar/ aprender cualquier idioma. Asimismo, se analiza la integración de los proyectos en los manuales de ELE y se ofrecen ejemplos prácticos para ilustrar cómo se integran los elementos lingüísticos, culturales, sociales, afectivos, fomentando el aprendizaje participativo, activo, cooperativo, la implicación y la motivación de los aprendientes, el desarrollo de los conocimientos declarativos e instrumentales, mediante un proceso que supone transversalidad, interdisciplinariedad y multidisciplinariedad.

Palabras clave: *enseñanza, aprendizaje, proyectos, competencias, comunicación*

INTRODUCCIÓN

Actualmente, los expertos en la didáctica de las lenguas extranjeras insisten en la necesidad de adaptar los métodos, las estrategias didácticas y los recursos utilizados en las clases, en conformidad con los requisitos de la sociedad contemporánea que avanza tan rápidamente. Últimamente, el cambio en este campo se ha visto acelerado sobre todo debido a la pandemia del Coronavirus que ha impuesto un nuevo paradigma educacional. Son evidentes las nuevas orientaciones tanto a nivel teórico, como práctico. En esta dinámica, consideramos que el enfoque por proyectos en el proceso de enseñanza – aprendizaje de idiomas extranjeros cuadra perfectamente.

DEFINICIÓN DEL ABP

El aprendizaje basado en proyectos (ABP) es un método activo que fomenta una educación centrada en la búsqueda, elaboración y puesta en común de contenidos. Implica a los estudiantes en un proceso de investigación para la creación de un producto final que se presenta a un público. En consecuencia, como el aprendizaje es participativo, activo, en

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cooperación, se puede deducir que las competencias y los conocimientos adquiridos en este proceso son más duraderos.

Asimismo, comprendemos que el trabajo por proyectos es una modalidad de la enseñanza por tareas, o, por lo menos, los dos enfoques se aproximan. Así que, para realizar una definición del proyecto, en primer lugar, vamos a clarificar lo que significa una tarea. *El diccionario de la lengua española* de la Real Academia Española define la «tarea» como ”obra o trabajo”, ”trabajo que debe hacerse en tiempo limitado”, o como ”deber” con el significado de ”ejercicio que se encarga al alumno”.

En la literatura de especialidad se pueden encontrar varias definiciones del término «tarea» al hablar de la enseñanza de idiomas, propuestas por diferentes autores. Según Long & Crookes (1991), una tarea es cualquier actividad de nuestra vida cotidiana, del trabajo, etc. Si nos referimos estrictamente al trabajo en el aula, en clase de lengua, una tarea supone la integración de varias destrezas, como la de comprensión, producción o interacción en la lengua meta, o una comunicación con el fin de obtener un resultado (Willis & Willis, 2007), además se insiste en crear contextos reales que impliquen la resolución de algún problema, mientras que para la evaluación se toma en cuenta el resultado obtenido (Skehan, 1998). Puesto que estas tareas facilitan la adquisición de contenidos lingüísticos, de competencias, de estrategias, Zanón (1995) las denomina tareas pedagógicas posibilitadoras.

Si comparamos los dos términos, tarea y proyecto, notamos que comparten algunas características: se trata de actividades organizadas y secuenciadas con la finalidad de obtener un resultado final. En este sentido, citamos la definición del *Diccionario de términos clave de ELE* del Centro Virtual Cervantes, conforme a la cual: ”un proyecto consiste en un conjunto de actividades, organizadas y secuenciadas de tal forma que al final se obtenga un resultado o producto determinado”. Así pues, debemos establecer qué tipo de tareas constituyen un proyecto, y cuáles son sus características. Ribé y Vidal (1993) hacen una distinción entre tareas de primera, segunda y tercera generación, lo que resulta de gran utilidad para aclarar el concepto de enseñanza por proyectos. Las tareas de primera generación apuntan al desarrollo de la competencia comunicativa de los alumnos en la lengua enseñada. Este tipo de tareas se organiza según el currículo. En las tareas de segunda generación se desarrolla ampliamente la competencia comunicativa, pero al mismo tiempo también las habilidades para organizar y gestionar información. Las tareas de tercera generación van un poco más lejos, incluyendo objetivos que implican el desarrollo de la personalidad de los estudiantes a través del aprendizaje de la lengua y la experiencia previa del mismo pretendiendo influenciar sus valores y actitudes, motivación y la toma de conciencia de ciertos valores éticos o morales. Son precisamente las tareas de segunda y tercera generación las que, según Ribé y Vidal, pueden considerarse como trabajo por proyectos (Ribé & Vidal, 1993).

Si queremos determinar si una actividad es una tarea, un proyecto, o no, tenemos que preguntarnos si involucra el interés de los alumnos, si existe un enfoque principalmente en el significado y no en la forma, si se espera un resultado, si el éxito es determinado por ese resultado, si la resolución es una prioridad y si la actividad está relacionada con el mundo real. Si podemos responder afirmativamente a todas estas preguntas tenemos delante de nosotros una tarea, si no, entonces es un mero ejercicio (Willis & Willis, 2007).

Al comparar los dos tipos de trabajo, por tareas y por proyectos, hablando de la enseñanza de las lenguas extranjeras, Zanón (1995) describe el trabajo basado en proyectos como una articulación de diferentes niveles de tareas, pedagógicas y comunicativas, con objetivos a medio o largo plazo. La implicación de los alumnos contribuye a la mejora de la comunicación en una lengua extranjera, mediante el trabajo en autonomía, fuera del aula convencional.

De estas definiciones resulta que el ABP cuenta con algunas ventajas frente a la enseñanza tradicional, además, se adecua tanto a la enseñanza presencial, como a las clases en línea. De los beneficios que comporta mencionamos los siguientes: se otorga una gran importancia a las necesidades y a los intereses individuales de los alumnos y cada uno puede tomar la iniciativa en la definición de un área de trabajo, lo cual tiene un fuerte efecto motivador y se realiza mediante la interacción (ver también Frey, 1982), la cooperación y la mediación, usando la lengua de estudio y/o la lengua materna. En este contexto, disminuye el papel del profesor y se delega en los alumnos. Para cumplir con los objetivos establecidos, los alumnos, en grupo, deben organizarse en lo que se refiere al contenido, buscar y hacer una selección de informaciones, de carácter interdisciplinario, estructurarlas, en un tiempo establecido previamente, poniendo en juego estrategias de análisis y de resolución de tareas y problemas, con tal de obtener un producto final que presentan. Este tipo de trabajo, además de motivar a los alumnos, de mejorar sus competencias (gramaticales, sociolingüísticas, discursivas, estratégicas, cognitivas, organizativas), tiene una gran influencia en cuanto a los valores y a las actitudes de los aprendientes. Al relacionar la enseñanza clásica con la moderna, cabe mencionar que cualquier unidad didáctica tradicional puede transformarse en ABP.

En didáctica moderna rumana el tema de los proyectos se trata con el mismo interés. Ionescu et al. (2001) presentan algunos métodos didácticos como el enfoque heurístico, la problematización, el aprendizaje por descubrimiento, el modelaje, los algoritmos, el trabajo en equipo, el experimento, los estudios de casos, el juego, el aprendizaje con simuladores didácticos, la enseñanza y el aprendizaje asistidos por el ordenador. Mencionan también el proyecto y el método de la investigación que, según su opinión, representan una modalidad de instrucción y auto instrucción en un proceso en el cual los alumnos proyectan, efectúan investigaciones y acciones prácticas durativas, individualmente o en grupos, a partir de unos objetivos prácticos establecidos, que finaliza con un producto material: folletos, objetos, aparatos, instalaciones, álbumes temáticos y otros, es decir, un medio eficiente de integrar en la enseñanza la investigación científica y la práctica de la vida diaria.

Para realizar una evaluación objetiva hay que tener en cuenta algunos criterios generales con respecto a la apreciación de la calidad del proyecto (o del producto final) y de la calidad de la actividad del alumno (o del proceso). En primer lugar, nos interesa la validez del proyecto o si su concepto y desarrollo corresponden al tema. Se comprueba si logra abarcar en totalidad, de manera coherente, lógica y argumentada, todo el campo temático que se propuso explorar. En segundo lugar, se cuestiona la exhaustividad en el modo de tratar el tema, si se valoran el contenido científico, las conexiones y perspectivas interdisciplinarias, las competencias y habilidades teóricas y prácticas. El tercer aspecto que se evalúa es el desarrollo y la estructura del proyecto, criterio que se refiere al reflejo de las competencias que el alumno demostró a la hora de elaborar el proyecto (la exactitud y rigurosidad del argumento científico, la lógica y la argumentación de las ideas, la coherencia, la precisión de las hipótesis y de las conclusiones). También se valora la calidad del material utilizado por el alumno tanto en lo que concierne su relevancia científica, su significado y la fidelidad de los datos recogidos, como la opción motivada por una estrategia u otra de interpretar y analizar los datos. Como últimas, pero no por eso las menos importantes, se evalúan la creatividad, la novedad que aporta el proyecto, la manera clásica, tradicional u original e innovadora de trabajo para su realización.

Para concluir, damos nuestra propia definición de la enseñanza/ aprendizaje basado en proyectos en clase de ELE. En breve, es un modelo de enseñanza/ aprendizaje significativo que se construye a partir del conocimiento previo de los estudiantes, con el objetivo de desarrollar competencias comunicativas (resolución de problemas, por ejemplo), cognitivas (analizar, sintetizar, aprender a aprender, investigar, usar las TIC), organizativas, cooperativas y personales. Asimismo, atiende a la interdisciplinaridad y diversidad ya que estimula a los estudiantes con distintas necesidades educativas incluyéndolos a todos en los mismos procesos. Este tipo de trabajo promueve la iniciativa, la autonomía, ajustada al nivel del grupo de aprendientes, la creatividad y la motivación basándose en tareas de media o larga duración. La actividad educativa tiene lugar dentro y/ o fuera del aula. Los contenidos y las tareas preparan a los estudiantes para la vida real, situándolos en contextos auténticos y actuales. En el proceso también aprenden a negociar con diversos participantes (incluso con el profesor), con respecto a las decisiones que sus intereses y necesidades imponen. Los proyectos potencian, como ningún otro método de enseñanza, el carácter de protagonistas que los alumnos tienen en el proceso.

Teniendo en cuenta las ventajas que presenta el aprendizaje basado en proyectos, a pesar del esfuerzo relacionado con la gestión de las actividades y con el tiempo que se requiere para la realización de un proyecto, en los países avanzados, se intenta impulsar cada vez más este enfoque dado que

> se desea por un lado, crear un sistema de aprendizaje más interrelacionado, que no enseñe conceptos sueltos y combata la sensación de muchos alumnos de que gran parte de lo que estudian en clase solo les sirve para aprobar un examen. Y por otro, que el modelo no reduzca los conocimientos que los alumnos aprenden en la escuela, sino que les ayude a enfocarlos a conseguir objetivos en la vida real. (Zafra, 2021)

Pero, ¿se refleja este intento en los manuales? Para contestar a esta pregunta, para ver si este método de enseñanza - aprendizaje aparece solo a nivel teórico o aparece también a nivel práctico, en lo que sigue, vamos a analizar algunos manuales de ELE.

LOS PROYECTOS EN LOS MANUALES DE ELE

Después de observar el tratamiento recibido por los proyectos en algunos manuales con los que solemos trabajar y, con la intención de ofrecer una visión clara del tema, los hemos organizado según la editorial, ofreciendo también un modelo de la tabla de contenidos de cada manual. A continuación, examinaremos los materiales y presentaremos los aspectos que nos interesan desde el punto de vista del aprendizaje basado en proyectos. Especificaremos si el tema, según el *Plan curricular del Instituto Cervantes. Niveles de referencia para el español* (PCIC), aparece como tal en el manual y depende del profesor si lo quiere aprovechar para transformarlo en una tarea o proyecto o si se introducen temas universales en algunos apartados de las unidades. Al final, vamos a ilustrar gráficamente los resultados obtenidos mediante el análisis de un corpus de once manuales.

Antes de pasar a la presentación conviene recordar, de manera resumida, los grandes temas seleccionados para el análisis, según el PCIC:

Tabla 1. ***Temas del PCIC***
Fuente: Plan curricular del Instituto Cervantes. Niveles de referencia para el español[3]

No.	Tema	Contenido cultural
1.	Conocimientos generales de España y del mundo hispano	Geografía, población, gobierno, política, organización territorial, economía, industria, salud, medicina, educación, identidad, medios de comunicación, medios de transporte
2.	Civilización española e hispana	Acontecimientos y personajes históricos, acontecimientos sociales y culturales, personajes sociales, arquitectura
3.	Cultura (con mayúscula)	Literatura, cine, música, artes escénicas, artes plásticas, filosofía, deporte
4.	Costumbres	Familia, fiestas, ceremonias, horarios, comida, bebida, actividades de ocio
5.	Comportamientos socioculturales Relaciones con el otro	Familia, amigos, géneros, generaciones, clientes, desconocidos, administración, extranjeros

Tabla 2. ***Ejemplo de unidad didáctica***
Fuente: Álvarez Martínez, M., Blanco Canales, A., Gómez Sacristán, M., Pérez de la Cruz, N. (2000)

Tema	Contenido comunicativo	Función lingüística	Apartado cultural
2. Me gusta hacer muchas cosas	Los estudios, verbos de acción, habituales, acciones cotidianas, trabajo.	Hablar sobre las lenguas; los gustos. Hablar de acciones habituales, la duración.	Gente joven en su tiempo libre.

Apreciamos que en este manual se abordan, de manera general, los contenidos del componente cultural propuestos en el PCIC, aunque el tema de la civilización hispánica no se trata de manera específica. Aparecen conocimientos generales del mundo hispano (mapas con los países de habla hispana, con ciudades de España, un texto que presenta un recorrido por los Andes), elementos de la Cultura (con mayúscula) (imágenes de David Bisbal y de Isabel Allende; texto biografía de Francisco de Goya), costumbres (imágenes de un sombrero mexicano y una botella de tequila; texto sobre la Navidad en España, sobre la Semana Santa) y comportamientos socioculturales ("¿Cómo veis la situación actual de la mujer en España?"; "Buscad el significado de algunos gestos muy comunes o que os han sorprendido en vuestra estancia en el extranjero"; "Fíjate en los siguientes objetos. ¿Se regalan en tu país? ¿Cuándo?": imágenes de chocolate, carbón, corbatas, flores, perfumes y fruta). Por último, tampoco se hace mención a la arquitectura de modo expreso, pero se

[3] Recuperado de https://cvc.cervantes.es/ensenanza/biblioteca_ele/plan_curricular/default.htm, el 03.06.2022.

podría desarrollar este aspecto a partir de las imágenes de ciudades como La Habana y Granada.

Asimismo, encontramos en este manual elementos de la cultura universal como el cambio climático, el papel de la mujer en el mundo (representado por figuras como Gabriela Mistral, Frida Kahlo, Rigoberta Menchú, Evita Perón, y Margarita Salas) y la tecnología. A través de ellos se intenta desarrollar la reflexión y el diálogo en el aula. Se fortalece así una competencia intercultural y también pueden servir como puntos de partida para diferentes proyectos.

En *Sueña 2*, a medida que el nivel de lengua aumenta, se proponen actividades que estimulan aún más la reflexión y el debate en el aula (la actividad sobre el primer viaje de Cristóbal Colón a América, por ejemplo, conlleva un ejercicio de investigación acerca de cómo se llevó a cabo y qué papel tuvo España en la organización del proyecto).

En breve, el manual propone bastante material del componente cultural del PCIC pero para desarrollar realmente un proceso de enseñanza- aprendizaje basado en proyectos se necesitan participantes abiertos a utilizar dichos materiales con este fin.

Tabla 3. ***Ejemplo de unidad didáctica***

Fuente: Corpas, J., Soriano, C., Garmendia, A. (2013)

Unidad	**Objetivo**	**Recursos comunicativos**	**Recursos gramaticales**	**Recursos léxicos**
1. Volver a empezar	Escribir una carta de presentación del candidato ideal para un puesto de trabajo.	Hablar de hábitos en presente. Relatar experiencias pasadas. Hablar del inicio y de la duración de una acción. Localizar una acción en el tiempo.	Pretérito perfecto y pretérito indefinido. Perífrasis verbales: empezar a/ acabar de/ terminar de/ volver a/ dejar de + infinitivo. Llevar/ seguir + gerundio. Desde/ desde que/desde hace.	Trabajo. Hechos de la vida de una persona

Observamos que lo relacionado con las costumbres y los conocimientos generales del mundo hispano son los temas más frecuentes en este manual y así se pueden encontrar oportunidades para plantear temas de proyectos a partir del modo de vivir, su geografía y su organización territorial. Por su parte, la Cultura llama la atención del estudiante, bien a través de fotografías de artistas conocidos bien a través de actividades como la de "¿osos en España?", en la que se propone una visita cultural de algunas atracciones y monumentos del país para reconocer a los que son españoles y a los que no lo son.

Se busca el aprendizaje de la lengua fomentando el desarrollo de la competencia intercultural de los jóvenes. Para ello se proponen actividades que requieren una reflexión entre las culturas presentes en el aula: hay actividades relacionadas con las ciudades, la gastronomía, la literatura, el cine o el arte. Otra actividad se refiere a la palabra *movida* y sugiere un ejercicio de reflexión para ver qué palabras de origen hispano se utilizan en países no hispanos.

En conjunto, comprobamos que, en general, se trabaja básicamente la destreza de expresión oral (e interacción) a partir de los contenidos culturales sin completar su competencia comunicativa ni con la expresión escrita, ni con la comprensión escrita. El docente podría proponer nuevos enfoques, como el ABP, y aportar actividades para sostenerlos, porque sabemos que cuanto más variados son los materiales y más diversos los temas, más oportunidades tiene el alumno de desarrollar una sólida competencia sociocultural.

Tabla 4. ***Ejemplo de unidad didáctica***
Fuente: Encina, A., Corpas, J., Gambluch, C. (2017)

Unidad	1. Educación
Conciencia crítica reflexiva	Reflexionar sobre la importancia de la educación.
Interculturalidad	La educación en otras culturas
Competencias lingüísticas	Gramaticales: Repaso de presentes Duración: Antes de/después de + infinitivo. El gerundio. Perífrasis verbales. Léxica: Sistemas educativos Fonología/ ortografía: b/v.
Competencia pragmática y lingüística	Responder un test. Valorar la importancia de distintas informaciones en un texto. Intercambiar opiniones sobre sistemas educativos. Expresar obligación.
Procedimientos y estrategias	Decidir cuál es la información relevante en un texto. Leer de manera crítica. Interpretar información visual y oral.
Actitudes y valores	Responsabilizarse del propio aprendizaje.
Tipologías textuales	Test. Decálogo. Entrevista. Artículo de prensa. Agenda. Mensaje. Facebook Blog.
Acción reflexión	Elaborar un decálogo del buen profesor. ¿Crees que la educación en la actualidad promueve el pensamiento crítico?
País	Bolivia.

En la serie del manual *Diverso* los contenidos comunicativos se presentan por unidades que se dividen en secciones: conciencia crítica-reflexiva, interculturalidad, competencias lingüísticas, competencia pragmática y sociolingüística, procedimientos y estrategias, actitudes y valores, tipologías textuales, acción-reflexión y país. Observamos que, según avanza el nivel de los estudiantes, baja el número de temas de conocimiento general propuestos y aumentan los de comportamientos socioculturales.

En efecto, este manual trabaja el componente cultural con la expresión (e interacción) oral, a menudo acompañando otras destrezas, lo que muestra que el contenido cultural hace juego con el desarrollo de la competencia comunicativa, fomentando la interacción entre los alumnos. Podemos constatar también que se utilizan textos en formatos diversos (foros, artículos de revistas, páginas web, mensajes de *Facebook*, entrevistas) para formar la comprensión escrita de manera que corresponda con la realidad del alumnado al que se dirige el libro. Al mismo tiempo, hay interés en la utilización de la comprensión oral.

Diverso propone materiales variados que ponen al alumno ante la realidad cultural de la lengua meta y trabajan las destrezas de forma diversa. Sin embargo, le toca al profesor potenciar el uso del contenido de esta serie de manuales para adaptarlo al ABP para fomentar más la comprensión oral y escrita y la expresión escrita aprovechando la gran variedad de secciones de los contenidos comunicativos.

Tabla 5. ***Ejemplo de unidad didáctica***
Fuente: Castro, F., et al. (1991)

Nuevo Ven 2 Unidad 2	**Competencias lingüísticas**	**Competencias gramaticales**	**Conocimiento sociocultural Taller**	**Lengua en uso**
¡Qué mal humor!	A. Hablar de estados de ánimo. B. Pedir la opinión. Expresar la opinión. Expresar acuerdo, desacuerdo, indiferencia	Expresar una condición con el futuro. Usos de *ser* y *estar*. Verbo *parecer*	Joyas del Patrimonio de la Humanidad en España e Hispanoamérica	Anuncios personales. Debatir: el amor por internet

Analizando este manual encontramos varios apartados que dan lugar al aprendizaje basado en proyectos como los *Talleres*, donde, a partir de algunos fragmentos de textos literarios, entrevistas, artículos de prensa, noticias o folletos, se plantean tareas o preguntas que podrían llegar a convertirse en proyectos. Con una adecuada intervención por parte del docente, añadiendo especificaciones y requisitos que cumplir, los alumnos podrían agruparse para trabajar en resoluciones de problemas, artículos de publicidad, guías de viajes, planes para montar un gimnasio o incursiones en la prensa de un país hispanohablante.

Los apartados *B*, al igual que *Lengua en uso*, tratan temas universales como la vida sana, escribir un currículo, las clases de turistas o la mujer en el trabajo y ofrecen bastantes tareas de tipo proyecto siempre proponiendo el trabajo en grupos o parejas seguido por una presentación delante de la clase.

Tabla 6. ***Ejemplo de unidad didáctica***
Fuente: Castro, F., et al. (1992)

Nuevo Ven 3 Unidad 12	**Competencias pragmáticas**	**Competencias lingüísticas**		**Conocimiento sociocultural**	**Recursos y tareas**
A ciencia cierta	Describir las características de una máquina. Hablar de los adelantos de la ciencia. Describir procesos. Hablar de ciencia ficción.	**Competencia gramatical**: la pasiva, *ser* y *estar*, elementos de cohesión	**Competencia léxica:** la ciencia, el hombre y las máquinas	La ciencia ficción en el siglo XIX. Los adelantos científicos actuales.	Comprender un texto literario. Comprender un programa de radio: Preparar un proyecto biomimético. Taller de escritura: Redactar un artículo científico. Tertulia: Expresar la opinión sobre los beneficios de la ciencia.

Las dos páginas de *Tertulia* de cada unidad son la parte más valiosa para el ABP de este manual, con unas tareas de comprensión lectora como punto de partida. En la página 61 se propone un proyecto de tipo resolución de problemas sobre cómo remediar las adicciones, en otras secciones se trata de la responsabilidad compartida, se plantea organizar una campaña de ayuda a los países pobres, víctimas de catástrofes naturales, los alumnos trabajan en una encuesta sobre la convivencia, se analizan y presentan varios estilos de vida. En el *Nuevo Ven 3* destaca el tema 3 que propone el trabajo en un proyecto, elaborando un producto nuevo, que contiene todo lo esperado de una enseñanza por tareas y se aprecian la claridad y la exactitud de la formulación de la consigna. Se proporciona el vocabulario necesario, los pasos a seguir, los resultados que se esperan de los alumnos y se les da la posibilidad de trabajar en grupos.

En el *Taller de escritura* se trabaja intensa y exclusivamente la competencia de expresión escrita. En *España en directo* se practica mucho la comprensión auditiva y la expresión oral por temas muy auténticos y genuinos como diálogos en el mercado o la vida en un campus. El *Punto de vista* propone temas como las adicciones, la carrera, las víctimas de robos, etc.

Los manuales propuestos en adelante enfocan, sin duda, la preparación al DELE. Se trata de: Bech Tormo, A., Moral Manzanares, F., Murillo Polle, B. (2014). *El Cronómetro, Manual de preparación del DELE, Examen A2-B1 para escolares*. Madrid: Edinumen y Alzugaray, P., Barrios, Mª. J., Bartolomé, P. (2014). *Preparación al Diploma de Español nivel B2*. Madrid: Edelsa. La idea de exponerlos en vista del ABP ha sido por los temas que tocan y que, si hay interés, se pueden convertir en proyectos.

Tabla 7. *Ejemplo de unidad didáctica*

Fuente: Martínez, Mª. J., Sánchez, D., Soria, Mª. P. (2017)

Unidad	Recursos para la comunicación	Léxico	Gramática	Cultura
2. ¿Vamos al teatro?	Hablar de fiestas y celebraciones, expresar opiniones sobre opciones de ocio, hablar de planes de futuro, opinar sobre artistas y sus obras, hablar de los lugares relacionados con la cultura	Reuniones sociales, fiestas, comidas, celebraciones, actividades culturales, léxico del arte y la literatura	*encantar*, *parecer* para expresar opinión, *ir a* + infinitivo, *para* y *porque*, *empezar a, volver a, acabar de* + infinitivo, *estar* + gerundio	Día de los Muertos

De las 10 unidades de esta serie solamente 3 no contienen aspectos culturales. Sobre todo, figuran los temas de la cultura y de las costumbres según el PCIC. En el apartado de *Más actividades* se trabajan las competencias por tareas como requieren los exámenes DELE.

Siendo manuales de preparación para el DELE, no proponen específicamente proyectos como tal, sino que presentan mapas mentales, carteles, anuncios o fotos de los cuales se puede servir el docente para transformarlos en ABP.

Tabla 8. ***Ejemplo de unidad didáctica***
Fuente: Bürsgens, G., et al. (2010)

Pág./ Unidad 12 América Latina	Tema/ Objetivo	Gramática	Estrategia de aprendizaje
156 - 165	A. El mundo latino Expresar probabilidad, formular condiciones Argentina B. La cocina caribeña	*Si* condicional Imperfecto de subjuntivo La oración condicional irreal en presente Pronombre relativo *cuyo/ a*	Mapa mental, búsqueda de información en la red y traducir recetas al alemán

Basándose en los temas generales sobre España y los países hispanohablantes, el primer manual de editorial alemana introduce apartados de *Búsqueda de información* y de *Actividades* y allí es donde ocurre el ABP. Ponemos como ejemplo la página 162 punto 8 a) y b) que propone un proyecto sobre lugares y personajes famosos de Argentina, o la página 136 donde se pide a los alumnos que apliquen y comparen los resultados de una encuesta. También aparecen situaciones de mediación, comparando recetas, ciudades o países.

Entre las páginas 180 – 199 se habla de las *Destrezas* y se dan pautas muy útiles para el trabajo en los proyectos con explicaciones en alemán y ejemplos en español para que los alumnos nativos alemanes encuentren este método lo más alcanzable posible.

Tabla 9. ***Ejemplo de unidad didáctica***
Fuente: Arriagada Espinoza, M., et al. (2020)

Bloque	Títulos	Tipo de texto
6. Jóvenes Primer paso		Fotografías Infografías
A. ¿Cómo es ser joven?	La edad de la ira (I) Bomba estéreo: Soy yo La edad de la ira (II)	Novela (Nando López) Canción Novela (Nando López)
B. Influencias y valores	Aitana y Ana Guerra: Lo malo El potente mensaje feminista de “Lo malo”	Canción Artículo periodístico
C. El futuro (es) de los jóvenes	Los intereses de los jóvenes Las macro tendencias, ¿influyen en nuestra identidad? Las nuevas generaciones	Estadísticas Texto auditivo Artículo periodístico
Camino al Bachillerato	“AnZiedad” Los jóvenes de ahora	Comentario Tiras cómicas

El manual que más nos ha llamado la atención en lo que respecta al aprendizaje basado en proyectos ha sido, sin duda alguna, el *Bachillerato* de *Klett*, especialmente pensado para estudiantes alemanes de ELE. Es un libro muy bien estructurado en torno a asuntos de máxima actualidad que desarrolla además de las cuatro destrezas tradicionales, otras dos más modernas, es decir la competencia mediática (MK) y la mediación como alternativa a la traducción.

Una tarea que trabaja la competencia mediática aparece en la página 165 donde se les propone que trabajen en grupos, que busquen en Internet y que luego presenten personalidades como Miguel Hidalgo, Emiliano Zapata, Che Guevara, Salvador Allende, Rigoberta Menchú y Evo Morales.

En la página 206 tenemos un ejemplo de mediación, donde el alumno tiene que escribir un correo a un amigo español para explicarle lo que conlleva el consumo del aguacate como superalimento, basándose en la información de una infografía de Greenpeace expuesta en alemán en el manual. El proceso es muy complejo y consiste en reproducir de manera escrita u oral, en español, lo leído o escuchado en alemán o viceversa. Traducir palabra por palabra está prohibido.

El apartado de *Estrategias* contiene valiosas propuestas de ABP con pasos a seguir, criterios de evaluación, vocabulario apropiado y temas como: mantener una discusión, escribir un artículo, hacer una presentación, una infografía, un podcast o crear una campaña de publicidad.

Los materiales del manual son auténticos y, según el PCIC, la mayoría tratan temas de conocimientos generales y culturales de España e Hispanoamérica, pero también temas de civilización y comportamientos. Se tocan al mismo tiempo problemas universales como los derechos de los niños o el control de los países poderosos sobre los pobres.

Desde luego, este manual es muy apropiado para alumnos más avanzados, que dominan ya muy bien los aspectos gramaticales y que encuentran temas actuales de la vida real. El alumno tiene que ser capaz de demostrar su competencia mediática y utilizar los medios de comunicación. Por lo tanto, conoce sus derechos y asume sus responsabilidades en el mundo digital, reflexiona sobre los valores y la importancia de ser activo, creativo y productivo y sabe orientarse y posicionarse en la red.

Tabla 10. ***Ejemplo de unidad didáctica***

Fuente: Moreno, C., Zurita, P., Moreno, V. (2016)

Unidad 3	Dar las gracias no cuesta dinero
Contenidos temáticos	La buena y la mala educación Diferentes costumbres de la vida social El uso adecuado del teléfono
Contenidos gramaticales	Repaso y ampliación del imperativo, el imperativo negativo y los pronombres La puntuación
Contenidos léxicos	Actividades que pueden o no hacerse en público
Contenidos funcionales y socioculturales	Dar consejos, órdenes, instrucciones Terminar una conversación Ocasiones para brindar
Contenidos pragmáticos	Atenuar o reforzar mediante la entonación los consejos, órdenes e instrucciones Reflexión
Tipología textual	Diálogos Texto expositivo: Panamá. Curso de buenas maneras: el teléfono. Monólogos: expresar opiniones sobre la educación Texto descriptivo- narrativo Texto informativo: carteles, planos de ciudades

Esta serie de manuales cuenta con muchas ilustraciones muy atractivas y también con la grabación de los pretextos, las partes iniciales de cada unidad, lo que ayuda al estudiante a disponer del material cuando trabaja fuera del aula en proyectos, por ejemplo. La cantidad y la variedad de contenidos permiten una progresión adaptada a las necesidades personales de la vida real y a las del contexto educativo.

Los contenidos léxicos se presentan unidos a documentos reales y con gran despliegue visual. Los nuevos términos se utilizan contextualizados en mapas conceptuales u otras tareas prácticas para que los alumnos, como agentes sociales activen sus recursos cognitivos y afectivos de tal manera que lleguen a la acción de dominar la lengua meta.

En la sección *De todo un poco* se profundizan todas las destrezas, entre otras la de interactuar y de expresarse oralmente desarrollando la exposición personal. En *Te toca* se amplían las funciones comunicativas y se da especial énfasis a los contenidos socioculturales e interculturales siendo así pretexto para seguir investigando por proyectos.

Tabla 11. ***Ejemplo de unidad didáctica***
Fuente: Mogoșeanu, M. (2020)

Pág.	Unidad	Título	Vocabulario	Comunicación	Gramática, fonética y ortografía
68	6	Lección 1: Rueda de los animales Lección 2: La familia de Lola	Animales. Estados físicos. La salud. Los miembros de la familia. Personajes de los cuentos	Describir animales. Hablar de estados físicos. Hablar de hechos pasados	Presente de indicativo de *ver* y *dar*. Números 31-100. Pretérito indefinido de verbos regulares (- ar)

Los manuales para los menores de 10 años tienen muy pocos contenidos socioculturales y apenas dos o tres imágenes de lugares de España, un mapa del español en el mundo y otro de las comunidades de España, dos villancicos y la canción del burro enfermo. Empezando con el manual del quinto grado aparece el término de *proyecto* que podría pasar muy desapercibido porque contiene solamente una línea proponiendo la construcción de un árbol genealógico, la realización del horario favorito o de breves presentaciones personales, un juego a los dados con las ciudades de España o la elaboración de una carta de cumpleaños. Además, hay imágenes representativas de España o de la familia real y poesías de Amado Nervo, Antonio Machado y Gloria Fuertes, como contenido cultural.

Tabla 12. ***Ejemplo de unidad didáctica***
Fuente: Angelescu, F., Rădulescu, C. (2001)

N°	Título	Vocabulario	Contenido gramatical	Contenido comunicativo	Fonología
2	El carnaval	Partes del cuerpo. La ropa	Imperativo afirmativo (II sg. y pl.)	Describir la ropa. Expresar una orden o un permiso.	Ca, co, cu, que, qui

Como observamos, no hay un contenido cultural específico, sino que al final de algunas unidades aparecen insertados un mapa de los países hispanohablantes, la obra de teatro *El reloj de Carbonilla* según F. B. Grosso, las fechas de algunas fiestas, algunos monumentos de Sevilla, una sevillana de *Los Marismeños*, sin especificaciones. En todo caso, los participantes en el proceso de enseñanza - aprendizaje deciden si quieren explotarlos como proyectos o no.

Tabla 13. ***Ejemplo de unidad didáctica***
Fuente: Radu, I., Gavrilă, A. (2006)

Pág.	N°	Título	Contenido comunicativo	Contenido gramatical	Contenido cultural
45	5	Es difícil para los extranjeros hacer amigos españoles	Pedir a alguien que repita lo que ya ha dicho	Los gentilicios. Los extranjerismos	El tapeo en España

Lo que acabamos de presentar en la tabla de arriba es la estructura de todos los manuales de Logos del nivel bachillerato. Resulta claro el contenido cultural que abarca temas de costumbres, literatura, comportamientos y estilos de vida, la educación en España, refranes, fiestas y comidas típicas que aparecen en el apartado de *Cultura y Civilización.*

El manual de español como tercer idioma moderno de estudio, del décimo grado, trabaja los contenidos socioculturales y contiene cuatro repasos que proponen proyectos sobre temas como: el cantante preferido, una persona que acabas de conocer, un personaje literario, una personalidad latinoamericana.

De una manera más detallada y precisa se sugieren temas de proyectos en el manual de español como segundo idioma, del décimo grado, según se nota en la página 22, el ejercicio 9 invita a los alumnos a trabajar en grupos, a imaginarse una situación, a presentar su trabajo en un cartel delante de la clase y a elegir el mejor producto, o sea casi todos los ingredientes que debe tener una tarea de tipo proyecto. Otros iguales aparecen en los apartados de *Practiquemos juntos* en las páginas 39, 50, 60, 68, 84, 91 y 117.

Los alumnos del décimo, que estudian el español como primer idioma, son los más afortunados, desde luego, en lo que se refiere al aprendizaje basado en proyectos. Dos autoras, distintas a las de los otros manuales, nos proporcionan un enfoque mucho más orientado hacia el ABP que los demás. En cada apartado *D* de las diez unidades del manual se registran tareas de tipo proyecto teniendo como puntos de partida unos textos literarios o artículos muy valiosos y ricos desde el punto de vista ideológico y lingüístico. La flor y nata de este libro consideramos que está entre las páginas 129 y 151, bajo el título de *Materiales para debates y proyectos*, precisamente porque fomentan el ABP.

Las *Actividades* de los manuales para el bachillerato nivel superior ofrecen contenidos culturales, creando el contexto para el desarrollo del ABP.

Resumiendo, proponemos, de nuestro archivo personal, una tabla y un gráfico que reflejan el reparto y la frecuencia de los temas socioculturales que junto con los contenidos comunicativos y gramaticales del corpus de manuales estudiados dan lugar a la creación de proyectos complejos.

Tabla 14. ***Temas del PCIC en el corpus de manuales analizados***
Fuente: archivo personal

Temas PCIC/ Manual	Conoci-mientos generales	Civilización	Cultura	Costum-bres	Compor-tamientos y relaciones	Temas universales
Sueña	18	2	28	30	6	1
Aula Internacional	24	5	15	33	10	0
Diverso	37	15	26	28	12	0
Nuevo Ven	12	2	11	6	4	16
Las claves del nuevo DELE	2	1	3	3	0	0
El Cronómetro	1	1	1	1	1	1
Preparación al DELE	4	0	1	1	2	3
A_tope.com	10	3	3	2	4	1
Bachillerato	6	1	5	0	3	6
Nuevo Avance	7	5	19	7	2	21
Logos	12	9	31	15	14	17
Total	**133**	**44**	**143**	**126**	**58**	**66**

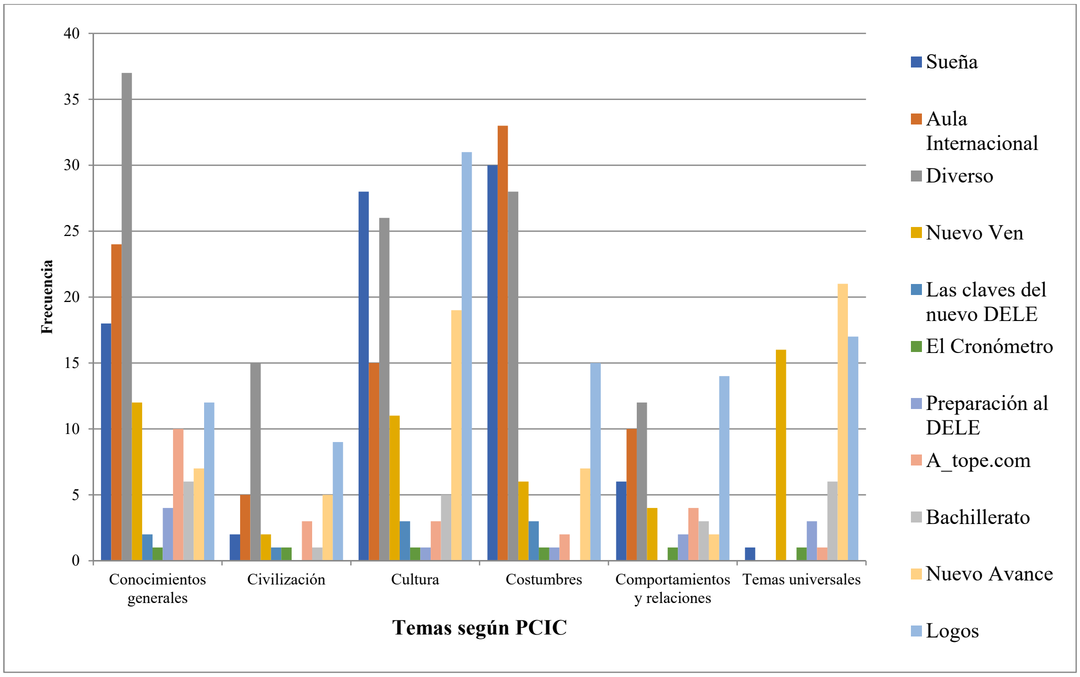

Gráfico 1. ***Temas del PCIC en el corpus de manuales analizados***
Fuente: archivo personal

A pesar de lo mucho que se ha hablado en los últimos años de estos métodos innovadores, en muchos manuales descubrimos una realidad distinta. Aun conociendo los beneficios del enfoque comunicativo y de la enseñanza por tareas y proyectos, muchos colegios y profesores no acaban de entender la importancia de practicarlos. Tiene que haber un cambio radical en los papeles del docente y del aprendiente, continuando con un enfoque de la gramática muy diferente del fomentado por el tradicional modelo PPP (presentación-práctica- producción) para elegir un método de trabajo más participativo y cooperativo, basado en tareas y proyectos. El docente, que a menudo no está instruido para desenvolverse en el aula comunicativa, lo puede encontrar difícil e incómodo. Esta situación se da, en general, en la enseñanza reglada, donde clases con muchos alumnos de edades difíciles y a veces con diferentes problemas sociales llevan a resultados poco destacados por falta de motivación y de interés de los participantes. Y es que los programas más tradicionales, que siguen las teorías estructuralistas y conductistas, conocidos como bastante inflexibles, no responden a los intereses de los alumnos. Los planos de estudio y los manuales deben estimular y favorecer cada vez más la adquisición de una sólida competencia comunicativa en un ambiente intercultural y productivo por el aprendizaje basado en proyectos, todavía poco extendido en las aulas.

CONCLUSIÓN

En conclusión, la enseñanza basada en proyectos es el resultado de la evolución de los diferentes métodos didácticos, es muy eficaz puesto que pone en práctica varias destrezas con tal de mejorar las habilidades lingüísticas y comunicativas del alumnado e integra también el trabajo de investigación, las nuevas tecnologías, en breve, competencias múltiples necesarias para que uno pueda desenvolverse en diversos contextos.

En el proceso de ABP se integran elementos lingüísticos, culturales, sociales, afectivos, fomentando el aprendizaje participativo, activo, cooperativo, la implicación y la motivación de los aprendientes, el desarrollo de los conocimientos declarativos e instrumentales, mediante un proceso que supone transversalidad, interdisciplinariedad y multidisciplinariedad. Asimismo, permite la integración de las herramientas digitales, lo que facilita el proceso y lo hace aún más atractivo. Teniendo en cuenta todos estos beneficios, consideramos que el ABP debería ocupar un lugar más destacado en las clases de ELE.

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Post-Pandemic Multimodal Content Reusability in ESP Courses: A Case Study

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Abstract: The paper reports on the authors' experience of resuming in-person teaching for the academic year 2021-2022 and on the multimodal content (re)usability. The authors compare different tools for ESP course design and delivery and reflect on the students' capacity to analyse, modify, and interact with visual stimuli and multimodal ensembles. In addition, the paper advances the conclusions regarding the effectiveness and impact of the material (re)design on the students from the Faculty of History and Philosophy.

Keywords: *multimodal ensembles, ESP course design, in-person teaching, content reusability, multiliteracies*

INTRODUCTION

Thirty years will have passed next year (2023) since the phrase "the information superhighway" was voted "word of the year" (Baron, 1999, p. 15). As expected, the digital revolution (and its affordances) has not always been enthusiastically or uncritically welcomed, especially on the part of the "humanists" stereotypically thought to be plotting their anti-technology resistance move "preferring instead to bang away at manual typewriters when they are not busy whittling new points on their no. 2 quill pens" (Baron, 1999, p. 17). While the exclusive members of the Lead Pencil Club were publishing their "Minutes" including "[l]etters, essays, cartoons, and commentary on how and why to live contraption-free in a computer-crazed world" (1996), others were already issuing warnings against the "systematic neglect of human potentials" (Kress, 1999, p. 85) brought forth by language instructors' sole focus on written language and "privileging of print" (Selfe, 2009, p. 616). Since then, the members of higher education institutions have witnessed their own metamorphosis from typically 20th century (academic) *instructors* to 21st century *digital scholars*, defined as those able to use "digital, networked and open approaches to demonstrate specialism in the field" (Weller, 2011, p. 3). Never has this transformation been operated faster than during the Covid-19 pandemic and the emergency transition to online / remote teaching, when questions regarding the most suitable apps, platforms and pedagogies for content delivery mushroomed on the web. Pre-pandemic research dedicated to exploring the affordances of digital tools has revealed that, more often than not, pedagogies have not been adapted to optimum incorporation of digital technology into the curriculum and that

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the overall impression was that of promoting "old [pedagogical] wine in new bottles" (Cloonan, 2015, p. 99). Moreover, the demands of the "university-as-market place" (involving "increased staff workload" and "pressure related to research impact") led to cutting down on the time invested in preparing classes and learning resources, thus leading to "a discrepancy between institutional or policy pressures to develop digital learning" (Lacković, Popova, 2021, p. 15).

Both the emergency transition to remote / online teaching (March 2020) and the (overnight) resuming of in-person / on-site courses (March 2022) raised questions and doubts about content (re)usability: to what extent are the available learning resources (textbooks, flashcards, audio files, quizzes etc.) versatile enough to support a swift change of teaching format? In other words, how sustainable are the ESP[3] course design and delivery when it comes to analyzing and evaluating the existing learning resources? These questions were asked by the authors of the present paper at the end of the academic year 2021-2022 with an aim to improve the content and the format of the ESP course, as well as to identify students' perspectives and choices regarding:

- types of learning resources / activities;
- content delivery;
- composition of multimodal ensembles;
- interaction with digital vs. "traditional" resources;
- the role of the ESP instructor.

FROM USING DIGITAL TECHNOLOGY TO DEVELOPING MULTILITERACIES

The relatively recent practice of "accessing" web-based forms of representation (and information) described as "non-linear, multimodal and highly collaborative in nature" (Hafner, Miller, Ng, 2016, p. 112) has turned younger generations of students (digital natives) into "prosumers" engaged in consuming, "curating", sharing and producing (multimodal) content (Liang, Lim, 2020, p. 2). Employing *digital*, *networked* and *open* (learning) resources implies going beyond a passive use of digital technology and fosters the development of *multiliteracies*[4], whereby students "view multimodal texts critically" and "represent their own ideas effectively through the multimodal production" (Liang, Lim, 2020, p. 1). The call for a "pedagogy of multiliteracies" was launched as early as the 1990s by the New London Group (primarily Bill Cope and Mary Kalantzis) in the proposed practical approach to learning and teaching, known as "learning by design". The "knowledge process framework" (experiencing the known / the new; conceptualizing by naming / with theory; analyzing functionally / critically; applying appropriately / creatively) shadowing the instructional design targets the effectiveness of a new pedagogy

[3] English for Specific Purposes

[4] Pointing to the complexity of multimodal ensembles in both print and digital formats, multiliteracies might include "[v]isual literacy, media literacy, critical literacy, computer literacy, and other types of literacies" which "are brought together under this umbrella term to suggest the need to expand the concept of literacy beyond reading and writing print-based texts." (Serafini, 2013, p. 26)

that would “prepare learners for the rapidly changing social, economic and technological orders” (Rowland, 2015, p. 260).

Since the knowledge process framework can function as both a design and as a “diagnostic tool” (Rowland, 105, p. 267) for material analysis and evaluation, the authors of the paper have used the adapted checklist to evaluate their ESP materials used in post-pandemic (in-person) teaching formats (see Appendix for Table 1).

The average score obtained by both ESP instructors (and authors of the paper) – 4 – points to their preoccupation for identifying suitable ways to accommodate a pedagogy of multiliteracies, especially through the use of multimodal ensembles5 (Serafini, 2014, p. 13) – revised and adapted upon return to in-person teaching. Both instructors have purposefully reused, resized and adapted learning resources and materials (interactive quizzes, audio files, videos, texts, vocabulary flashcards) previously created in emergency remote teaching contexts (2020-2021). They were introduced as complementary to printed resources and delivered to the students via two different tools. The impact of blending “traditional” materials (print format) and reused multimodal ensembles (digital format) in outlining the structure and delivery of ESP content was measured with the help of a questionnaire in May 2022.

BRIEF DESCRIPTION OF THE TOOLS

a. Nearpod

All undergraduate students specializing in Security Studies or International Relations and European Studies were granted access to learning resources devised as separate thematic units for each week. These units were designed for synchronous use and were considered complementary to the printed handouts given to each individual student. Nearpod units were projected with the purpose of introducing or clarifying aspects related to the use of specific purpose vocabulary, comprehension tasks and grammar. They usually included interactive quizzes, open-ended questions (designed for whole-class discussion or debate), PDF files and power point presentations or any other web-based content. Nearpod units are easily accessible through links and can be downloaded as PDF files or stored for self-paced study. From the perspective of content structure, Nearpod units can host a variety of tasks and activities, organized as interactive slides using multiple media. Instructors can use the affordances of Nearpod to create their own exercises (matching pairs, fill-in-the-blanks) or to upload existing resources. Some of the obvious benefits of using Nearpod for in-person teaching include: the flexibility of the tool, the multimodal features and minimal technical requirements (a computer / laptop / tablet, internet connection, a video projector). For all its benefits, the tool does have certain limitations, and these must take into account, first and foremost, the issue of its affordability, “gold” and “platinum” users having to pay a notable amount as a yearly fee or risk not being able to access their content once their subscription has expired. Nearpod provides a free version and 40 student joins per lesson, but the storage

[5] “Multimodal ensembles” are used instead of “multimodal texts” to steer the discussion away from a print-centred culture. In Serafini’s understanding, a multimodal ensemble is a “complex, multimodal entity that occurs in both print and digital environments, utilizing a variety of cultural and semiotic resources to articulate, render, represent and communicate an array of concepts and information.” (Serafini, *idem*, pp. 12-13)

space can prove insufficient for a sustained semester-long or year-long teaching activity. At the same time, certain activities, such as fill-in-the-blanks or open-ended questions, are limited to 1000 characters, which may negatively impact the complexity of certain tasks.

b. Microsoft SharePoint site pages

All undergraduate students specializing in Cultural Tourism and master students studying Heritage and Cultural Tourism were presented with weekly units structured as interactive site pages, created for private group members only and dependent on (Microsoft) institutional accounts. The units were designed for both synchronous and asynchronous use and were considered the main resource for learning; print materials were provided for complementary individual use only. Site pages were projected by the instructor as the dominant visual support for the ESP course and it typically included: thematic visuals[6] (pictures, posters, graphs, electronic brochures), short introduction into the main theme of the unit, discussion points, interactive quizzes, audio and video files, power point presentations, PDF or editable documents, comments section. The interactive multimodal features of the pages and the predominantly visual content make the tool user-friendly both in synchronous and asynchronous formats, but they are most useful when delivered through a learning management system. Content creation is time-consuming and most of the interactive quizzes used were dependent on auxiliary subscriptions to other (more visually engaging) apps.

IMPACT SURVEY

Data collection and sampling

At the Faculty of History and Philosophy, the ESP course is studied for two semesters (BA level, 1st year, 2h/week) for most of the majors (History, Archeology, Archive Studies, Library Science, Art History, Philosophy, International Relations and European Studies, Security Studies), with the exception of students in Cultural Tourism who also have a two-semester ESP course in their 2nd year of studies (4 h/ week, course and seminar). At the MA level, students in Heritage and Cultural Tourism study ESP for two semesters (2h/week).

The online survey was conducted in May 2022 via Google forms and consisted of a questionnaire aimed to record students' perspectives on the way in which their ESP course content was organized and delivered throughout the academic year 2021-2022. The twelve questions were structured as follows: four single-answer multiple choice questions (questions 1-3, 11), one multiple-answer multiple choice question (question 5), six matrix questions (questions 4, 6-10) and one open-ended question (question 12).

The target audience of the questionnaire comprised BA and MA students from the Faculty of History and Philosophy who were given approximately two weeks to complete the survey. The questionnaire elicited 59 responses, 96.6 % from BA students - 1st year students in Security Studies (44), International Relations and European Studies (4) and

[6] Visuals were mostly decorative or illustrative rather than explanatory or complementary – for an exhaustive description of the classification, see Pozzer, Roth, 2003, p. 1094.

Cultural Tourism (5), as well as 2nd year students in Cultural Tourism (4) – and 3.4% from MA students in Heritage and Cultural Tourism (2).

Main findings

The questions illustrated in Figures 1 and 2 (see Appendix) were designed to assess students' learning habits when it comes to their ESP courses, as well as their overall ESP learning experience for the 2021-2022 academic year.

The majority of respondents for question 3 (54.2%) stated that when it comes to their ESP learning behavior, they rely exclusively on the activities conducted in class (32 respondents), implicitly indicating that they do not revisit the materials covered in class at a later date. A slightly lower number of respondents (24 respondents or 40.7% of the grand total) stated that they "check out the course content (resources) again, after class" and only 18.6% (11 respondents) of them declared they rely exclusively "on individual study", without consulting the resources covered during classes.

Question 4 measured students' responses concerning their behavior "when preparing for the next ESP course" and "when preparing for the ESP test / project". With regard to the first part, 44% of respondents (26 students) stated that they "check out printed materials only" when preparing for their next ESP class, with 32.2% mentioning that they "check out both printed and online materials available" (19 students). Only 11.9% of respondents (7 students) rely solely on the "online materials available on the platform" when preparing for their ESP courses and the remaining 11.9 % of respondents attesting they "do not usually check out any of the materials" (7 students). As expected, students' behavior differs when preparing for the ESP text/ exam, with 55.9% of them stating that they "check out both printed and online materials available" (33 students). This category of students is the most numerous, followed by respondents who rely on "printed materials only", 23.7% (14 students). Smaller numbers are represented by students who "check out online materials available on the platform only", 8.4% (5 students), and students who do not "usually check out any of the materials", 6.8 % (4 students). The lowest percentage of respondents – 5% (3 students) – declared they "use alternative sources, not provided by the instructor" when preparing for the ESP test / project.

Questions 5 and 6 (see Appendix for Figure 3 and Table 2) focused on the resources employed during the ESP courses.

Question 5 asked respondents to choose the two types of resources they prefer utilized in the ESP teaching process. The majority of them, 55.9% (33 students), expressed their preference for the use of "interactive apps, platforms". Visual aids such as "photos, charts, maps, graphs, pictures", were selected by 49.1% of respondents (29 students), followed closely by "demonstrations, role-plays, simulations" and "lectures, questions and answers, discussions, guest speakers", each selected by 44.1% of respondents (26 students). "Audio and video recordings" are favored by 40.7% of respondents (24 students). Traditional teaching auxiliaries, such as "printed handouts, textbooks", extensively used in classrooms before the pandemic, are only preferred by 35.5% of respondents (21 students).

Question 6 focused on rating the amount certain types of resources were used on-site, as part of the ESP course for the 2021-2022 academic year. With the exception of realia (real objects), not applicable in the case of 35.5 % of students, the majority of resources appear to have been sufficiently used in ESP classes. The highest number of respondents, 96.6 % (57 students), consider that the use of "audio recordings" has been "sufficient" and an average of 75.7 % of respondents regard as "balanced" the use of all the other investigated types of resources (videos, interactive quizzes, paper handouts, online textbooks/lessons, printed textbooks/lessons. picture galleries/posters/flashcards, graphs/charts/maps).

The purpose of the following questions 8 and 9 was to better understand the students' ESP learning experience, both during the 2021-2022 academic year (question 8) and in general (question 9).

The ten statements included in question 8 (See Appendix for Table 3) aimed at understanding how the students related to multimodal ensembles extensively used in ESP classes. When focusing on reading activities, 47.4 % of respondents (28 students) declared that they sometimes "understand a text in English better if it contains an illustration (set of pictures, graphs, data tables etc.)". 42.3% of respondents (25 students) declared that they always "understand videos in English better if they feature subtitles" and 38.9% of them (23 students) responded that they sometimes "need to see the face of the instructor as well as the content of the information" when watching a tutorial. 52.5% of them (31 students) sometimes prefer the visuals used in the ESP class "to be accompanied by captions". The majority of respondents 40.6% (24 students) consider that it is often easier for them "to focus on a listening comprehension task if they solve it using pen and paper", while 54.2% of them (32 students) sometimes find "interactive/online" listening quizzes easier. When it comes to writing tasks, an average of 44% of respondents sometimes consider that they need to draw inspiration from "other texts" or from "images (posters, photos, graphs, charts, maps etc.)". Concerning the speaking activities carried out in ESP classes, 30.5% of respondents (18 students) "find it easier to talk about a topic in English if they see a list of keywords or a draft with the main ideas". The following two statements focused on the productive skill of speaking. The number of responses for the first one – "I find it easier to talk about a topic in English if I see a list of keywords or a draft with the main ideas" – are close, 32.2% of respondents (19 students) having selected "sometimes", 30.5% (18 students) "often", 30.5% (18 students) "always", and only 6.8 % of them (4 students) selected "never". At the same time, 42.3% of respondents (25 students) find it easier to talk about a topic in English if they see "images (posters, photos, graphs, charts, maps etc.)".

The six items included in question 9 attempted to determine the predilect choices of students when "learning ESP". The majority of them, an average of 58.7%, prefer ESP learning activities (learning grammar, vocabulary, practicing writing, speaking, reading, listening) to occur "independently, on-site (with a teacher explaining/giving feedback)". Approximately 23.4% of respondents prefer conducting these learning activities "independently, online (using recordings, tutorials, self-check quizzes etc.)" and 17.7% would prefer these activities to occur "in pairs or groups, on-site (with a teacher explaining / giving feedback)".

Question 10 centered on the respondents' own experience of "taking an ESP test". The great majority, an average of 67.2%, stated that they prefer to solve listening, reading and writing tasks "on paper", rather than "by accessing an online, interactive quiz/app".

Question 11 was concerned with the respondents' preferences in relation to speaking tests. The majority of them seem to favor on-site speaking tests, 50.8% (30 students) of them preferring "an on-site interview with a set of questions they can read beforehand on a piece of paper" and 27.1% of them (16 students) opting for "an on-site interview, similar to a spontaneous conversation". Roughly 7.6% of respondents would choose "online interviews" and the smallest number, 6.8 % (4 students), would rather record themselves and send the recording for evaluation.

The last item included in the questionnaire (12) was an open-ended question eliciting respondents' suggestions for improving "the content and delivery of the English for Specific Purposes course". The overwhelming majority of students responded that they had no suggestions. Four respondents (6.7%) suggested "more role-play/simulations", three students (5%) indicated that more speaking activities "would help", two students (3.3%) indicated "more [interactive] games" and two students (3.3%) would like "more videos". Other suggestions including "more graphics (sic!) and charts", "group activities", "more games", "more grammar", "more online classes" accounted for one response each.

DISCUSSION AND CONCLUSIONS

The feedback resulting from the impact survey partially confirms the ESP instructors' assumption that both the course content and its delivery need to be tailored to the specificities of a pedagogy of multiliteracies in a multimodal context. Interestingly enough, despite the students' prior familiarization with remote / online learning, their learning autonomy is relative, most of the students preferring a synchronous engagement with the course content, in a rather traditional teacher-centred format. Students' taste for interactive apps and platforms, as well as for visuals as synchronous learning resources is paralleled by their declared reliance on print-based (rather than electronic) materials for next course / test preparation. The questions targeting students' choices of multimodal ensembles yielded predictable responses: most of the students opt for texts accompanied by illustrations, for videos with subtitles, for illustrations containing captions etc. However, students allegedly favor a classic pen-and-paper ESP test / exam and an on-site, teacher-led speaking interview based on a set of questions they "can read beforehand".

Changes regarding the ESP course content and delivery might be necessary insofar as students' engagement with the multimodal resources (both synchronously and asynchronously) is concerned; according to the main findings in the impact survey, ESP learners' autonomy is possibly hindered by the delivery of the resources as separate units targeting most of the knowledge processes in class, under the ESP instructor's guidance. Students' perception of examination settings as traditional pen-and-paper procedures might be changed, as well, should ESP instructors choose to alternate summative tests with task-based or project-based forms of assessment.

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APPENDIX OF TABLES AND FIGURES

To what extent do the materials (or the tasks) encourage learners to:						
Experience *the Known*	Articulate personal knowledge and familiar, lived experiences?	1	2	3	4	5
Experience *the New*	Immerse themselves in and reflect upon new texts and information?	1	2	3	4	5
Conceptualize *by Naming*	Abstract and define concepts?	1	2	3	4	5
Conceptualize *with Theory*	Map the relationships between concepts to achieve a schematic overview of a topic or text?	1	2	3	4	5
Analyze *Functionally*	Examine how texts function in particular ways?	1	2	3	4	5
Analyze *Critically*	Account for the human perspectives, interests, and motives behind texts?	1	2	3	4	5
Apply *Appropriately*	Produce something (such as a text) according to conventions studied in class?	1	2	3	4	5
Apply *Creatively*	Recombine conventions studied in class in order to create a hybrid or transgressive product?	1	2	3	4	5

Source: Based upon Kalantzis et al., 2005, pp. 73–74 and Rowland et al., 2014, pp. 11–13, 19.

Figure 1. ***Material evaluation checklist developed by Rowland, based on Kalantzis at al.***
Source: Luke Rowland in Cope; Kalantzis, 2015, p. 266

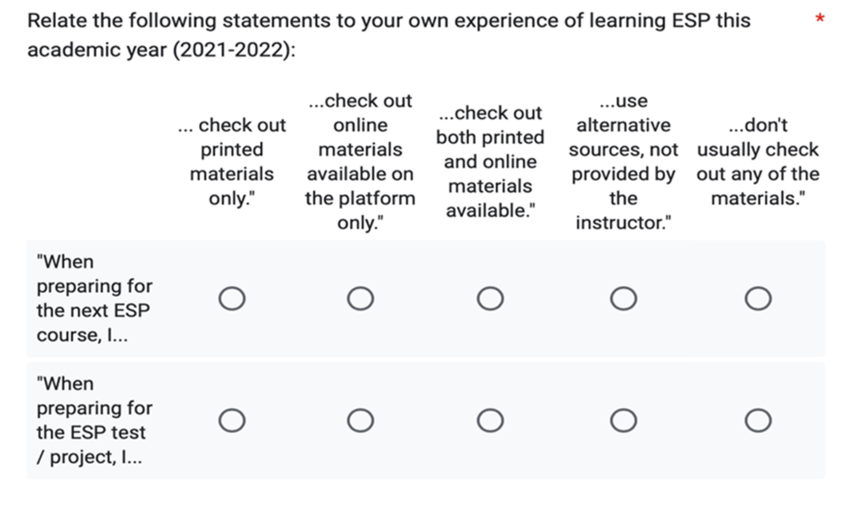
Choose the option that best completes the statement: "When it comes to the ESP course, I... *

☐ ...rely on what we do in class only."

☐ ...check out the course content (resources) again, after class."

☐ ...rely on individual study only."

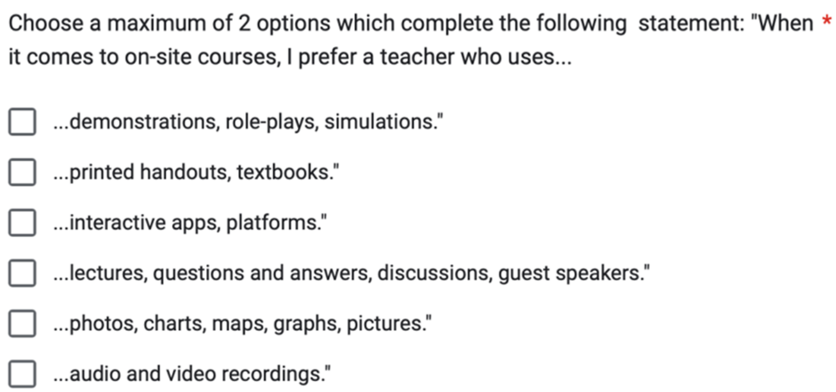
Figure 2. ***Snapshot of Question 3 from the impact survey***



Relate the following statements to your own experience of learning ESP this academic year (2021-2022): *

	... check out printed materials only."	...check out online materials available on the platform only."	...check out both printed and online materials available."	...use alternative sources, not provided by the instructor."	...don't usually check out any of the materials."
"When preparing for the next ESP course, I...	○	○	○	○	○
"When preparing for the ESP test / project, I...	○	○	○	○	○

Figure 3. ***Snapshot of Question 4 from the impact survey***



Choose a maximum of 2 options which complete the following statement: "When it comes to on-site courses, I prefer a teacher who uses... *

- ☐ ...demonstrations, role-plays, simulations."
- ☐ ...printed handouts, textbooks."
- ☐ ...interactive apps, platforms."
- ☐ ...lectures, questions and answers, discussions, guest speakers."
- ☐ ...photos, charts, maps, graphs, pictures."
- ☐ ...audio and video recordings."

Figure 4. ***Snapshot of Question 5 from the impact survey***

Table 1. ***Data collected from Question 6 of the impact survey***

Type of Resource	USAGE IN ESP COURSES			
	Insufficient	**Sufficient, Balanced**	**Excessive**	**Not applicable**
audio recordings	1.6 % (1 student)	96.6 % (57 students)	1.6 % (1 student)	-
Videos	11.9 % (7 students)	77.9 % (46 students)	5 % (3 students)	5 % (3 students)
interactive quizzes	22.03 % (13 students)	72.8 % (43 students)	1.6 % (1 student)	3.4 % (2 students)
paper handouts	1.6 % (1 student)	76.2 % (45 students)	20.3 % (12 students)	1.6 % (1 student)
online textbooks / lessons	11.9 % (7 students)	72.8 % (43 students)	1.6 % (1 student)	13.5 % (8 students)
printed textbooks / lessons	3.4 % (2 students)	79.6 % (47 students)	5 % (3 students)	11.9 % (7 students)
picture galleries / posters / flashcards	20.3 % (12 students)	69.4 % (41 students)	1.6 % (1 student)	8.4 % (5 students)
graphs, charts, maps	10.1 % (6 students)	81.3 % (48 students)	1.6 % (1 student)	6.8 % (4 students)
realia (real objects)	27.1 % (16 students)	37. 2% (22 students)	-	35.5 % (21 students)

Table 2. ***Data collected from Question 8 from the impact survey***

	LEARNING ESP			
	Never	**Sometimes**	**Often**	**Always**
"I understand a text in English better if it contains an illustration (set of pictures, graphs, data tables etc.)."	5 % (3 students)	47.4 % (28 students)	23.7 % (14 students)	23.7 % (14 students)
"I understand videos in English better if they feature subtitles."	8.4 % (5 students)	25.4 % (15 students)	23.7 % (14 students)	42.3% (25 students)
"When describing visuals in the English for Specific Purposes class, I prefer these to be accompanied by captions."	16.9 % (10 students)	52.5% (31 students)	18.6% (11 students)	23.7 % (14 students)
"It is easier for me to focus on a listening comprehension task if I solve it using pen and paper."	6.8 % (4 students)	25.4 % (15 students)	40.6% (24 students)	27.1% (16 students)

	LEARNING ESP			
	Never	**Sometimes**	**Often**	**Always**
"It is easier for me to focus on a listening comprehension task if I am asked to solve an interactive / online quiz."	13.5% (8 students)	54.2 % (32 students)	18.6% (11 students)	13.5% (8 students)
"When writing a text in English, I need to draw some inspiration from other texts."	23.7 % (14 students)	42.3% (25 students)	25.4 % (15 students)	8.4 % (5 students)
"When writing a text in English, I need to draw some inspiration from images (posters, photos, graphs, charts, maps etc.)."	33.8% (20 students)	45.7% (27 students)	16.9 % (10 students)	3.4 % (2 students)
"I find it easier to talk about a topic in English if I see a list of keywords or a draft with the main ideas."	6.8 % (4 students)	32.2% (19 students)	30.5% (18 students)	30.5% (18 students)
"I find it easier to talk about a topic in English if I see images (posters, photos, graphs, charts, maps etc.)."	8.4 % (5 students)	42.3% (25 students)	28.8% (17 students)	20.3 % (12 students)
"When watching a tutorial, I need to see the face of the instructor as well as the content of the information."	30.5% (18 students)	38.9% (23 students)	20.3 % (12 students)	10.1 % (6 students)

SECȚIUNEA II.

ABORDĂRI ÎN PREDAREA LIMBAJELOR DE SPECIALITATE

The Problem of Teaching Romanian as a Foreign Language to Medical Students

DOINA BUTIURCĂ[1]

Abstract: The case study we propose is conducted on the practical courses of Romanian for foreign students in the first and second years of study at the Faculty of Medicine, who embark on a process of acquisition of phonetic and lexical information, grammar, culture, and especially notions of specialised communication. The assertion we start from is that the common feature that foreign students share is that they are speakers of various languages – Romance languages, Germanic, Slavic, Turkic, Finno-Ugric ones etc. The characteristic feature of groups of Medical Students is that there are few students with oral and written communication skills in Romanian (except Slavic speakers, who live in neighbouring countries – Bulgaria, Serbia, etc.) and they will be integrated, for methodological reasons in Group A. The proposed objective here is to study the role of language contact in making the teaching of Romanian more effective. Similarly, few are the students who master theoretical notions of Phonetics and Morphology (German students and those who come from Albania) who belong to group B. The aspect to study in depth, in the case of Group B students, focuses on the need for a contrastive, comparative method of teaching Romanian. Arabic students, those coming from India, USA, Nordic countries, France, Portugal, Spain who never met speakers of Romanian do not have the ability to communicate with speakers of Romanian nor the capacity to understand various simple messages, reason for which they are placed in Group C. Access to theoretical concepts of Romanian grammar is difficult for students in this latter group. The general conclusion to be drawn is that teaching Romanian as a foreign language to students of Medicine is a permanent challenge regarding methodology, didactic strategies, and particularities of their native tongues.

Keywords: *Romanian, allolingual, contrastive, didactic strategies.*

INTRODUCTION

In contrastive linguistics the researcher has in view the isomorphic and allomorphic structures of concrete languages, a fact which enables – theoretically and in an applied manner – access to the structures of the languages in question, in general. In particular, the contrastive method may ensure access to the structure of grammatical classes, to a group of grammatical forms which are fundamental to be known at the functional level of one or more languages. There are similarities and differences, equivalences, paradigms, hierarchies, etc. that the specialist compares from a synchronic – contrastive perspective.

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CONTENT AND FORM IN THE TEACHING OF ROMANIAN

The practical end in contrastive teaching is – firstly – to establish similarities and differences regarding linguistic instruments in different languages, necessary in the formation of competences (in the case of foreign students) of oral and written communication. Secondly, the blending of linguistic form and semantic content represents the *sine qua non* condition for efficiency in communication, considering the conditions under which we approach language, starting with Saussure's linguistics, as a system of structures and relations, of forms and contents. Contrastive analysis does not apply only to structures and relations, paradigms and categories, the investigation having as target the unitary functionality of content and form in the teaching and communication dynamics.

THE CONTRASTIVE METHOD OF TEACHING ROMANIAN AS A FOREIGN LANGUAGE

The contrastive method of teaching Romanian as a foreign language may be used with allolingual students whose mother tongue belongs to the same Neo-Latin branch (Lobiuc, 1998), as well as with students who speak languages that are not related to Romance languages. A university course of Romanian presupposes a very rigorous selection of the linguistic material so that similarities and differences are correctly received. Thanks to this method of research (proposed in theory and sustained in the 19th century by Schlegel, Humboldt) one may access the structures, the isomorphic and allomorphic grammatical categories of the target and the source language. Overcoming this stage, by access to the phonetic-phonologic and lexical-semantic levels is the step that makes the difference between the sphere of language as immutable static paradigm (*langue* in the terminology proposed by Ferdinand de Saussure) and the "speech acts" (Coșeriu, 1978, p. 56).

We believe this is where the role of the contrastive-applied method begins. The usefulness of this consists in a better understanding of the linguistic structures specific to synchronously studied idioms in their efficient and unitary application in communication. The *procedures/cognitive models* of understanding Romanian as a foreign language – subsumed to the contrastive method – can be applied efficiently to a high number of languages. The contrastive method can be *bidirectional* (for example, Romanian can be compared to another Romance language) or *tridirectional* (Romanian grammatical structures can be compared to structures existing in English and German) etc.

THE ROLE OF LINGUISTIC CONTACT IN TEACHING ROMANIAN AS A FOREIGN LANGUAGE

In the book entitled *Contactele dintre limbi I* [Linguistic Contacts I] (Lobiuc, 1998), I. Lobiuc develops the theory of" contacts between languages, considering this an overly complex problem pertaining to a special linguistic discipline" (p. 10). The professor from Iași writes about the theory of the 'Balkan linguistic union' (tackled by Coșeriu, Rosetti, Ivănescu, etc.) regarding "compatibility or incompatibility of languages" (p. 119), a vision of the world…. and the linguistic systems and structures that show the individuality of languages through genesis and typology, but also their spatiality” (p. 119).

Spatiality is a relevant dimension of the contact between languages even when they do not belong to the same linguistic branch. Let us remember, for instance, that after the formation of the Bulgarian national state (1859) “Romania becomes the centre of the Bulgarian revolutionary movement. In cities, such as București, Brăila, Galați, Ploiești, Giurgiu, the Bulgarian intellectual migration set up a substantial number of (….) cultural-scientific associations. Between the years 1852-1877 they print 57 newspapers and magazines with political-literary, humoristic and satirical, as well as pedagogical and scientific character in Bulgarian and Romanian” (”România devine centrul mișcării revoluționare bulgare. În orașe precum București, Brăila, Galați, Ploiești, Giurgiu emigrația intelectuală bulgară înființează un număr semnificativ de (…) societăți cultural-științifice. Între anii 1852-1877 aici se tipăresc 57 de ziare și reviste cu caracter politico-literar, umoristic și satiric, pedagogic și de popularizare științifică în bulgară, română.”[2])

In a synchronic perspective, students who speak Slavic languages, living in the proximity of Romanian borders – Bulgaria, the Serbian Republic – have a distinct way of discovering the convergent tendencies in Romanian and their native tongue. This is due either to the geographic area that is common to the Balkan union, or to the Romanian they speak in Bulgaria or the convergence of languages in a common geographic area (Lobiuc, 1998). For methodological considerations, we place these students into Group A.

Arguments that are linguistic in nature should not be neglected, since languages that belong to the “Balkan linguistic union” bear certain common structural characteristics. In the morphology of literary Bulgarian, the analytical construction of the noun, the analytical expression of the degrees of comparison for the adverb and adjective, the analytical formation of the future tense, the presence of the enclitic definite article represents but a few of the features that “bring Albanian, Greek and Romanian closer” (Mangiulea, 2016, p. 21) – without any of the languages losing their genetic appurtenance. The syncretism of genitive and dative cases (Lobiuc, 1998), the existence of the category of gender in Bulgarian and Romanian represent other common elements …. There are enough examples – at the level of morphological classes – that can help the speaker who comes from the countries in the Balkan linguistic union to understand simple messages and communicate in Romanian.

THE GENITIVE: UNIVERSAL AND PARTICULAR

The case study in our research focuses on the complex aspects regarding the teaching of the Romanian genitive and its specific possessive structures. The teaching of the genitive has in view numerous synthetic and analytic aspects. The construction of the genitive, the formation of possessive structures, agreement, and correct communication in contexts are only some of the competencies aimed at.

As regards the use of this case in the Romanian language, students in both groups, A and B, make fewer mistakes in communication. The genitive is a case with a powerful impact in discourse, raising aspects regarding agreement and inflection on behalf of the course taker.

[2] Translated by the author from the original in Romanian.

At an elementary level, students from Group C are active in the reception of simple messages, structures of the type determiner + head word – noun in the genitive (cartea *studentului (m.) [the student's book (masculine])/ profesoarei (f.) [the teacher's book (feminine)]*). Students in groups A and B pay attention to an advanced level of communication in Romanian, they ask for information and practically apply the definite article.

Comparatively presenting the inflection of the noun with indefinite and definite article, as the case may be with English, French, German etc. structures will lead to students avoiding incorrect usage of cognitive patterns in the use of the genitive forms' paradigm and the relations thereof in discourse.

Features that are considered invariant structurally, common to all natural languages are designated in linguistics through the term *universals.* They are considered atemporal, impossible to relate to concepts of synchrony-diachrony – omnipresent in a typological approach of the history of a language or a group of languages.

Teaching Romanian, from the perspective of the theory of universals, seems especially efficient, by the advantage of explaining with similar methods, different semantic contents in the passage from one language to another. Noam Chomsky considered that the objective of a linguistic theory should be to "develop a view of linguistic universals that (…) shall not be falsified by the real diversity of languages (…) and that will be sufficiently rich and explicit to take into account the rapidity and uniformity of learning languages …". What are the arguments that sustain Chomsky's theory of universals? We select a few, as they appear in the volume *Aspecte ale teoriei sintaxei [Aspects of the theory of syntax]* (1969): "the speed of learning languages" (…), "the uniformity" of studying a language, a better access to the "volume and complexity of …. generative grammars" (Chomsky, 1969, p. 33).

According to Noam Chomsky and Eugenio Coșeriu there are two types of universals: of the form (the phonological components, transformational rules at syntactic level, common and proper nouns etc.) and of content/substance (morphological categories of the type noun, pronoun, verb, syntactic affinities, etc.) – omnipresent in all the languages in the world: "Any language must have expression and contents;" "Any language involves grammatical organization" (*Coşeriu*, 2002-2003, p. 87).

Research on the theme of universals makes numerous distinctions, among which the difference between linguistic and logical universal (*absolute*, *relative, disjunctive, implicative*).

The awareness that an object, thing, being in the external, objective world belongs to us is universal and is reflected at the logical level of human thinking by the rapport between owner and object possessed. The means to express this relationship is the language organised in specific syntagms of the *determiner – head* type (*cursul profesorului* [the professor's course]), syntactic relations, etc. The category of the possessive is, therefore, one of the semantic universals of great interest in the comparative-contrastive linguistics. Possessive structures expressed with the genitive contain numerous particularities at the level of the discourse. There are features whose sense is realised through different elements, specific to each language – at lexical and morpho-syntactic level, at topic level, as the case may be.

The first cognitive model that we should actualise in the teaching of the Romanian genitive is the contrastive presentation – at the intra-linguistic level – of the nominative and genitive / dative cases respectively, with due attention to the gender forms – with or without possessive adjectives:

Table 1. ***Comparison of the nominative and genitive/dative***

nominative case	genitive case
ro. Dan este *fratele meu/tău/său.//*	ro. Acesta este cursul *fratelui meu/tău/ său.*(masc.sing.)
ro. Este *pasiunea mea/ta/sa //*	ro. Respect frumusețea *pasiunii tale/sale/voastre.* (fem.sing.)
ro. Băieții sunt *frații mei/tăi/...*	ro. Acestea sunt mingile *băieților mei, tăi, voștri.*
TRANSLATION INTO ENGLISH	
[ro. Dan is my/your/his/her brother //	ro. This is my/your/his/her brother's course (masc.sing.)
ro. It is my/your/his/her passion. //	ro. I respect the beauty of your/his/her/ passion. (fem.sing.)
ro. The boys are my/your brothers //...	ro. These are my/your/his/her boys' balls.

With this approach, the course taker will deduce the logic behind linguistic thinking in learning Romanian and we can pre-empt the incorrect use of the possessive adjective.

The second cognitive model – comparative analysis of the genitive in Romanian, French, English and German, etc. – could help to a greater extent in the functional deepening of morphological forms, inflection, agreement, syntactic relations etc.

Comparing examples from English, German, French, with the genitive in Romanian we observe that each language has expressions for the genitive.

Expressing possessive rapport with the external world using the genitive differs from one language to another, under the following aspects:

a. Existing differences are manifested under the aspect of the Latin fund, or Germanic one, respectively – in the broad sense – of the linguistic element and linguistic typology;
b. Certain genitive constructions are absent in the Romance languages: *synthetic genitive of the German type: Julia***s** Wohnung (*apartamentul Iuliei* [Julia's apartment]); *synthetic genitive of the English type / the Saxon genitive.* There are particular structures specific to Germanic languages, different from the Latin tradition, the Latin topic: En. *the boys' room, En. John's office, En. Romania's population, En. my colleague's office, En yesterday's news*, etc.

Although they express the same degree of possession in the aforementioned languages, words and constructions with the genitive are used differently.

In Romanian, the genitive is not built with prepositions (with the necessary exceptions), unlike French, for example, where the preposition *de* is used, with application of some rules (the preposition is contracted with the definite article *le* and becomes *du* in the singular, masculine. In the plural, masculine, *de* merges with the definite article *les* becoming *des.*

With the same preposition, but with a feminine definite article *la* the genitive of the feminine nouns is built. Compare: Fr. le chien *du* garçon - Ro. *câinele copilului* [the child's dog] (masc., sing); Fr. les chiens *des* garçons – Ro. *câinii băieților* [the boys' dogs] (masc., plural); Fr. le chat *de la* fille – Ro. *pisica fetei* [the girl's cat] (fem. sing.); Fr. *les chates des filles* – Ro. *pisicile fetelor* [the girls' cats](fem. pl.).

In German, noun declension may occur, as in Romanian with the definite article (m. *Das Buch des Mannes* - *cartea bărbatului* [the man's book]; f. *Das Buch der Frau* - *cartea femeii* [the woman's book]; n. *Das Buch des Kindes* - *cartea copilului* [the child's book]) or with an indefinite article (m. *Das Buch eines Mannes - cartea unui bărbat* [a man's book]; f. *Das Buch einer Frau – cartea unei femei [a woman's book]*; n. *Das Buch eines Kindes – cartea unui copil* [a child's book]).

Comparative-contrastive teaching of the genitive with definite and indefinite article with specific endings in German, as in Romanian comes to help speakers of German. They will understand and use this pattern easier in communication in Romanian. The differences will, of course not be neglected, considering not only the enclitic position of the Romanian definite article. Compare: Ger. Koffer *des Gastes* – Ro.valiza oaspeților [the guests's travel bag]; Ger. Die Tasche *der Touristin* - Ro. *geanta turistei* [the tourist's bag]; Ger. das Haus *deiner Eltern* – Ro. *casa părinților tăi* [your parents' house] etc.

Teaching the Romanian genitive and the English genitive contrastively helps students from the third group, native speakers of Turkic languages, Finno-Ugric, Hindu, Arabic with good knowledge of English.

An observation must be made here. The English genitive has two expressions:

a. *a cvasiuniversal structure* – based on the Latin, European topic – syntagm formed from *object possessed+owner*. Compare:

   En. the color *of my* car (no definite article; *my* – possessive adjective) – Ro. culoarea mașinii mele or En. the color *of the* car (with definite article *the*) – Ro. culoarea mașinii;

   En. the population *of this* country (without definite article; with *this* - demonstrative adjective);

   the president *of* Romania (*without definite article*); proper names do not receive the article *the*).

b. a *particular structure – the synthetic genitive / a typically English structure of the genitive (the Saxon genitive)* – inverse of the Latin topic tradition/other European languages: my colleague'*s* office; Romania'*s* population, yesterday'*s* news, etc.

There are syntagms in compulsory use if a person's name or a family's name follows (*John's* office), but also when we mention beings, groups of beings, animals, communities, organizations, countries, continents, regions, companies where there are people, hospitals (*the hospital's* manager); we do not place '*s* for things; *the boys'* room (the noun ends in -*s*, case in which the second *s* is dropped after the apostrophe, which is maintained).

CONCLUSIONS

In conclusion, far from being exhaustive, our research is an introduction to the teaching of the Romanian genitive.

The first conclusion of our research and drawing from the practical experiences in the course room is that the interactive, dynamic perspective should replace the static presentation, which is descriptive, of some paradigms – in the process of teaching Romanian as a foreign language. The contrastive-comparative and functional approach is more than necessary – having in view the fact that speakers of some of the groups of languages compare grammatical structures of their mother tongues with the structures of Romanian, intuitively recognising structural variants (*universals*), where it is the case, where they are common to all natural languages. They are ones to problematize by themselves in the courses.

What language do we use to teach Romanian as a foreign language? Is there an accepted practice in contemporary teaching that is highly efficient in perfecting linguistic patterns of communication in a foreign language: do we study English with a native speaker from the UK, do we study German with a native German speaker and so on? Teaching Romanian – using another language in teaching is a method that will probably yield few results with regard to students' progress. Using a *lingua franca* is absolutely necessary but insufficient to form communication competence in Romanian, even if we consider only the fact that students from the East are excellent speakers of Eastern languages and dialects and not very proficient at languages used in communication in Europe. Est *modus in rebus!*

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A Multimodal Approach
to Teaching and Learning Art English

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Abstract: The last two years have prompted educators worldwide to adopt novel strategies to reach their academic goals. Given the distance imposed by the pandemic, they had to recourse to CMC (computer-mediated communication) and use Internet tools as efficiently as possible. One of the most powerful tools the Internet offers is (almost) unlimited access to information and resources of all types. A wide variety of images, spoken and written texts, and new(er) and old(er) genres adapted to cyberspace have proved an invaluable help for ESP teachers. These multimodal instruments have been massively adopted in teaching and learning English for Art Purposes at different competence levels for teaching activities as well as for assessing students' work. For the first-year students of UAD Cluj, the multimodal texts were mainly aimed at developing their reading and listening (about art) abilities. The second-year students also used them to speak and write about art within the frame of Applied Genre Analysis. The present paper wishes to share some of these experiences over the last two years while also weighing the results of this enterprise. Possible developments of the multimodal approach are discussed for setting new goals and sketching new directions and methods for the post-pandemic years since it has become evident that the recent past experiences need to be further improved to bear new fruition.

Keywords: *Art English, multimodality, (cyber)genres, teaching/learning, assessing*

INTRODUCTION

Even before the recent (and maybe, ongoing) pandemic, education in general, and higher education, in particular, had been continuously trying to adapt to our modern lifestyle. We all live in an information-fed society. Information and communication technologies are part of our existence at home, work, school, and everywhere. At all levels, the educational process had to integrate the different forms of information technology. Teaching, learning, and communication between teachers and students had to use the Internet's most recent tools. Internet applications of a wide variety made the whole education process more accessible and smoother in many ways if brought in wisely and with the end-users (students) in mind.

If we consider the larger picture, education is a fundamental human right and a core element of sustainable development. UNESCO's fourth Sustainable Development Goal seeks to "ensure inclusive and equitable quality education and promote lifelong learning opportunities for all" (UNESCO, 2017, p. 18). Therefore, according to a new UNESCO report (UNESCO, 2020), a basic requirement (and recommendation) for a sustainable lifelong learning as a human right is to "ensure greater and equitable access to learning technology" (chapter 5, pp. 27-28); technology should be used in relevant ways that improve

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education and foster the knowledge and skills necessary for lifelong learning. Access to the Internet is fundamental to achieving this vision for the future. Another recommendation in the same report is to "transform schools and universities into lifelong learning institutions" (chapter 6, pp. 28-29). This presupposes some changes of the curricula, by adapting the different contents and making them more flexible so that the students should become lifelong learners and therefore adapt to the future. In this new context, the role of the teacher should shift, according to the document "from being an instructor of knowledge to being more of a guide and facilitator of learning processes" (p. 29). To effectively perform this way, the teacher (education in general), needs to use information technology, which can improve the quality of education in many ways. As Joyce Dogniez notices, the Internet opens doors to a wealth of information, knowledge, and educational resources and increases opportunities for learning in and beyond the classroom (Dogniez, 2019). The Internet provides teachers online materials to prepare lessons, and help students extend their learning range. Interactive teaching methods, supported by the Internet, enable teachers to pay more attention to individual students' needs and support shared learning. For this to happen, the Internet "must also be affordable for schools and individuals, and teachers and students must acquire digital literacy and other skills required to make the best use of it" (Dogniez, 2019). The use of the Internet also reduces administrative and operational costs of education.

The recent years proved to everybody involved in higher education that these technologies are no longer just an option but a must. Sending and receiving emails, browsing in search for specific information, copying, writing, sending files with co-editing features, streaming videos, music, or any other (self-) recordings, chatting (direct messaging), video conferencing, etc., have become part of our daily educational routine. Moreover, information technology giants competed in developing and offering education some vast and instrumental platforms to facilitate teaching and learning at different levels. Universities worldwide adopted them, and, at least for a while, quite unexpectedly, everything moved online. Some were more prepared to adjust to the new challenge; however, we all needed to cope with the new reality.

Communication between teachers and students has more recently been taking place in two ways: a non-interactive or asynchronous manner (that is, without immediate reaction, e.g., mails, certain documents to be read or edited, forms to be completed) and an interactive or synchronous manner (with the possibility of immediate reaction; e.g., video conferencing on different platforms, chats on social networks). Teachers publish syllabi, lectures, presentations, the rules of examination, schedules, credits results, etc., on static web pages using dynamic web applications. They can communicate with their students in online discussion groups or publish various videos and animations on a particular subject (Zeleňáková et al., 2012, p. 2712). Learning may benefit from collaborative teaching-learning tools (Wikis) when introduced as a component of a blended learning approach (Felea & Stanca, 2010).

With relevant results, blogging for pedagogical purposes has been used for quite some time. This cyber genre has evolved from a simple journal to a pedagogical tool for learner-centered, community-based, and content- or knowledge-based instruction, proving socially and emotionally engaging in the meantime. By blending the innovative tool into the pedagogical process, teachers have obtained a certain level of authenticity and connectedness, a space where ideas could evolve and intersect. Moreover, blogging has proved a growth tool, as well as a means to negotiate meaning and interpretations of reality and a place where instructors and students can experience decentralized relationships among themselves, engaging in a community of practice while also preserving their unique networked individuality (Kang et al., 2011, pp. 227-235).

The wealth of knowledge the World Wide Web provides and the Internet connectivity tools may take various forms. The information we can search for at any time, 24/7, may be offered multimodally: as text, image (static, or moving: a photograph, a diagram, an animation, a video, etc.), sound (music, spoken text), multimedia. Communication may be direct or not (by email, chat, conferencing on Skype, or Meet, Facebook Messenger, WhatsApp, etc.). Susan Herring (2015) speaks about multimodal computer-mediated communication, including interactive multimodal platforms and robot-mediated communication. Such interactive platforms facilitate "a convergence of channels or 'modes' (text, audio, video, images) for user-to-user communication" (Herring, 2015, p. 398). She differentiates between platforms using textual messages, which are not interactive, and sites that involve text and at least one other mode of communication (e.g., audio, video, and graphics), whether synchronous or asynchronous. Interactive platforms display user-generated content and facilitate social interaction. Therefore, while Wikipedia and Twitter are not (in their current form) interactive, YouTube (one of the first interactive platforms) allows users to interact by commenting and sharing the video content asynchronously, using text or some other video. Facebook and WhatsApp became interactive multimodal platforms when they added the video /image and audio modes to the textual mode. Some online games also incorporated synchronous audio chats to complement textual chats. Robot-mediated communication may consist of the interaction between telepresence robots and humans who guide them to perform some tasks or use avatars in a virtual Second Life environment.

All these instruments, in all their forms, may be adopted and adapted by the teacher to improve their work with the students, increase efficiency, and achieve the best results.

METHOD/S (USING A MULTIMODAL APPROACH TO TEACHING ART ENGLISH)

English for Art is taught to the undergraduate students of the University of Art and Design (UAD) in Cluj-Napoca during the first two years of study (1 hour/week during the first and two hrs./week during the second) as a practical course. During the first year, the stress is placed on building reading and listening skills in dealing with art texts. The purpose is to help students manage their academic bibliography available in English (quite large and diverse) for the other subjects while also building a specialized art vocabulary pertaining to the different art branches. Before the last two years, and soon after the emergency state ended, the teaching materials consisted of paper-based texts (including a printed practical course) and video-audio materials projected in class. The focus was placed on comprehension of the texts, retrieving information and distinguishing between essential information and details (e.g., when taking notes), and building an art vocabulary in English. During the pandemic, these materials were replaced by online ones. The teaching-learning platform adopted by UAD is Google Workspace for Education (formerly G-Suite for Education). It has proved quite effective, allowing both students and teachers to use a significant number of applications. Students were provided with authentic texts of reasonable sizes (from art history, aesthetics, and philosophy) they had to access asynchronously, at their pace, when they had the time. Each text (written or spoken) was accompanied by a comprehension test, as a Google form turned quiz. The proposed materials complemented the information they acquired during the respective subject classes, sometimes adding more details, other times simply helping students remember and retain certain aspects. Their results were archived during the two semesters to keep track of their evolution. Although out of the 204 enrolled students this year, some missed the deadlines and did not solve all the quizzes, the great majority worked as expected. The results were above the medium range.

In addition, to prompt them to think critically and practice their writing, they were encouraged to access the dedicated blog. There, students could find more diverse materials and express their opinions on some subjects, in writing, as short comments below each post (in one or two paragraphs). They were meant to either read and/or listen to some posted materials or access other links that brought more insights into the different subjects. Some videos were very short lectures on topics they were more or less familiar with. While the first set of tasks was mandatory and constituted the semester grade, the second was optional, making it possible for those who needed or liked to practice more while also bringing them an extra point.

The synchronous activities consisted of video conferencing on the same platform (using the Meet application). Students were offered their own copy of the text we worked on (as a Google doc, with editing rights). On this copy, they were allowed and asked to make different notes, comment, underline keywords, write some translations, add relevant images they found by accessing the Internet, etc., to understand how to work with a text in English. Despite some disruptions and clumsiness, which made the teacher's intervention necessary many times, they enjoyed editing the texts, and this resulted in a better understanding of the content. They also became aware of the editing tools, which helped them work efficiently with texts. Another synchronous activity type consisted in watching and listening to video material. During the first listening, students were supposed to write down the unknown words (by guessing their possible spelling). We explained them and discussed possible usages in different sentences after the students looked them up in online dictionaries. Following a second listening, they were supposed to solve a quiz based on what they retrieved from the text. Immediately after that, we compared the answers, and if there were more than five incorrect answers, the problematic fragment was played again until the correct information was retrieved.

The two types of synchronous activities were meant to help them understand how they should independently deal with the texts (written and spoken) while they worked asynchronously.

During the second year of study, the focus went on writing and speaking about art. The grounds for teaching and practicing these skills were based on Applied Genre Analysis. The theoretical part of the course consisted of introducing the genres of the artistic discourse community. PowerPoint presentations accompanied lectures, both when they took place in person and online (as video conferencing). The students were encouraged to add comments to the slides they were shown based on their professional training as future artists, art critics, historians, or curators. The theoretical part of the course became an interactive one this way.

To better understand and practice the genre features of the texts they are likely to deal with in their professional lives, relevant samples were studied in synchronous activities online or in class. The stress was placed on the communicative purposes of the different genres, the rhetorical structures which should serve those purposes, and the different discourse strategies through which the goals could be achieved. The teacher proposed numerous asynchronous tasks to facilitate a better understanding of how genre features work so that the students be able to use them accordingly when needed. They consisted of relevant texts, written and spoken, and different activities. Critical thinking played an essential role in dealing with all of them. If, during the first year of study, students were mainly supposed to extract information, now they were asked to work with that information. Sophomores had to be able to analyze a work of art, compare works of art, formulate a thesis and support it, contradict another point of view (while providing constructive arguments and refuting counterarguments), research a specific topic, review an exhibition, compose their artist statement, or designer concept statement, to create catalogs, labels, leaflets, posters for their possible shows, and to create their online identities as art professionals-to-be. In short, students became aware of the genre mechanisms they could employ to serve any communicative purpose. The proposed materials provided some starting points for their reactions. They were expected to express opinions about the ideas or the different points of view they detected. Meanwhile, the proposed sample texts suggested ways in which they could create other genre-texts according to the communicative purposes they might have to pursue.

Each assignment they had to deal with asynchronously, but within a deadline, clearly formulated a specific task and added either a relevant written text, or a (mainly YouTube) video, an image, an animation, a link, or combinations of these. They were supposed to access, read or/and, listen, formulate some ideas related to the respective subjects while also distinguishing the genre they could use to do that (with all the genre features involved). The next step was to write at least two paragraphs (which should suggest a move of the genre structure), record themselves speaking about the respective subjects (by using the application Flipgrid), and consider the right genre features. Each assignment was valued from one to three points, according to the complexity. The mandatory number of tasks they had to solve was four; however, they were encouraged to gather 10 points which should improve the final grade (one third of it consisted of the number of points they obtained from solving the proposed tasks; another third referred to the use of the English language; the last third came from a final test).

Among the genres studied during the second year, much attention was paid to the online genres they most certainly would have to use throughout their professional lives. We studied the artist's blog and the artist's website/home page. Since artists need to be as visible as possible, not just nationally but also internationally, the necessity of starting to work with these genres became obvious. Students were offered the choice to create either an artist's blog or a website instead of taking the final test. The proposition was derived from a questionnaire they had to answer before. Half of them (94) answered.

Below are, in short, the received answers:

Figure 1. Answers to the first question
Personal archive

Figure 2. Answers to the second question.
Personal archive

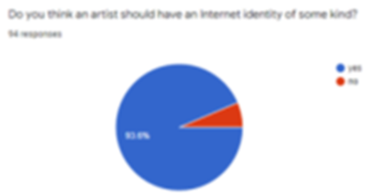

Figure 3 Answers to the fifth question.
Personal archive

Figure 4 Answers to the sixth question
Personal archive

Figure 1. ***Answers to questions 1, 2, 5, 6***
Source: Personal archive

Table 1. ***Answers to Questions 3, 4, 7, 8, 9, 10***
Source: Personal archive

Question 3: If you own a website, why did you feel you needed it?	*Show myself and my works* *It's easier to gain a following and become known in the digital art community that way. People support you, you learn new things from your interactions, people can commission you, so on and so forth* *Creativity* *Passion for art* *Just for fun.* *I don't own a website. If I will , I should prepare some of the content first. If I think the content is good enough, I will think more about owning a website/blog.* *Because it's the way I share my art and people interact with it.* *for creating my CV and promote my work* *If I had a website just for me, it would help me to present my work in a unique and profitable way for my employment, I would arrange how I would like the work, the content, the resume, I could make announcements about future projects, inspirations, etc ..., I would create a platform even for sales or collaboration opportunities.* *I don't own a website, but if I did, it would be either to inspire people to be more creative and improve their lifestyles, or to sell a certain product that I created.* *To show others what I create* *I think that it helps your art to get out in the world.* *I can better introduce myself and let others see my inner world.* *for my cv* *A way of expression* *To have my own online portfolio*

	But I'm about to create one! *If I owned a website, I would need it to support my work and promote myself as an artist.* *Because, I could convey my ideas and concepts to my audience.* *I own a website for commercial purposes. I sell my own designs as merchandise, and I do need a website to show my customers my new products and to show the professional approach to the work I do.* *To show my work to the world*	
Question 4: What do you publish on it?	**Answers**	**Percentages**
	Your works	48.9
	Your artist statement	22.3
	Press about your works/exhibitions	21.3
	Your CV (resume)	19.1
	Your representing gallery	16
	Services, experiences	1
Question 7: What platforms do you usually use to display your works?	Instagram Facebook Tumblr Behance LinkedIn DeviantArt ArtStation Twitter Pinterest Dribble	
Question 8: Have you benefitted as an artist from using the Internet tools?	Yes	61.7
	No	38.3
Question 9: If yes, in what way/s?	*For advertising.* *I didn't really see any feedback yet* *I have benefitted, from the opinions i have gotten* *Instagram offers easier access to the artist, and you are more likely to find an audience as almost everyone already has an account. The interactions with potential clients can be done by direct messages . Orders placed this way are easier to understand and less formal.* *In no way.* *People contacted me and commissioned me.* *I got a lot of exposure through Internet tools, and it motivated me to do more.* *exposure, clients* *I have talked to artists that I wouldn't otherwise have met, and my work is displayed and viewed.* *I get more exposure and people buy my art.* *It hasn't, yet, because I don't tend to post my artworks on the Internet, but I want to start doing so.* *Instagram* *not yet, because i did not post anything online* *For inspiration* *Clients coming for commissions* *money money, making friends, learning new things* *I didn't post my artworks yet* *research, inspirational, information, I can publish my work* *Commission proposals* *Some potential clients saw some of my artwork and reached to me asking for commissions.* *Yes because i will be a famous* *Yes because i become a famous person* *The new ideas*	

	I think I don't have a good content yet. I should work more on this type of things. *The fact that people started to know me and appreciate my work, brought me clients.* *I was hired for commissions* *publicity* *I didn't benefit from it, because I do not post as much as I should.* *recognition* *Not so much, but I managed to make connections and I even worked with someone because they saw my art.* *I did not benefit from any internet tools, as an artist.* *people commissioned me, made new friends* *I won $300 with one of my photo.* *Publicity* *I didn't.* *For advertising.* *Reaching other artists and learning from them* *People saw my works* *for last 3 weeks I made 1200+ people see and like my work, by posting and sending everyone my work on Instagram.* *It helped me apply to open calls* *I can sell my work, but I don't know if this is the right way? I can also sell my own time, I'm from China and maybe some people are interested in my experience, childhood and everything about China. I can also teach children to draw. But the most important thing is to create value* *It helped me fulfill my desire to help and do something useful at the same time* *I sold two pf my artworks, using a facebook group* *I've met more art passionate people.* *Through Instagram, i had a big photography page. I used the Page to promote other beginner photographers. I was usually charging them with like 10-15$ for a promo. Not so kind from me, but it was working.* *using pinterest or tiktok for creativity* *People started to buy my art through Instagram.* *I had a bigger following.* *I had a few costumers.* (!) *I was asked by others who saw my works on the platform to do artworks for them as well, so I was able to promote myself and make money from it.* *In no way, shape or form.* *It's more easy to share your art and get known by others.* *To inform myself about different techniques I can use to create art.* *It helped me being known as an artist and appreciated for my art* *Gaining popularity and public recognition, skill development, constructive criticism.* *I don't have a blog/website but I was thinking about creating one where I can post my work* *I didn't benefit in any way yet.* *I did not benefit as an artist from using the tools on the Internet*	
Question 10: Would you like to create an artist blog/website IN ENGLISH as your final test/exam, or would you instead take the exam?	A blog/website	70.2
	The exam	29.8

The questionnaire was applied before teaching the respective genres. The conclusion derived from the answers was that, generally speaking, the students were aware of the importance of the Internet tools and genres for the advancement of their future careers, even if only a few already had a blog or a website. The two genres are perceived as part of a successful artistic practice (also see Crețiu, 2013). Even though they had an idea about how the two genres could be used, a significant majority (72.3%) preferred to exhibit their works on other extant specialized art platforms promoting artists and their works, some also functioning as shops. In some contradiction to that favored practice comes their choice to create a blog/website instead of taking an English exam. Half of the enrolled students (92 out of 183) decided to take the challenge. They had to apply the information they got from the respective courses and comply with both the teacher's and the genres' requirements. There had to be an artist's statement (+ a résumé on the website), and the images of the works had to be accompanied by texts explaining them; in general, the amount of text had to be equivalent to at least two standard pages. Apparently, that posed quite a problem since images were often let to "speak for themselves." They had been warned that the grade referred strictly to the English texts, not their artworks (which they did not quite cope with). The preferred platforms were Blogger (Blogspot) for building a blog (34) and Wixsite for a website (20). Surprisingly, only seven students chose Bēhance[2], and none Saatchi Art[3], although 72% had declared that they preferred already existing art platforms. Three students owned their domains and used the sites for their art (business) practice (photography and fashion).

CONCLUSIONS

If we should try to define multimodality, dictionary definitions are scarce. *Oxford Reference* defines it as "The use of more than one semiotic mode in meaning-making, communication, and representation generally, or in a specific situation. Such modes include all forms of verbal, nonverbal, and contextual communication. Multimodal literacy refers to awareness and effective use of this range of modalities"[4] . Gunther Kress (2010) explains the mechanisms through which the variety of modes concur to create meaning and places them under the same umbrella of communication. Writing (written texts), speech (spoken texts), images, sometimes mixed and remixed, layout, sound, gestures, 3D objects, etc., may be used by people to communicate and create meanings. Creating and recognizing, understanding, and deciphering these meanings make multimodal literacy (including linguistic, visual, and media literacies). Educators need to train themselves and their students in that respect since today multimodality is a widely spread form of cultural and social communication. Messages are often conveyed using many textual, aural, linguistic, spatial, and visual resources. They become semiotic modes once they are culturally and socially accepted as such. Some of them may be preferred or dominating in some contexts or situations; some may feel more appropriate to express certain meanings, but, most probably, they are used interactively by communicators. Long before multimodality came to the attention of researchers, art practitioners had already experienced it. Artists practice multimodality when trying to represent reality as they see it and to communicate through

[2] owned by Adobe; its main focus is to showcase and discover creative work.
[3] a leading international online art gallery/platform, based in Los Angeles.
[4] www.oxfordreference.com, accessed June 21, 2022

images, signs and symbols, including 3D objects, lines, colors, shapes, volumes, textures, movements, composition, and sometimes words. When using different mediums (multimedia), they choose different modes of expression, therefore different modes of communication simultaneously (if we consider the expressive force of the formal elements arranged in different compositions: e.g., specific patterns of shapes of different colors, uses of contrasting colors, colors applied on certain volumes, etc.) Visual literacy is commonly used in the context of visual arts, but the other literacies cannot and should not be excluded.

Consequently, educators involved in this field should use as many such literacies as possible. Therefore, a multimodal approach to teaching Art English is natural. So is the use of web-based tools and resources. Art students respond more effectively when they have to deal not just with written/spoken texts (as in previous practices) but also with still images, videos, animations, music, etc.

The last two years have prompted educators worldwide to reimagine their practices. The better angle of this pandemic period has probably been the use of imagination, the search for efficiency, and the appeal to various modes of communication (since willy-nilly in-person communication was restricted). The Internet, the Web, and the different cyber tools facilitating multimodal communication should not, in any way, be left aside once normality is reinstated. The fact is that the new normality cannot be conceived without multimodal communication.

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Academic Argumentative Essays Seen Through a Genre-Oriented Lens

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Abstract: This paper illustrates how applied linguistics research can be integrated in the field of ESP/EAP with the aim of enhancing the quality of teaching processes and learning outcomes. This study builds on the genre-based approach (Swales, 1990; 2004) with the aim of identifying the specificity of genre features at macro-level in argumentative essays. For this purpose, we have downloaded a selection of short academic essays written in response to IELTS "Task 2" rubrics. Out of a corpus of over 100 rubrics and corresponding essays, only those that were considered Opinion and Discussion oriented were included in the analysis. Genre analysis was thus applied to a corpus of 82 Opinion and Discussion essays. The aim was that of going beyond the mechanics of paragraphing and lexis focused guidelines provided in exam preparation materials, with a view to identifying rhetorical moves and steps, as well as to exploring their relatedness to content aspects and the manifold ways of expressing author stance. This text-based analysis is part of a broader research that will comprise also other components, including interviews with experienced EAP trainers. It is hoped that the findings will provide useful insights for rethinking EAP teaching, which will eventually lead to better learning outcomes.

Keywords: *EAP, Academic writing, Genre Analysis, 'Move' structure, Argumentative essays*

INTRODUCTION

Academic writing is centred on the role it has in academic settings and how important it is when representing academic knowledge. This is what Lillis (2001) termed as essayist literacy.

In Lillis' (2001) definition, essayist literacy "is not a specific genre but institutionalized shorthand for a particular way of constructing knowledge which has come to be privileged within the academy" (Lillis, 2001, p. 20). Hyland (2009) considers the academic essay an integral part of the 'acculturation practice' in a university context, contributing to the development of descriptive, analytical, and critical skills through its process of exposition and argumentation. According to Ahmad (2019), this type of writing develops the "students' academic knowledge and also helps them to assimilate socio-culturally embedded literacy conventions." (Ahmad, 2019, p. 279).

For the purpose of this study, we will focus on a specific type of academic essays, those written within the framework of the International English Language Testing System (IELTS). This type of essay can be found in many standardized examinations, including

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IELTS, representing an important steppingstone for candidates from non-Anglophone environments, in preparation for being able to slowly manage to write an Academic Essay.

Building on the genre-based approach to academic writing (Swales, 1990, 2004) and also drawing inspiration from the application of genre analysis to written communication in a variety of contexts (Cortes, 2011; Flowerdew, 2022; Muresan, 2000, 2012; Paraschiv (Panait), 2018; Sheldon, 2011), we aim to identify the specificity of genre features at macro-level in argumentative essays.

For this purpose, we have downloaded a selection of short academic essays published in IELTS preparation materials (e.g. Cambridge-IELTS 13, 2013, Cambridge-IELTS 14, 2014, etc.) as sample essays in response to IELTS "Task 2" rubrics. Out of a corpus of over 100 rubrics and corresponding essays, only those that were considered *Opinion* and *Discussion* oriented were included in the analysis. Genre analysis was thus applied to a corpus of 82 *Opinion* and *Discussion* essays. The aim was that of going beyond the mechanics of paragraphing and lexis focused guidelines provided in exam preparation materials, with a view to identifying rhetorical moves and steps, as well as to exploring their relatedness to content aspects.

THEORETICAL CONSIDERATIONS

Setting the scene

English for Academic Purposes (EAP) and *English for Specific Purposes* (ESP) are central to English as a medium of instruction in higher education worldwide. While the IELTS test may not be an EAP test in the traditional sense, it is widely used for this purpose as it provides useful information in the academic context. According to Robinson (1991) EAP is also considered to be ESP, as it is characterised by features which are usually thought of as being typical of ESP courses. An important aspect in this context is that in the course of time, EAP has started to focus not only on the reason why learners have difficulties in accessing academic discourse, but also on how to address the influence of culture they belong to and the previous experience that students bring to class.

Hyland (1990) states that "the argumentative essay is defined by its purpose which is to persuade the reader of the correctness of a central statement. This text type is characterized by a three-stage structure which represents the organizing principles of the genre: thesis, argument and conclusion." (Hyland, 1990, p. 68)

According to Ursula Wingate (2012), the main requirement of an essay is the argumentation which, unfortunately, students and sometimes even their tutors understand only partially or incorrectly at a conceptual level. Thus, the author pleads for teaching argumentation explicitly to students both while they are preparing for taking the IELTS exam and also a few months later when they are already university students. The same idea was fundamental to the work of Lea & Street (1998) and Nesi and Gardner (2006), who stated that the nature of the argumentative essays depends on the disciplines in which it is used and developing an argument is thought to be the main leading feature to successful writing. "a commonly recognised value of the essay is its ability to display critical thinking and development of an argument within the context of the curriculum." (Nesi & Gardner, 2006, p. 108)

In the same line of thought, the term *argument* is used in various ways in academic discourse (Toulmin, 1958; Mitchell et al. 2008), when it refers to individual claims as the argument that is supported by grounds and warrants, in essence referring to the ability of explaining the significance and the reasons of the statements made. Davies (2008) states that this type of argument can be taught by syllogisms, a logical process where two main statements lead to a general and more specific one. When referring to the argument as a whole text, Andrews (1995) highlights the process of argumentation as "a connected series of statements intended to establish a position and implying response to another or more than one position." (Andrews, 1995, p. 3)

The existing literature suggests that structure is a key component in an argumentative essay. Therefore, by explicitly talking about typical schemata and raising awareness to the stages of how an essay is developed, leads to students independently being able to construct essays on their own. The framework can be used for guided writing practice in the genre.

Hyland (1990) states that

> Genres are culturally formulated activities and represent how language is commonly used to achieve particular goals in our society. Effective argument is as much a matter of organization as content or creativity and constructing meaning involves developing rhetorical steps. In other words, to argue is to express ideas in these particular ways. (Hyland, 1990, pp. 76-77)

In the next section we will zoom in on academic writing in the IELTS context, with a view to preparing the ground for applying the genre-based approach to argumentative essays.

Academic writing within the IELTS context with a focus on Task 2

The IELTS band scale ranges from 0 (non-user) to 9 (expert user). The assessment of Task 2 of the IELTS test consists of: task response, cohesion and coherence, lexical resource and grammatical range and accuracy.[3]We have decided to analyse essays which are considered to correspond to Band 7 in the IELTS scale. When referring to the task response, the candidate should be able to address all the task requirements, present a clear position and extend and support their main ideas. In the coherence and cohesion part, the learner should present the ideas in a logical and clear way, use appropriate cohesive devices, and present a clear topic in each paragraph.

However, Weigle (2006) points out that the scoring rubrics are too vague since the difference is that in the real university environment students have to consult the bibliography before producing argumentative essays, whereas at the stage of producing essays in the context of the IELTS exam access to references is practically non-existent and relies strictly on candidates' resources.

> Graded writing is virtually always done in response to other texts that have been read and/ or discussed orally. Thus, the task of writing an essay on a previously unseen topic, with little or no opportunity to explore the topic through interaction with other texts on the topic, is a highly inauthentic task as it does not represent the contextual factors of authentic academic writing. (Weigle, 2006, pp. 224-225)

[3] https://www.ielts.org/-/media/pdfs/writing-band-descriptors-task-2.ashx, Accessed on August 4, 2022.

However, research has shown the topics in this genre tend to cover areas of general interest unlike specific themes related to academic contexts and disciplines students come across in higher education.

'MOVE' STRUCTURES IN DISCUSSION AND OPINION ESSAYS

In this part of our research, we will analyse two types of academic essays: the *Discussion* essay and the *Opinion* essay, in an attempt to identify their macro-structuring, as reflected in move-patterns. We want to see if these essays share the same macro-structure or if there are differences at the level of 'move' patterns. At the same time, we want to explore which of the 'moves' are compulsory in building an essay and which may be optional.

Our research is based on a corpus of 82 sample essays - selected from *IELTS examination Blogspot*[4], *IELTS Trainer*[5], *IELTS Academic volume 13*[6] and *14*[7] - that could be considered examples for learners who want to achieve a Band 7 score. These essays were written by unknown candidates or trainers and are offered as examples for the students to read and examine, in preparation for their own essay writing. For ease of reference, we have coded the texts of the sample essays selected, thus the '*Discussion* essays' subcorpus includes essays D1 to D35, while the '*Opinion* essays' subcorpus consists of essays O1 to O47.

In what follows, we will present the main outcomes of the move structure analysis, first as identified in the 'Discussion essays' subcorpus (section 3.1) and then in the 'Opinion essays' subcorpus (under 3.2).

What we have observed during the analysis is that all 35 discussion essays can be structured in 5 Moves and two main structures have been identified. However, not all the essays present all the moves, in ten of them Move 4 is missing, in four of them Move 3 is missing and in one of them Move 2 is lacking.

Macro-level analysis of **Discussion** *essays*

In a *Discussion* essay, the task requires the candidates to examine both sides of an argument and decide which one of them they favour. These essays are also known as *for and against* essays, and they differ from advantage and disadvantage essays.

Firstly, after we analysed all the essays, we noticed there were two main structures that were suited for almost all the essays, with slight variations.

In the following part we will present the moves and steps that are at the base of discussion essays. The first move identified was *Move 1- generalizing and paraphrasing the rubric. Preparing the ground for further discussions*. After a thorough analysis we have identified five steps:

S1 - generalizing and paraphrasing the rubric.

S2 - expressing own view (which can be implicitly or stance)

S3 - bringing arguments in support of the view expressed.

4 http://ieltsexamination.blogspot.com/ Accessed on 14.06.2022.

5 https://bayanebartar.org/file-dl/library/IELTS2/IELTS-Trainer/IELTS-Trainer.pdf Accessed on 04.08.2022.

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7 http://ielts-house.net/Cambridge-IELTS-14/Cambridge-IELTS-14-General.pdf Accessed on 04.08.2022.

S4 - introducing concessions or contrasts to balance views.
S5 - preparing the ground for discussing alternatives.

However, not all these steps can be found in every essay, some of them are optional. For example, in essay D2, in what we identified as Move 1, steps 1, 2 and 3 are present, while steps 4 and 5 are missing.

> These days, many people are afraid of nuclear technology because of the dangers associated with its use. In my opinion, although it is true that nuclear weapons pose the greatest threat to life, the use of nuclear technology for peaceful purposes also carries some serious risks. (Sample essay D2)[8]

In essay D14, for instance, we only identified the first two steps, thus, we may conclude that in both versions of structures, S4 and S5 are optional.

The second move, *M2* - where the authors of the essays *present one view or alternative*, we were again able to identify five steps:

S1 - making a general statement regarding one alternative
S2 - exemplifying
S3 - explaining, showing causality relations
S4 - expanding the explanation through a more specific exemplification
S5 - presenting additional points and exemplifying them

We have found that in the essays in our corpus, the first three steps are recurrent in Move 2, while steps 4 and 5 can be considered optional. There are also eight essays where we encountered only the first two steps and an essay, which may be considered as illustrating and exception, where the entire M2 is not present.

Additionally, here is where we have decided that there could be two separate main structures, because the second structure (Move 2'') contains only three steps, the first step being the same as in the first structure, meanwhile the second and third step are different from the others. We have realized that *exemplifying* and *introducing concessions, contrasts or consequences which will show causality relations* are the only steps which can be found in some essays.

Table 1. ***A representation of steps in M2***

M2'-presenting one alternative	M2''- presenting one alternative
S1- making a general statement regarding one alternative S2- exemplifying S3- explaining, showing causality relations S4- expanding the explanation through a more specific exemplification S5- presenting additional points and exemplifying them	S1- making a general statement regarding one alternative S2- exemplifying S3- introducing concessions/ contrasts/ consequences and showing causality relations

[8] Source: http://ieltsexamination.blogspot.com/, Accessed on 14.06.2022.

Move 3 - Presenting another alternative is missing only in four of the essays and it takes the following steps:

S1- introducing a 2nd alternative
S2- describing contrasting conditions (as compared to M2)
S3- exemplifying
S4- showing cause-effect relations through concessions/ consequences/ results

The main element we have noticed while analysing these essays is that only S1 appears in all the essays, S3 is visible in most of them, while the others vary depending on the essay. For example, in D6 we have identified only two steps, S1 and S4.

(S1) "In previous centuries children died from ordinary illnesses such as influenza and tuberculosis and because few people had immunity, the diseases spread easily."

(S4) "Diseases such as dysentery were the result of poor hygiene, but these have long been eradicated since the arrival of good sanitation and clean water. Nobody would suggest that we should reverse this good practice now because dysentery has been wiped out." (Sample essay D6 - source: http://ieltsexamination.blogspot.com/)

Another important aspect is that sometimes, this alternative is in line with the previous move and in other circumstances it presents a contrasting point of view, which tries to balance the alternatives expressed. Therefore, in the first structure, Move 3 presents a different view, while in the second structure, the view is consistent with the previous one. Another discrepancy between the two structures is that if the first version presents cause-effect relations using concessions or consequences, in the second version, the explanation is expanded and there are more examples to strengthen the points made.

As to Move 4, as shown in table 1 below, in some of the sample essays this move includes reference to *further causality relations* (Move 4'), whereas in a number of sample essays it presents *a further alternative* (Move 4''). We have also noticed that in ten of the sample essays analysed, Move 4 is missing.

Table 2. ***A representation of the steps in Move 4***

Move 4': Presenting further cause-effect relations	***Move 4'': Presenting a further alternative***
S1 *- setting the scene* ***S2*** *- making a general statement regarding cause-effect relations (using listing and ordering) (optional)* ***S3*** *- exemplifying (optional)* ***S4*** *-expanding the explanation through consequences/ results/ concessions (optional)* ***S5*** *- personalizing the examples to strengthen the point made (optional)*	***S1*** *- making a statement regarding another alternative (contrasting with those in M2 and M3)* ***S2*** *- explaining and showing causality relations/ contrasts* ***S3*** *- expressing consequences/ concessions/ contrasts/ results* ***S4*** *- making reference to solutions for solving the problem*

As already discussed, some of the steps appear to be mandatory, while others are optional.

In the concluding paragraph we have also identified two possible versions of the final move in the sample *Discussion* essays analysed: Move 5'- *drawing conclusions* and Move 5'': *drawing conclusions and making recommendations*, as shown in table 2:

Table 3. ***A representation of the steps in Move 5***

Move 5': Drawing conclusions	*Move 5'': Drawing conclusions and making recommendations*
S1 *- summarizing, generalizing, adding evaluative statements* ***S2*** *- expressing own view (optional)* ***S3*** *- making recommendations for solving the problem including evaluative elements (optional)* ***S4*** *- consolidating the conclusion by adding contrast/ concession/ consequences/ exemplifications*	***S1*** *- drawing conclusions* ***S2*** *- summarizing, generalizing, adding evaluative statements* ***S3*** *- expressing own view* ***S4*** *- giving reasons for own view*

This move appears in all the essays. However, a closer look at Table 2 reveals that steps S2 and S3 are optional, because in some essays there is no opinion expressed nor any recommendations made for solving the situation discussed.

To sum up, the structure of the discussion essays consists of five main moves, with three up to five steps. If, in the first structure, the authors present 2 distinctive views, and show further causality relations based on the task given, in the second structure, only one view is illustrated, which is sustained by further reasons which are eventually contrasted by another alternative. The structures are similar, the steps are also sometimes identical, and the small differences made it challenging to establish the main layouts.

Macro-level analysis of **Opinion** *essays*

In *Opinion* essays candidates are expected to state their opinion regarding a statement which is being made. Our analysis of 47 sample essays has revealed that they can have two main structures. The former consists of six rhetorical moves, as follows:

Move 1 - Generalising, paraphrasing the rubric. Preparing the ground for discussing views

Move 2 - Presenting the first view/ alternative

Move 3 - Presenting a second view in line with M2 (optional)

Move 4 - Presenting a contrasting view

Move 5 - Presenting further views (optional)

Move 6 - Drawing conclusions

The main difference between the two possible structures is that, as compared to the former (illustrated above), the latter has only five moves.

The first move, *M1 - generalising, paraphrasing the rubric. Preparing the ground for discussing views,* consists of six steps, two of which are optional in the first structure, while in the second structure, there are three optional steps. The first three steps of Move 1 are the same in both structures:

S1 - generalising, paraphrasing the rubric

S2 - expressing own view (stance/ implicitly)

S3 - exemplifying,

while the other three steps can be optional. In the first and second version, steps four (S4) and six (S6) are optional (*introducing a concession/ contrast/ consequence/ result; preparing the ground for further discussion*). Meanwhile, in what concerns Step 3 (S3) in version one and Step 5 (S5) in version 2, we have encountered a change in the structure of the essays. For the first version we have identified *expanding the explanation* as a step, while in the second version we have found a more complex step– *expanding the explanation and additionally bringing arguments in support of the view expressed*. As an exception, in essay O44 the first move is missing completely.

The second move also displays two possible structure versions: once version with four steps and a second version with six steps, as shown in table 4 below.

Table 4. ***A representation of the steps in Move 2***

M2- presenting the first view/ alternative	***M2- presenting the first view/ alternative***
S1 - making a general statement (using listing and ordering) regarding the view expressed *S2 - exemplifying* *S3 - expanding the explanation through a concession/ consequence/ contrast/ result (optional)* *S4 - adding more points and preparing the ground for further discussions (optional*	*S1 - making a general statement (using listing and ordering) regarding the view expressed* *S2 - exemplifying* *S3 - expressing own view (optional)* *S4 - bringing arguments in support of the view expressed (optional)* *S5 - expanding the explanation through a concession/ consequence/ contrast/ result (optional)* *S6 - adding more points and preparing the ground for further discussions (optional)*

There are also four essays, O13, O15, O46 and O47 respectively, where Move 1 is interlaced with Move 2. Here is an illustrative excerpt:

Table 5. ***Example of M1 and M2***

S1-generalisation, paraphrasing the rubric *S2- expressing a general view* *S3- bringing arguments in support of the view expressed* *S4- exemplifying* *S5-introducing a consequence as a result to strengthen the points made*	*(S1) "The answer is complex since there are a lot of choices in our life and all of them are different kinds. In some cases, (S2) I would say that it is a good thing to have the ability to choose from a wide variety. (S4) Take for example gastronomy. (S3) Every single person has different meals on their list of favourites. Actually, if you have a bigger family, it is almost impossible to cook something that everyone would like. (S5) Therefore, I would say that it is great that you can go to a shopping centre and choose from a dozen different food types. I can always find something that looks delicious."* (Sample essay O46 - source: Cambridge, 2013, p. 129)

In this paragraph a few steps from Move 1 are intermingled with some steps from Move 2, which is not unusual, as signalled also by Swales (1990), in the interpretation of the "Creating a Research Space" (CaRS) model, typical of introductions to dissertations in the Anglophone academic environment. Therefore, such an intermingling of steps may be justified within the internal logic of an academic essay, when taking a holistic approach to the development of the line of argumentation.

Move 3 is the same for both structures. This move *presents a second view in line with M2*, and therefore, it is understandable that it appears to be optional. It is present in about two thirds of the sample essays analysed and missing from one third (16) of the sample essays in our subcorpus of Opinion essays. It has the following steps:

S1 - making a general statement (using listing and ordering) regarding the view expressed

S2 - exemplifying

S3 - expanding the explanation through a concession/ contrast/ consequence/ result (optional)

S4 - relating the scenario to the one presented in M2/ adding more points (optional)

According to our macro level analysis, Move 3 is present in most of the sample essays in our corpus. It was missing from only few essays. In some of these, there was also Move 5 missing and in some Move 4.

Move 4 - presenting a contrasting view is found only in the first version. We decided that because it is absent from in more than half of the essays, more specifically in 24 of the 47 essays, it will be more appropriate to consider it a distinctive structure. Although it has four steps – (S1) *making a general statement (using listing and ordering) and introducing a concession or a consequence to contrast the views presented in the above moves;(S2) setting the scene; (S3) showing cause-effect relations;(S4) exemplifying and/or expanding the explanation;* in some of the essays some of the steps do not appear, therefore, they could be considered optional, depending on what the writer wants to express.

The fifth move *(M5)* - *presenting further views* – is not obligatory. All of its steps are the same for both structures and they follow the pattern already established, which is having a main statement and/or setting the scene, sustaining the idea with specific examples, sometimes, expanding that explanation and trying to show and establish causality relations and using concession or consequences to contrast and/or illustrate the effect of the previous scenarios. This move is present in two thirds of the sample essays in this subcorpus and absent from about one third of them. Several of these have also M4 missing.

The final move of these essays is *M6 – drawing conclusions.* If in the first structure all the steps appear in the essays, in the second structure some of them are not compulsory, as shown in table 6 below.

Table 6. ***A representation of the steps in Move 6***

S1- summarising, generalising, adding evaluative statements *S2- expressing own view* *S3- exemplifying* *S4- consolidating the conclusion by adding a concession/ consequence/ results and / or making recommendations for solving the problem, including evaluative elements*	*S1- summarising, generalising, adding evaluative statements* *S2- expressing own view (optional)* *S3- exemplifying (optional)* *S4- consolidating the conclusion by adding a concession/ consequence/ results and / or making recommendations for solving the problem, including evaluative elements*

This move appears in all the essays, although, sometimes, it is intermingled with M5 or M4. The mixture with M5 appears in two of the sample essays we have analysed, e.g., O4 and O5.

Table 7. ***Example of Move 5 merged with Move 6***

S1 - setting the scene *S2 - using rhetorical questions to add evaluative elements* *S3 - making a recommendation and consolidating the conclusion by adding evaluative statements*	*(S1) "This is the point at which real problems occur - the formulation of the model. (S2) How do we accurately measure which health education campaigns are effective in both medical and financial terms? How do we agree about the medical efficacy of various screening programs, for example, when the medical establishment itself does not agree? (S3) A very rigorous process of evaluation is called for, so that we can make informed decisions."* (Sample essay O4 - source: http://ieltsexamination.blogspot.com/)

In what concerns M4 and M6, there is only one essay where these moves are intertwined (sample essay O11).

Table 8. ***A representation of Move 4 merged with Move 6***

S1 - making a general statement and contrasting the scenario presented in M2 *S2 - expressing conditions to show the cause-effect relations* *S3 - exemplifying* *S4 - making recommendations for solving the problem and adding evaluative elements*	*(S1) "But there is also a limit to define: even if death penalty is unavoidable, it would be a crime to apply it to inadequate cases. (S2) If there is no premeditation or past facts which can justify (S3) such a punishment, it is far too strict to apply (S3) death penalty.* *(S4) That is why the lawmakers have to establish precisely the context in which capital punishment car be pronounced. That is the price to pay to limit violence without using excessive violence."* (Sample essay O11 – source: http://ieltsexamination.blogspot.com/)

This small study may present limitations, but we believe that the findings of this analysis can throw some light on the specificity of the macro structuring of IELTS academic essays corresponding to "Task 2".

CONCLUSIONS

The central thesis of this paper is based on discovering the structure of task 2 IELTS essays through a Swalesian genre-based framework. This article focused on the analysis of only two main types of essays, *Opinion* and *Discussion* essays. Most of the essays taken as models were divided into these two categories, very few being of other types. The macro-level analysis has allowed us to identify recurrent rhetorical moves and steps in the two subcorpora of academic essays. Thus, after minute analysis of all the texts in the two groups of essays and a comparative look at all the individual structures in each subcorpus, we could notice the two patterns of move-structures that are characteristic of the *Discussion* essays and the two patterns that can be considered typical of the *Opinion* essays. Each of these macro-level structures consists of moves and steps that can be considered compulsory, whereas some of them appear to be optional. As mentioned at the outset, this study is part of a broader research, which will include triangulation in terms of methodological approaches and also practice oriented components. We hope that the insights derived so far and the multiple facets to be investigated through future research will lead to a better understanding of what contributes to effective academic writing. We also believe that this model of analysis will provide useful information for refining EAP teaching processes and learning outcomes.

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Foreign Language Teaching for Students in Public Administration

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Abstract: The recent developments of social media, online platforms and mobile applications have changed our perceptions, attitudes and behaviours associated with human relations and have challenged us to conceive and practise new modes of language teaching and learning in academic contexts. This paper presents a series of innovations regarding foreign language teaching for the specific domain of public administration. It starts with a SWOT analysis of foreign language learning, understood as an intangible asset, and proposes a series of teaching techniques and multimodal language exercises meant to improve both the experience of language learning and the knowledge related to the field of public administration. The teaching techniques involve a certain degree of openness to the real world and a relatively high degree of adaptability to the social, economic, cultural and political environment. The language practice activities cultivate students' digital abilities, personal experience, freedom of choice and capacity of translating, processing and presenting new information by drawing on different media such as news portals, social media pages, official websites, online platforms, short videos, movies and photos connected with central or local government. Last but not least, the paper contains a set of ten tasks or activities that can be used in class or/and online with students in public administration and other related fields of study.

Keywords: *second language acquisition, language learning techniques, free practice, public administration, internet resources*

INTRODUCTION

This paper should probably start by mentioning that it is based on my own experience as a language teacher for seventeen years now, an interval of time in which I have tried to improve my teaching methods and techniques and to adapt the content and the activities to various learning environments. I had the chance to begin my teaching career as a language trainer in a private language school, International House from Bucharest, where my natural inclination for innovation and change for the better was favoured and encouraged. Those two years of weekly in-house teacher training helped me to a significant extent later, because they laid the foundation for my proactive approach to teaching. As an educator in an academic environment, where access to proper teacher training has become an occasional option only over the past few years, I have been in the position to add and replace approaches and tasks that have better answered students' needs on my own. The change from an exclusively text-based approach to a multimodal approach with specialized tasks has meant a constant search for ways to integrate different modes of learning and to open the learning

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process to the real world, so as students already be connected with its complexity and ready to act and react when they graduate.

The OECD (2017) describes educational innovations as "fresh ways of meeting outstanding challenges in a spirit of openness to disciplined experimentation" (p. 17). Since this viewpoint suggests an organizational approach to teaching and learning, it seems appropriate to consider foreign language learning as an intangible asset that is gradually delivered to prospective learners, active in a multicultural open society. Therefore, a SWOT analysis of foreign language learning in the context of public academic education becomes necessary now and then, when there is a need to adjust theory and practice, in order for students to better cope with socio-political changes and become agents for further beneficial change themselves.

Table 1. SWOT analysis of foreign language learning

Strengths = internal factors that give an advantage over other activities	**Weaknesses** = internal factors that hinder the performance and improvement
• it is an important communication skill • it leads to better academic outcomes • it has cognitive benefits (better neuronal connections, problem-solving skills, easier language acquisition, greater creativity, increased intellectual flexibility etc.) • it has emotional benefits (higher self-confidence and self-esteem, increased empathy, safer spaces for conversation etc.)	• loss of cultural and personal identity • it may be difficult and time-consuming for those learners who lack motivation and interest • it may be stressful when mistakes make learners look naïve • it may be useless if language is not practiced in environments outside the learning context
Opportunities = favourable external factors learners can use to their advantage	**Threats** = external factors (trends or changes) with harmful potential
• chance of more and better job opportunities • chance of stronger cross-group relationships • chance of increased cultural awareness • chance of becoming part of a global multicultural environment • chance of reduced discrimination	• changing attitudes regarding language teaching and learning in academia • lack of qualified university teachers • too big groups • restrictive institutional and cultural politics • other skills become more sought after • travelling abroad decreases

The SWOT analysis from Table 1 displays some of the internal and external factors that may have an impact on the process of foreign language learning. Whereas the strengths and the opportunities have been present in the various public discourses that have promoted and shaped foreign language learning in Romania over the past three decades, a quick examination of the weaknesses and the threats, often private and unexpressed, shows the realities of foreign language learning and invites us to question the status quo and propose new teaching approaches more suitable to the current trends.

The concept of English for Specific Purposes, understood as a particular type of foreign language learning, is a practical and goal-oriented approach (Flowerdew, 2015) conceived to meet students' needs for specific language skills. Needs analysis should take into consideration several factors: text genre, context and "personal agency" (Belcher, 2009, p. 4) or the pedagogical need for authentic engagement.

Teaching English to students in Public Administration in a public non-Anglophone university has its own particular characteristics. When students have different language levels and the groups are large and heterogeneous, certain strategies work better than others, in order to enhance their strengths, diminish their weaknesses, help them benefit from opportunities and reduce the impact of various threats. The field of Public Administration has its own specialized terminology, which students become familiar with during their three-year BA programs. The context of the EU integration process suggests a series of structural transformations in which teaching and learning play essential roles. Learning specialized terminology in both Romanian and English (or another foreign language) is meant to strengthen international institutional cooperation and intercultural awareness, in which digitalization and the internet constitute important pillars.

As the online overview of the *Digital Economy and Society Index 2021* shows, Romania ranks last among the 27 EU member states (European Commission, 2021). The report shows that, although the level of connectivity is comparable to that of the other members, the human capital, the integration of digital technology and digital public services need better strategies to reach their full potential.

In this context, teaching should not remain only text-based and paper-based but adopt blended learning strategies that include digital learning and flipped classrooms (which involve the extensive use of digital platforms and electronic resources) as well as case-based learning, effective class discussions and group work adapted to the needs of the information society (in which people are seen as digital citizens). These strategies become more effective when they take into consideration SWOT analyses like the one presented above. For example, they may have a better impact if students feel strong about learning foreign languages, if they do not have the impression they lose their cultural or personal identity, if they feel they can be part of the change, if the groups are not too big and if teachers are sufficiently qualified and ready to innovate their teaching methods and techniques. As Nicoleta Aurelia Marcu pointed out, "the Internet was developed by governmental agencies, so imagination, innovation or creative thinking are not the privilege of the private sector" (Marcu, 2019, pp. 13-14). Therefore, learning foreign languages, especially English, can help students in Public Administration be more creative and innovative in their future careers after they become familiar with a range of various internet resources.

TEACHING APPROACH

The general approach that has remained constant in my teaching career involves a certain degree of *openness* to the real world, national and international, and a relatively high degree of *adaptability* to the social, economic, cultural and political environment.

I came to this viewpoint after two snap moments occurred about a decade ago. The first setting was a group of pre-intermediate students of English and the lesson was about the difference between past simple and past continuous. Most of them had black-and-white copies of a foreign handbook and the unit began with several pictures of historical events. "What can you see in the pictures?" They started to describe them one by one. A photo was about the Berlin Wall: a man, who looked like a Sisyphus, had a boulder in his hands and wanted to throw it at the wall. One of the students, whose copy was poor, interpreted it in a different way: she saw a boy playing volleyball. This small discrepancy reminded me that her generation had been born after 1989 and had another worldview. What I did then was to briefly inform them about the history of the Berlin Wall and its relevance for the present. What I did later was to pay more attention to students' needs and views.

The second setting was a vocabulary lesson. Students received two adverts about Catania, Sicily, of which one was more persuasive and well-written than the other. After studying the differences, they were encouraged to write an advert about their city, town or village. "What shall I write about my village? There is nothing to write about. Nothing happens there…" When such moments occur, I feel the need to address them in Romanian and speak to their hearts about the importance of loving the place where you live, no matter how it looks. If we, who are based in the country, do not see its beauty and opportunities, who else shall see them? The switch between the two languages is often taken for granted, when, in fact, it is essential for students to become aware of the relationship between them and of the things they can do with each of them.

In terms of content, first-hand experiences like these have motivated me to design tasks that encourage students to be connected with the recent past of the country, with the administrative issues of the regions they come from, with the European context, the world at large and, last but not least, with their inner self.

Previous research on the topic of foreign language teaching for Public Administration in academic contexts shows there is a significant interest in designing a course syllabus based on students' needs. For example, Veronika Kareva (2013) describes the process of creating a course of English for Specific Purposes for a relatively small group of students in Public Administration and Political Science at the South East European University in Tetovo, Macedonia. They started from the communicative needs indicated by students, administration and employers and designed a programme focused on developing students' speaking skills. Another example comes from Romania. In her functional approach to teaching English for students in Public Administration, Nicoleta Aurelia Marcu remarks that "there is no single model of Public Administration teaching in Europe" (Marcu, 2019, p. 14). She proposes an open list of generic topics that encompass legal, governance and managerial teaching models and suggests that "the specificity of diverse courses or specializations cannot in most cases be completely covered by published course materials, thus they need to be supplemented by tailor-made, authentic or adapted materials" (Marcu, 2019, p. 18).

Local handbooks of English for Public Administration such as those published by Anca Mierlă and Marian Mierlă (2016, 2019), Anca Magiru (2011), Anca-Luminița Iancu (2011), Silvia Osman (2010) and Velică Marius (2004) have provided good starting points and have structured many of the relevant topics. However, my question is: are they enough? As Marcu mentioned, "in the case of Public Administration, where communication is the driving force, an ESP course should focus on the development of productive skills" (Marcu, 2019, p. 19). In these conditions, my paper contributes to the learning stage of free practice, which is more student-centered, communicative and open-ended and generates spontaneous and personalized responses. Students of English do not learn in a vacuum and will not necessarily become clerks snowed under with paper work. They have the chance to grow into versatile civil servants who need to trust their own skills and abilities in order to be successful and influential.

As for the means of communication, my lessons have known different stages or options of blended learning since the beginning of my career in an academic context. I used to combine face-to-face instruction with e-mails and Google Groups at first. A few years later, on-site classes were complemented with tasks on Facebook groups, where our teaching, learning and social connections gained new digital features. Because of the Covid-19 pandemic, Google Meet replaced on-site classes, Google Classroom has been used for homework and Facebook groups for administrative and social purposes. Over the next years, blended learning and hybrid teaching will probably be the best solution, considering that the total number of first-year and second-year students may vary between 250 and 350 per year, the groups are too large and some of the students have part-time or full-time jobs. That means multimodal learning will include a significant part of digital resources.

LANGUAGE PRACTICE FOR PUBLIC ADMINISTRATION

What follows is a detailed list of ten activities that can be used in the learning stage of free language practice. They may be distributed over one or two years, depending on factors such as students' language level or academic curriculum, and are adaptable to various media and educational circumstances. Apart from letters, e-mails, reports, CVs, descriptions of graphs or diagrams, networking, brainstorming or negotiations, students are invited to explore the real world of public administration from Romania and from abroad and to develop their productive skills, like writing and speaking in a specialized and multimodal context.

Tasks 1 and 7 below are written reflections on personal experience. Tasks 2, 3, 4 and 6 involve reading, different types of translation and writing practice. Tasks 5 and 8 engage visual and auditory senses to a more significant degree, as they include extensive video watching, intersemiotic translation and writing. Task 10 includes kinaesthetic interaction and writing.

In the case of my students, most homework is posted on Google Classroom, a platform that provides several options: to upload a text file, a photo, a video, a presentation with slides or to send a text message. In comparison with Facebook groups, Google Classroom groups are safer places with useful assessment options. Mid-term and final quizzes may deal with some of the errors students make and the difficulties they sometimes encounter while doing these tasks. Each task has a deadline, which is part of the assessment criteria, and the evaluation is ongoing, not just at the end of the semester. Students are informed about task content and the assessment criteria at the beginning of each semester.

1. Essay about learning foreign languages

Students are given a set of open questions that help them personalize their previous learning experience, become more aware of the learning stages, rethink their past failures as stages, adjust their anxieties associated with overcoming learning barriers, enjoy their accomplishments and comment on favourite issues. The set of guiding questions may include: How many FLs do you know? When did you start learning FLs and what were some of the first words you learned? What were your teachers and classes like? What learning techniques do you practise and recommend? Which are your favourite foreign films, books, games, applications, websites etc. that have helped you advance? What are some of your favourite idioms and why? Have you won any FL competition, taught a FL or published anything in a FL in print or online? What are the advantages of learning a FLs from your point of view? How do you think you are going to use FLs in the future? In what ways are FLs changing your identity? Give an account or two when you interacted with foreigners. How do you see the relationship between Romanian and English? What do you think of hybrid language, such as *a cetui* (from *to chat*) or *a șerui* (from *to share*)?

The main objectives of this task are to cultivate students' attachment to foreign language learning, to reconnect with their past self and to build a foundation for the subsequent tasks. Therefore, it is the first writing task they receive.

2. Article Translation

Students receive a list of links to publications and portals that disseminate information related to public administration, such as *Civil Service World*, *Mayors of Europe, PA Times, Civil Servant* or *Global Parliament of Mayors*, business news in general, such as *Business2Community*, *Business Insider*, *Money Control* or *Business News Daily*, or news in general, such as *New York Times*, *BBC* or *New Eastern Europe*. Pre-intermediate students have the option of choosing from a list of portals for learners, like *The Times in Plain English, BBC Learning English* or *VOA Learning English*. They are free to choose any article on the topic, on specific subjects they are interested in. Any errors are explained first individually, using the private chat room on Google Classroom, then collectively, in class or on Google Meet. By showing them examples of poor translation, they are informed that automatic translation can cause problems.

The aim of this rather traditional task is to encourage them to read online articles from the real world, to use their acquired knowledge and the available dictionaries, to learn new vocabulary and to become aware that translation is a job in itself.

3. Summary in a target language of a text written in a source language

Students are shown models of summaries in one language in parallel with the source texts in another language and are invited to make commentaries on the techniques used. Then, they write brief summaries of a text they receive in class. For homework, they receive resources (different book chapters or links to articles, reports or interviews) in the source language and must prepare a summary in the target language.

The purpose of this activity is to develop multitasking: reading comprehension, translation, capacity to make a synthesis and critical thinking. This exercise develops the ability to process ideas in one language, to conceptualize events, phenomena and the structure of the text, and to rephrase it in a nutshell in another language.

4. Good and bad mayors

First, students read and translate one or two articles about good and bad mayors from English into Romanian, in order to learn specific vocabulary. Next, students are invited to search the internet for information about mayors from Romania. Then, starting from what they find in the local and central press, they choose one good mayor and one bad mayor and write a comparative essay about them in English, based on several sources. They are given a few examples of articles about Romanian mayors and a set of details to consider: name, locality, county; education, work activity, status at the moment; political persona versus administrative persona; reasons why they are good or bad; reasons for choosing the two examples; and bibliography. The essays are evaluated considering criteria such as: structure, content, accuracy and coherence.

The main objective of this task is to help students assess local politicians better and make better choices in the elections, while learning a foreign language.

5. Commentary on a movie about local or central government

Students receive a list of Romanian movies in which the mayor plays the main role or a significant role. In class, they are shown a few short videos, discuss them briefly and examine to what extent cinema shapes our society. For homework, they watch a full movie from a given list and answer a set of questions about it. The list includes: feature films like *The Thirst* (1961), *The Prodigal Father* (1974), *The Explosion* (1973), *A Bird's-eye View upon the City* (1975), *Gently Was Anastasia Passing* (1979), *Hope to See You Again* (1985), *The Oak* (1992), *The Snails' Senator* (1995), *Ryna* (2006), *California Dreamin'* (2007), *Silent Wedding* (2008), *Kino Caravan* (2009), *To Paris with the Identity Card* (2015) and *R. M. N.* (2022); short films like *The Active Mayor* (1976), *Humanitarian Aid* (2002) or *Tales from the Golden Age* (2009); and two sitcoms, *Las Fierbinți* (since 2012) and *Mangalița* (since 2019). In their commentary, students must follow guidelines such as: make a brief summary, specifying the time and the place; make a portrait of the mayor, mentioning the administrative problems the mayor has to deal with and whether they are solved or not and, if yes, how; describe the relation between the mayor and other characters; comment on representations of class, gender, race and ethnicity where they exist; summarize the overall message of the film; and express personal impressions; and include a bibliography.

In this way, students become familiar with the skill of intersemiotic translation (film => text) and practise visual processing, develop critical thinking, analytical and assessment skills, deductive and inductive reasoning.

6. Assessment of a public administration website

Students are shown several websites associated with public administration from Romania and from abroad and are invited to comment on their quality and content in class. Then, they choose the website of a Romanian public institution and write an assessment considering a set of questions such as: What is the site about? What does the institution offer? Is the structure of the site sufficient and useful? Is the interface friendly or not and why? Is it easy to use? Is it easy to contact the administration? Do you like the design or not and why? Does it have pages in other languages? What are the images like? What would you improve about it? Would you like to get employed there? If yes, what would you do there in the beginning? If you wrote them a letter about yourself, what details would you include?

The purpose of this task is for students to become more aware of the existence of these institutional websites and of the possibility to contact them and engage with their activities in the future, while learning a foreign language. This exercise may be adapted to refer to the social networking pages of a public institution.

7. Reflection about making presentations

Students receive a set of guiding questions about their own experience of making presentations. The set includes: Think of an excellent or terrible presentation that you have attended. What made it good or bad? How often do you give presentations? Who is your audience? When was the last time you made an oral presentation? What was it about? Was it successful? If yes, why? If not, why not? Have you ever made a presentation in English? How was it? How do you feel about delivering a presentation in a foreign language? What do you do to prepare your presentations? Have you had teachers or other people who encouraged you to make better presentations? Have you ever made an online presentation?

The aim of this task is for the students to be confronted with their past anxieties and to explore their current feelings about speaking in public, to reconnect with their past self and consider the conditions in which they can make better presentations in the present. Making presentations in class is conceived as a form of rehearsal for what they will do in the real world.

8. Analysis of a video about making presentations

Students are shown a few videos in a foreign language, in which experts in communication give tips and explain how to structure a talk in order to convey a complex message in the best way possible. In class, they answer a set of questions about the videos and are shown examples of analyses. They are also presented a set of most common rhetorical devices. As homework, they choose another video on the topic and write their own analysis. The list of possible guiding questions include: Why did you choose the video? What exactly is the video about? Who is the presenter? Who might be the audience of the video and why? How is the video structured? Is the language formal or informal? What rhetorical devices can you spot? To what extent is technology used in the video? Why do you think it is useful and interesting? What details do you like about the video? What details you do not like about it or could have been better? How does the speaker use body language? How are you going to use the advice from the video? In the end, students' reflections are assessed considering criteria such as: structure, content, accuracy and coherence. This task may be adapted so as to make an analysis about a video presentation on any topic.

The purpose is to master how to extract ideas, to make a synthesis and to comment on communication strategies, techniques and tips when watching a video in a foreign language.

Along with other class activities in which students practise presentation skills separately (how to start, how to move from one section to another, how to refer to graphs and tables, how to conclude), tasks 7 and 8 prepare students for their future presentations in a foreign language by supporting them to become more confident about their communication skills.

9. Oral presentation

Students choose a specific topic linked to public administration from a list provided by the teacher. After they elaborate the written part in Power Point or Prezi, receive feedback and make suggested changes, they present it in class or online, individually, in pairs or in small groups. Assessment criteria include: structure, relevance, language accuracy and proficiency, visuals, fluency and interaction. Every presentation contains two or three carefully chosen open questions, which the speaker addresses to the audience and which can spark conversations on the topic at the end. To have a real impact, these questions are established together with the teacher in advance and they are displayed on the classboard or in the chat room of Google Meet from the very beginning of the talk.

The aim of this task is to use students' communication skills in order to make a detailed oral presentation on any subject related to public administration. The open questions are essential because they make students see the effect of their elaborate talk on their audience, who do not remain passive listeners, but may get engaged and react by asking their own questions and making their own commentaries on the topic.

10. Selfie

Students make a selfie inside or in front of a public space or building and then write a detailed description as if guiding someone who does not know much about it. The description follows a set of questions such as: When did you visit the place? Where is the place situated? If it is a building, how many floors does it have? If it is an open space, how big is its surface? If it has a garden or a yard, how is it and what can be found there? If it has a fence, what kind of fence is it? Is it new/old, classical/modern, noisy/quiet, boring/bustling etc.? Do you like the place? Why (not)? What regular activities happen in that place? What do you know about the history of the place? What recent news can you find about the place? Who is the manager of the institution or who administrates it? Do you know anybody who works or worked there? Would you like to work in this place? Why (not)? What would you improve about the place? This task may be adapted so as students make a video presentation about the public space they have selected.

The main objectives of the task are to make students more familiar with a public place or institution of their choice from an administrative point of view and to practise writing and using vocabulary associated with the field they study. Assessment criteria include: structure, coherence, content and accuracy.

CONCLUSIONS

The aims of this article have been to reflect on my experience of designing tasks that help students in Public Administration develop an active attitude towards learning English at the University of Bucharest, to point out students' needs and my pedagogic motivations, to describe the context and the teaching conditions, and to relate to other perspectives in the field.

The tasks presented in the previous section are student-centred, theoretically and practically grounded, eclectic and tailored to particular groups and circumstances. They enabled me to counterbalance some of the difficult conditions that the position of the English seminar in the curriculum has entailed over the past years. For example, the timing and the space allocated for first-year and second-year students have been reduced significantly. In the past, it was possible to form about five homogeneous groups of students every year, depending on their level of English, each of them with a weekly interval of two hours and a room. At the moment (starting from 2019), the English seminar is allocated only two hours per week and only one lecture room for each of the two academic years. In these conditions, there has been little scope for grammar and slow class work, as they used to be practised in the past. While, ideally, the Faculty of Foreign Languages and Literatures and the Faculty of Administration and Business could better negotiate these logistic conditions, it is noticeable that any applied modern language pedagogy is influenced by the ancillary status of English and other foreign languages in the context of non-philologist study programs.

From another angle, the general trend of digitalization and the forced remote teaching over the past two years have determined me to reset the whole pedagogical process and focus on academic writing and public speaking as socially situated key skills to develop rather than insist on longer grammar lessons, for example. Within the limited time with the students in class and on Google Meet, what played a crucial role was the clear description of the tasks and the presentation of the resources available. However, students still need to develop their skills more. Therefore, smaller groups and more teachers still remain important desiderata in order to prepare future administrative leaders, better negotiators and foreign language users in a multicultural context.

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Methodological Considerations in Teaching Intercultural Communication to Healthcare Professionals

Barbara Marshall[1], **Alexandra Bakó**[2]

Abstract. Improving intercultural competence in adulthood is a challenging undertaking, especially in healthcare education, as students come to class with a considerable amount of experience in intercultural situations and with their own attitudes and practices. Their intercultural communication training requires the combination of a well-thought-out strategy and a flexible approach. As teachers of English for specific purposes, in addition to the necessary development of intercultural sensitivity, we are required to provide our students with practical approaches to communication, with a special emphasis on the usage of English as a lingua franca. Since the students work with healthcare clients and patients from diverse linguacultural backgrounds, their intercultural competencies are put into practice in the framework of person-centred communication. Based on Deardorff's models of intercultural competence, we are exploring the areas that need to be covered during the trainings and the possible methodologies applied both in-person and digital education settings.

Keywords: *intercultural communication, healthcare communication, person-centred communication, Medical English as a lingua franca (MELF), Deardorff's model*

INTRODUCTION

Improving intercultural competence in adulthood is a challenging undertaking, especially in healthcare education as students have already acquired a considerable amount of experience in intercultural situations and have developed their own attitudes and practices. Their intercultural communication (ICC) training, combined with the use of English as a lingua franca (ELF), i.e., as a mediating language (Seidlhofer, 2011), requires a meticulously planned methodology and a flexible approach. In addition, further challenges emerge if their competences and language use in ICC are to be assessed, not only because of the often automatic mental functioning that is hard to capture and verbalise, but also due to the lack of "real-life" provider-patient interaction in a classroom environment. Accordingly, this paper sets out to find a concise framework enabling teachers of ICC to design the course materials in a systematic way and to use this framework for consistent and valid assessment of their students' skills.

INTERCULTURAL COMMUNICATION (ICC) IN HEALTH CARE

We believe, along with Widdowson, that the notion of interculturality should be reconsidered as communication never happens "between separate and stable entities"

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(Widdowson, 2020, p. 19), but the interlocutors must create their own culture for the duration of the interaction. With regards to ELF language use, Seidlhofer talks of “ad hoc, pro tem norms” (Seidlhofer, 2011, p. 18) that are worked out by the interlocutors together in order to come to mutual understanding. Such a common ground is characteristic of every communicative activity, regardless of specific cultures, as “the very act of communicating necessarily involves schematic convergence, some correspondence and interconnection between different conceptions of normality, mind-sets, ways of thinking. Without such convergence, no communication would take place at all” (Widdowson, 2020, p. 20). In fact, the only feature of ICC that makes it different from other communicative situations is the decreased chance for the interlocutors’ schemata, i.e., their patterns of thinking, to overlap (cf. Widdowson, 2007), which can lead to an increased need for negotiation. The extra efforts (cf. Goleman, 2013; Kahneman, 2011) necessary for negotiating meaning in intercultural interactions, especially when using a mediating language, such as ELF, can result in resistance to flexibility (cf. Bakó & Marshall, 2020) or the complete avoidance of co-operation, as it is always easier to rely on processes that are automatic, even if the outcome of the communicative situation is less optimal. Therefore, it is important to help healthcare providers develop the capability of effortlessly engaging in communication that includes sufficient negotiation of meaning (Bakó, 2022). In line with this, the workings of a person’s identity must be understood. As Gagnier explains, “identity is not a state but a function which provides ‘normative guidance in action’” (Gagnier, 2010, p. 149), a guide in motivating a person what to do and how to act, which has an effect on not just the immediate surroundings of the person, but on humanity as a whole. This concept of identity is especially relevant if we take into consideration the role of healthcare providers. Braidotti also warns that the notion of difference or otherness must be reconsidered, and identities should be seen in their fluidity, taking various forms in each interaction with their environment (Braidotti, 2011). Consequently, identity is a dynamic process that is at the same time embodied and embedded in interconnectedness.

In patient-centred or person-centred healthcare communication, the individual is handled with a holistic view and the interactive nature of the connection is emphasised when not only patients’ but also the providers’ identities and preferences are taken into account and during the communication the patient’s active participation is encouraged (Holland, 2018; Mead & Bower, 2000). Eklund et al. (2019) extensive literature review on the usage of the terms patient-centred and person-centred in health care found that the major difference is that the goal of person-centred care is a meaningful life and the goal of patient-centred is a functional life only. However, it is necessary to emphasise that promoting an approach that does not take patients’ individual differences into account must be avoided. In line with this, Carrard and Schmid proposed a model of physician behavioural adaptability (PBA) advocating that “physicians infer patients’ preferences and adapt their interaction behaviour from one patient to the other” (Carrard and Schmid, 2015, p. 1243). In healthcare communication, the most fundamental aspect is the professionals’ understanding of their patients’ health beliefs, values, and preferences (Fallon, 2018). The reasons behind the importance of individuals’ health beliefs regarding the cause and controllability of their condition or the remedies available, as Street and Haidet observed, “predict health behaviours such as medication adherence, utilisation of healthcare services, and lifestyle decisions" (Street and Haidet, 2010, p. 21). Accordingly, it is key that healthcare providers hear and understand their patients' beliefs not only for more effective communication, but for more beneficial health outcomes as well, especially when it comes to high-stake healthcare situations where patients are unfamiliar with the proceedings, or the outcomes are uncertain (Epstein, 2009) and so patients' preferences are becoming constructed and shaped during the medical consultation. Accordingly, it is of utmost importance that healthcare providers are conscious of the effect of their communicative behaviour and language use.

Nevertheless, when it comes to ICC in healthcare, it must be emphasised that modern or Western biomedicine is only one health belief system (Fallon, 2018), which is characterised by a "strong individualist focus…, in which the individual person's autonomy and independence are highly valued" (Tuohy, 2019, p. 47) and which may not be favoured when interacting with patients who come from cultures with a collective focus and may thus view collective decision-making to be the norm. Therefore, in order to overcome the Eurocentric bias in healthcare communication, Geert Hofstede's 6-D model can be a starting point. He has identified six dimensions of culture: (1) the individual-collectivist dichotomy; (2) power distance, where less powerful members accept and expect unequally distributed power; (3) masculinity, with socially endorsed force; (4) uncertainty avoidance; (5) long-term or short-term orientation, which focuses on change and the future; and (6) indulgent and restrained dichotomy (Hofstede, 2022). These dimensions have considerable effect not only on the health-related beliefs, values and consequently behaviour of patients and professionals alike, but also on their communication preferences.

Based on the above, an overlap can be observed between patient/person-centred communication and intercultural communication in health care, and as the study of Paternotte et al. (2017) shows, patient-centred communication is core to ICC as well, but in intercultural communication, negotiation of meaning may be more pronounced. Therefore, language use plays a more important role in exchanging information and a model of teaching and assessing ICC must include the aspects of both intercultural communication and ELF language use.

METHODOLOGICAL FRAMEWORKS

Model of intercultural competence

As shown, in preparing students for intercultural healthcare communication, there is a need for a usable model of ICC, one complex enough to develop the appropriate structure for both teaching and assessment. ICC is a complex theoretical construct in itself with a vast number of different definitions, many of which are based on the tripartite distinction between cognitive, affective, and behavioural factors while linking IC competence to "how individuals socially position themselves in interaction (e.g., according to their nationality, genre, age, social status), to their awareness of such positioning, and to their willingness and ability to recognise and negotiate others' multiple identities as much as their own" (Borghetti, 2017, p. 2). Deardorff's Process Model of Intercultural Competence (Deardorff, 2006) not only tackles the conflict between intercultural competence and performance and integrates "the intercultural competence components and its relationship over time" but it also remains “flexible and adaptable” (Navaitiené et al., 2013, pp. 25-26), in this case to healthcare education.

The Deardorff (2006) process model of IC competence distinguishes various aspects and levels. Its main premise is the assessment of whether the attitudes, knowledge/comprehension, and skills are achieved in the interaction. The individual’s attitudes of respect (valuing other cultures), openness (withholding judgement), as well as curiosity and discovery (tolerating ambiguity) can lead to the appropriate cultural knowledge and comprehension (based on cultural and sociolinguistic self-awareness), which are put to use via the skills of listening, observing, and evaluating, besides analysing, interpreting, and relating. The model also emphasises that the external outcome of effective and appropriate communication and behaviour in an intercultural situation can only be realised if an internal outcome is also reached, that is, if an informed frame of reference shift occurs. This shift can be observed if the individual exhibits adaptability, flexibility, an ethnorelative view, and empathy in the interaction.

Although the model Deardorff (2006) has put forward provides a tangible framework for understanding the components and their flow behind effective intercultural interactions, its use in actual assessment of IC competence creates some challenges (cf. Bakó & Marshall, 2023, in press). The greatest challenge is distinguishing between the components when observing communication, as they function in a complex system, and the components of attitude, knowledge, and skills are, in fact, different aspects of the same processes, all controlled by mental processes and schemata (i.e., frame of reference), which can sometimes be clearly detectable in the communicative behaviour, sometimes not. The use of students’ retrospective reflections may provide the assessors with some extra information, but automatic mental processes are not always verbalised in these accounts either.

Communication is information exchange – be it verbal or nonverbal, which is crucial in healthcare communication, where gaining and providing information about a patient’s status can save lives. Moreover, providers must offer emotional support to their patients as being in healthcare settings can make individuals vulnerable. Thus, healthcare providers must be highly conscious of their communicative behaviour and language use. This complexity of healthcare communication can be further increased in intercultural settings, especially when the interlocutors must use a mediating language for communication, such as English as a lingua franca (ELF). But at the end of the day, the processes realising intercultural healthcare communication in ELF are the same as in every communicative situation. Grice (1975) described the principles governing communication, which are (1) the maxim of quantity – how much information to share, (2) the maxim of quality – how truthful to be, (3) the maxim of relation – what to consider relevant, and (4) the maxim of manner – how clear to be. The success or appropriateness of communication depends on to what extent interlocutors assume the same about these four aspects of their interaction. If, for example, a patient assumes that every little detail of their condition and feelings must be shared with a healthcare provider (the maxims of quantity and relation), but the provider is busy and wants to focus on the main signs and symptoms only, both interlocutors may be uncomfortable in the interaction. Similarly, if a patient does not feel safe sharing certain pieces of information (maxim of quantity) and uses metaphors instead (maxim of quality and manner), the provider may not be able to give the best possible care to the patient if the information concealed remains hidden. Accordingly, the success or effectiveness of ICC in healthcare settings can only be assessed if all interlocutors' perceptions along the four Gricean maxims are taken into consideration.

Framework for improving conscious language use

It must be acknowledged that for communication, be it intercultural or specific to healthcare settings, language is necessary for the most part. In intercultural healthcare settings, providers must use language with *terminological awareness* (Bakó, 2022), that is, with automatic yet effective language use – with terminological units effectively selected, in order to focus their cognitive efforts on providing quality care to their patients. This functioning can only be realised if providers' schemata are flexible enough and offer a wide selection of possible ways of coping with the challenges of intercultural communication. For communication, individuals draw on their patterns of thinking, i.e., their schemata, created and influenced by their previous experiences (Eysenck, 2012; Widdowson, 2012). These schemata, as Widdowson (2004, 2007) explains, can be divided fundamentally into two sets: *ideational schemata* providing the frame of reference, that is, a "customary and predictable way of seeing things" (Widdowson, 2007, p. 130) and *interpersonal schemata* determining individuals' assumptions in terms of what the possible ways of communicative behaviour are and how to engage in communication. Schemata affect our behaviour in a communicative situation and our language use. Misunderstandings or discrepancies in communication occur when the interlocutors' schemata are so different that they cannot find a common ground for understanding each other (Cogo and House, 2018). In communicative situations where the interlocutors' linguacultural backgrounds differ to an extent that it can cause breakdowns in communication, it is of utmost importance that they exploit and adapt their schemata in a way that the language use realised is considered plausible and appropriate by the interlocutors in the communicative situation.

In order to develop terminological awareness, a conscious engagement in MELF (medical English as a lingua franca – (Tweedie & Johnson, 2018)) interactions, that is, communication with *terminological consciousness* (Bakó, 2022) must be realised so that the mental processes responsible for the exploitation and adaptation of schemata are refined. Consciousness in language use can be elicited if learners face discrepancies in communication for which they do not have ready-made solutions based on their previous experiences, that is, their schemata cannot offer them a way to cope with the challenge. Therefore, learners' schemata must be challenged on multiple occasions with the help of classroom activities. However, too much challenge that makes them resistant to engage in problem solving should be avoided, as the mind works to function with the optimal minimum effort (Kahneman, 2011). This entails that if learners meet the complex challenges of MELF communication too early, they will probably avoid coping with them, and thus their schemata will not become more flexible and their terminological awareness will not improve. Therefore, specific tasks must be designed that gradually improve the mental processes necessary for conscious language use. For this, these mental processes must be understood.

For terminological consciousness to function properly, the mental processes of exploiting and adapting communicative and language resources must be engaged. One of these processes is consciously activating alternative perspectives (ideational schemata) regarding the communicative situation and the interlocutors, for example, by verbalising assumptions about the interlocutors, their expectations, fears, beliefs, background knowledge, or language use. Similarly, conscious activation of various language solutions (interpersonal schemata), that is, the exploitation of language resources, must be supported, e.g., with the help of tasks that focus on collecting synonyms (such as lay and medical terms) for the same concept. Activation of ideational and interpersonal schemata must be followed by adapting the activated perspectives and resources to the needs of the interlocutors and evaluating the appropriateness of the language used and the perspective taken. These conscious reflections are necessary for finding discrepancies and fixing them. Each attempt at fixing a discrepancy increases consciousness, makes schemata more diverse and flexible, and supports the development of terminological awareness. Furthermore, by engaging in all these processes of negotiating meaning, learners use language in the classroom as they would be (and are) using it in real life, i.e., in out-of-classroom encounters (Illés, 2001, 2020), in other words, they use language as communication (Widdowson, 1978, 1979, 1983).

If we want to assess healthcare providers' MELF language use and their improvement in terminological consciousness/awareness, we must investigate if their schemata are flexible enough and if they can adapt various solutions when facing discrepancies in communication. Similarly, to ICC, MELF language use is equally hard to assess, as in both cases, the mental processes ruling communication must be evaluated. In the case of (M)ELF language use, strategies realising the exploitation and adaptation of schemata can be explored, but simply observing a healthcare provider engaging in MELF communication may not offer a clear picture of all the diverse strategies applied by the provider. The assessor may detect certain strategies, such as the use of simple language for better understanding, which may not have been intended by the provider and which may have been accidentally working in the communicative situation, but these do not show conscious language use. A compensatory solution to this challenge can be using retrospective, i.e., post-simulation, reflections, but in this case, providers may not verbalise certain strategies that are already automatic for them. Accordingly, a parallel investigation of both language use and reflections may be beneficial, but a framework designed to do this must be easily applicable for teachers, who do not have the means to carry out meticulous linguistic analysis at the time of the assessment.

A PROPOSED FRAMEWORK FOR TEACHING AND ASSESSING ICC IN HEALTH CARE

Based on the two frameworks outlined above, we propose a framework that relies both on assessing the effectiveness of ICC with the help of Deardorff's model (2006) and Grice's cooperative principle (1975), and of MELF language use with the help of Bakó's process-oriented framework (2022). It is vital that learners are assessed when they engage in simulated MELF interactions, which can even be simulated encounters, as the focus points of assessment should be how learners engage in communication and what processes govern their communicative choices and language use. In order to elicit their conscious engagement – so that mental processes can be observed in practice, discrepancies must be created in the simulations, which can be realised by setting up certain challenges in the character or role card of the person communicating as the patient in the simulation. Furthermore, complementing simulated interactions with reflections can reveal the strategies providers consciously use to realise communicative behaviour and language use appropriate in the encounter.

By comparing the frameworks of Deardorff (2006) and Bakó (2022), it can be observed that they focus on the same notions but from two perspectives, i.e., from IC competence and MELF language use, respectively. Attitude and knowledge in ICC are governed by the ideational and interpersonal schemata of the individual, the skills of listening, observing, evaluating, analysing, interpreting, and relating are connected to the capability of exploiting and adapting schemata (cf. Seidlhofer, 2011; Widdowson, 1984, 2003), the desired external outcome is conscious engagement in communication with conscious language use, and the desired internal outcome is terminological awareness, an effortless but flexible engagement in communication.

As has been suggested, the Gricean maxims (1975) should form the grounds for assessing ICC, but since language use is highly relevant in both ICC and healthcare communication, the strategies employed and verbalised retrospectively must also be evaluated. It is assumed that the more flexible individuals' schemata are, the more diverse strategies they use in interactions. Nevertheless, assessors must be careful to elicit reflection on the simulated medical encounters from both the provider and the person playing the patient's role, otherwise the effectiveness of the interaction cannot be judged. Only with such two-sided reflections can the Gricean maxims be discussed, as the quantity, quality, relation, and manner of communication can only be assessed by those engaged in it. Their understanding, their temporary norms jointly worked out, determine what counts as an appropriate amount of information exchanged, as truthful, relevant, and processable information. As for the strategies applied, the main source of information must be providers' reflections, as their expertise in intercultural healthcare communication, the consciously verbalised strategies (cf. Schön, 1983) must be assessed.

When creating character cards for the simulated medical encounters, it is important that while providers being assessed must engage on their own terms in the communication, the learners/actors/teacher playing the patient's role must be given a detailed character description with regards to their expectations, fears, emotions, body language, attitude towards the provider, and beliefs about health and illness. This way, proper challenges can be created that mimic provider-patient interaction in real-life healthcare settings. Furthermore, to increase discrepancies and resemblance to real-life situations, the provider should be given some institutional protocols related to the medical encounter simulated. After such simulated interactions, reflections from both the interlocutors must be elicited in order to see to what extent the provider managed to co-construct a shared understanding of the medical situation with the "patient".

CONCLUSIONS

Both intercultural and healthcare communication are effective if the individual's schemata are put into focus and the co-construction of a shared understanding of the medical encounter is realised, in which both the provider's and the patient's expectations are met and both of them feel safe and comfortable. Nevertheless, the healthcare provider's role is more pronounced in these interactions, as providers are the experts, the professionals in healthcare communication, thus they are responsible for ensuring that an atmosphere is created where the patients' needs and goals are taken into consideration. What distinguishes intercultural healthcare communication from other, more general, communicative situations is that, firstly, the goal of medical encounters is to provide the care needed by the patient, which often entails saving their lives, and secondly, when the providers' and patients' schemata largely differ and they need to use a mediating language such as English as a lingua franca, the need for negotiating meaning increases, requiring extra efforts from the providers. Accordingly, a methodological framework that can be applied in preparing healthcare providers or students for ICC/MELF communication must include the aspects of both effective ICC and consciously flexible language use. In line with this, we propose a framework that can be used to decide what to include in study materials preparing for intercultural healthcare communication and how to assess learners' capability of communicating effectively in such contexts.

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Capitalizing on Two Years of Online Education to Improve Onsite ESAP Classes

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Abstract: The sudden switch to emergency remote teaching in the spring of 2020 to contain the spread of Covid-19 and the continuation of the instructional activities online throughout the entire academic year 2020-2021 and the first semester of the academic year 2021-2022 brought about considerable changes to an ESAP practical course taught at the Faculty of Physical Education and Sport of Babeş-Bolyai University. Teaching methodologies, course syllabi, instructional activities, educational tools, teaching material design, synchronous and asynchronous teacher-student communication and assessment were all adjusted according to a new pedagogical approach meant to support student involvement in learning. Then, at the end of the Covid-19-related state of alert on March 8, 2022, the educational context changed again; the Ministry of Education considered that there was no longer any legal basis for online instruction and therefore universities were instructed to urgently return to face-to-face instruction. This article focuses on the readjustment of the teaching strategies required by the new educational context. More specifically, since returning to the physical classroom involves by no means reverting to the pre-pandemic pedagogy, the present study looks at how various aspects of digital educational technology integrated into lessons during the online teaching period can be used to improve onsite classes in the post-pandemic era.

Keywords: *online instruction, face-to-face classes, digital educational technology, PowerPoint, online instructional tools*

INTRODUCTION

The necessity to continue the instructional activities online after the Covid-19-related school closures in the spring of 2020 caused an unprecedented reliance on digital tools in education. While technology had never been employed in instructional delivery on such a large scale in the pre-pandemic era, the application of technology in education has a long history going back to the 1950s when computer-assisted instruction was first used (Tafazoli & Golshan, 2014, p. 32). In fact, it was the ready availability of a wide array of digital learning resources and tools that permitted a quick switch from face-to-face lessons to virtual classes when social distancing became mandatory due to the international health crisis.

In addition to imposing the integration of electronic instructional instruments in the teaching process, the necessity to interact with the learners exclusively via the affordances of online learning management systems required considerable rethinking of teaching methodologies and material design, readjustment of course syllabi and instructional activities as well as adopting new modes of communication with the students as part of a new pedagogical approach intended to encourage student involvement in learning.

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After four semesters of online teaching, the educational context changed again on March 8, 2022, when the Romanian authorities decided to end the Covid-19-related state of alert. The consequences of this decision included the discontinuance of online educational activities and the return to the physical classroom. The present article focuses on some aspects of the transition from complete online teaching to onsite lessons. To be more specific, it presents ways in which the gains in terms of educational technology made while teaching online can be used to improve onsite lessons. The study draws mainly on its author's own observations made while teaching (online and onsite) a two-semester ESAP (English for Specific Academic Purposes) practical course addressed to first-year students specialising in Physical and Sports Education and Sport and Motor Performance at the Faculty of Physical Education and Sport of Babeş-Bolyai University during the academic year 2021-2022. The paper first presents a literature review with the purpose of building a rationale for using educational technology to enhance onsite classes. Then the focus shifts towards the description of the methods and instructional instruments employed initially during the online period and then adapted for the use in face-to-face classes in order to enhance student involvement and improve learning. Finally, the article discusses students' satisfaction with the use of technology in the transition from the onsite to online classes as revealed by a questionnaire.

A RATIONALE FOR USING TECHNOLOGY TO SUPPORT LANGUAGE LEARNING

Using technology for educational purposes is not a recent practice. It has been used in teaching since the first time slates were given to students to write on (Harmer, 2012, p. 188). Broadly speaking, technology in education includes "things or tools used to support teaching and learning" (Bates, 2019, p. 332). Classroom technology may comprise a vast variety of physical teaching aids such as blackboards, whiteboards, flipcharts, overhead projectors, pictures, flashcards, and realia as well as online learning instruments like dictionaries, webquests, concordances, language corpus sites, social networking software, blogs, wikis and virtual learning environments (Harmer, 2012, pp. 188-193). In this paper the term "technology" is used in a restrictive sense, and it refers exclusively to digital tools (software) and resources (contents) that can be accessed via some form of computer (desktop, laptop, tablet, smartphone) on the internet.

The diverse items enumerated above as classroom technology are a testimony to the various ways in which technology has been shaped and integrated into education over time. Some particular forms of technology were preferred at a certain moment in time because people found it natural to use them. In this respect, two key requirements for the integration of technological elements in teaching are the familiarity of teachers and learners with the technology in question and its availability. Access to specific technologies, the teacher's confidence in using technology, learners' expectations of technology use and how technology fits into the teacher's pedagogical principles are some crucial issues to consider when deciding what technological instruments to include in the teaching practice (Slaouti, 2013, p. 80). Given that the distinguishing feature of the "digital age" we live in is "our immersion in technology-based activities in our daily lives" (Bates, 2019, p. 328), it can be considered that present day learners and teachers make natural use of various aspects of digital technology, and they can therefore be used as teaching tools.

Another major argument in favour of teaching with technology is that it can work as an extension of the traditional classroom. Learning moves to "a technologically enhanced environment" (Bloch, 2013, p. 386). By means of technology the spatial and temporal limits of the classes can be transcended (Belcher, 2004, p. 173). Access to the internet and the proliferation of Web 2.0 tools have led to the dissolution of the classroom walls (Slaouti, 2013, p. 96). Moreover, due to the expansion of wireless connectivity the classroom may exist nowadays both in the physical and the virtual realities (Slaouti, 2013, p. 103).

Opening the classroom to the internet is beneficial in that it grants access to a vast amount of learning materials. The World Wide Web is "a huge library of authentic content" (Slaouti, 2013, p. 83). That is especially important in the area of English for Specific Purposes, in which authenticity of content and language is essential. On the internet, learners have access to corpora, dictionaries and various types of oral and written texts. Newspapers, magazines, scientific journals, news broadcasts, podcasts and videos are also available online. Open-access university courses – including lectures, class notes and readings – are also accessible online (Bloch, 2013, pp. 388-390). These are all useful sources of content knowledge as well as of authentic specialist language.

The ready availability of a wide array of resources supports learner autonomy and self-access learning. Use of multimedia, integrated virtual environments and E-learning are aspects of Information Technology that are highly appreciated worldwide with respect to self-access learning (McDonough et al., 2013, p. 246). Furthermore, the possibility of accessing learning resources online at the learner's convenience is another advantage of using digital technology in education. For example, M-learning (mobile-learning) which relies on mobile devices gives learners the opportunity to make their own choices in terms of time, location, sources and learning communities (McDonough et al., 2013, pp. 246-247). Finally, expanding the learning opportunities beyond the boundaries of the physical classroom has had a profound effect on language pedagogy and provoked a reconsideration of the learner-teacher relationship (Mishan, 2005, p. 241). In other words, using the internet for educational purposes has brought about a radical shift which involves the teacher leaving the centre of the class stage and the learner accessing the knowledge directly (Mishan, 2005, p. 264).

A further advantage of using technology for instructional purposes is that it provides learners with collaborative workspaces and thus allows them to learn by cooperating. Web 2.0 developments enable people to write as well as read on the internet. They also permit interaction between individuals who can both publish and edit content online. The wiki is an example of such a collaborative structure which gives users the possibility to cooperate online by generating and editing text (Slaouti, 2013, p. 82). Cloud computing also offers possibilities to cooperate on the internet. Cloud sites, such as Google Docs, store both programmes and content online and can be accessed simultaneously from different locations (Bloch, 2013, p. 391). Microsoft 365 is another example of cloud computing sites.

Online technologies can also open new opportunities for multimodal expression or communication. For example, wikis may combine words, pictures, links to audio or video and other files that can be hyperlinked (Slaouti, 2013, p. 82). From a temporal point of view, online communication includes synchronous forms of communication such as chat, or asynchronous forms like email, Twitter or blogging (Bloch, 2013, p. 385). Global interactions are also supported by conferencing software (Bloch, 2013, p. 387). A particularly useful mode of communication in the language classrooms is facilitated by the LRS (Learner Response System). Mentimeter is an example of such a system, and it enables teachers to deliver engaging, interactive and multimodal presentations. Once the teacher's presentation is accessed via a link, invitation number or QR code by means of smartphones or other mobile devices, students can give real-time feedback (Danyang, 2022).

In addition, using digital technology in the English classroom can contribute to improving certain skills. Writing, for instance, can benefit from using a word processor. The use of the functional attributes of the word processor – positioning the cursor in the text, deleting, inserting, copying, pasting – involves thinking purposefully about the text and making decisions that are immediately visible on the screen (Slaouti, 2013, p. 91). Speaking can also be improved due to the visualisation possibilities offered by digital technology. Programmes like Audacity may help students to improve their speaking skill by giving them the possibility to visualise the features of their spoken language (Bloch, 2013, p. 385). Furthermore, using technology in learning English requires and improves transferable electronic literacy skills (Mishan, 2005, p. 264). Computer literacy, information literacy, multimedia literacy and computer-mediated communication literacy are the four electronic literacies (Warschauer, 2002, p. 455).

USING TECHNOLOGY TO TEACH ENGLISH ONSITE IN THE POST-PANDEMIC ERA

In the pre-pandemic era, digital technology played peripheral roles in the ESAP practical course I have taught at the Faculty of Physical Education and Sport since 2005. It was utilised only occasionally, and its affordances were not fully exploited. Course material distribution was one of its functions. At the beginning of each semester, the students' representatives would receive the course packet in PDF format via email or Facebook Messenger. They were then responsible for delivering it to the rest of their colleagues. The same procedure was used for the distribution of other informative texts. Another role assigned to technology was communication. The teacher's Facebook page was utilised as a bulletin board whenever important information needed to be conveyed quickly to all the students. Facebook Messenger ensured a channel of one-to-one communication between the teacher and individual students.

As an educational tool, digital technology was used mainly for individual study as a source of specialist knowledge and vocabulary. Students were required to conduct research on the internet outside the classroom in preparation for writing their semester project (a programme of physical exercises) or their essays on topics related to their subject-matter field. They were instructed to look for authentic specialized language and genuine content knowledge. Furthermore, www.ego4u.com was a good source of grammar exercises that could be solved as homework. It had the advantage of being accessible by smartphone and of providing immediate feedback. Apart from being an instrument for individual study, the internet was used, if to a lesser extent, in the classroom during lessons as well. In this context, online dictionaries were resources that students found particularly useful.

On the other hand, at the time of returning to onsite classes in the post-pandemic era my perception of the role of technology in education had changed profoundly. During the two years spent delivering instruction online, technology had moved from the periphery to the centre of my teaching methodology. The reason why I have come to assign technology such a central role in my pedagogy is the opportunities it offers in terms of maximizing the efficiency of face-to-face lessons. While teaching online, the limitations imposed by the computer mediated communication required a rigorous distribution of workload in order to obtain a balance between synchronous and asynchronous learning activities. This involved making judicious use of the time available during the weekly video meetings with the students. The planning of such synchronous online sessions made me aware of the fact that the time spent in the presence of students is extremely precious and it must be used with maximum efficiency. In my opinion, this principle applies to onsite lessons as well. In what follows I shall present several technological elements that were first utilised during the online period and were preserved for the subsequent onsite classes as well. Using them in the classroom required wi-fi internet connection and some sort of digital devices such as laptops, tablet computers or smartphones.

The opportunity to continue using Microsoft Teams as a Learning Management System even after returning to in-person classes increased the efficiency of face-to-face lessons significantly. Except for the video conferencing, all the functionalities of the LMS that had been previously used online were maintained for the whole duration of the subsequent onsite period. Actually, the online learning environment fused so naturally with the physical classroom that it was possible to move seamlessly between the two dimensions of the course.

As a repository, Teams allowed the orderly storage of teaching materials such as PowerPoint presentations, informative texts and links to online exercises pertaining to each lesson. This allowed students to retrieve them at a later date for reinforcement or revision purposes. What is more, students who could not attend all courses were also given the opportunity to catch up by studying individually the materials uploaded by the teacher after each lesson. This ensured continuity between lessons, which improved student participation in the face-to-face meetings.

The “Assignments” function also proved useful. Apart from permitting the systematic collection of students’ written productions, this affordance also created the possibility for the teacher to offer personalised feedback to each student directly in the text. This was particularly helpful especially in the case of longer and more complex texts such as essays, which require broader explanations concerning structure, paragraph building and use of examples to support arguments. The possibility to do this asynchronously freed up some time for the onsite classes.

Teams also played a vital role in teacher-student communication. Important announcements, tutorials or various informative documents were posted by the teacher well in advance of the lesson, which gave students the opportunity to get familiarised with the information in question before the course. Thus, only unclarities, if any, were addressed during the onsite classes, which too saved time for essential instructional activities that required direct interaction between the teacher and students. The chat function was equally beneficial. It allowed the students and the teacher to communicate outside the classroom if supplementary clarification was required.

In the pre-pandemic period of the practical course, the whiteboard was the teaching aid I relied on the most for presentation and explanatory purposes. It was the space where the teacher's discourse was visually reinforced: spelling was corrected, ideas were presented, concepts were explained, text structures were highlighted, grammar items were discussed, mind maps were drawn, wordwebs were built and language samples were written. In fact, writing on the whiteboard was an activity that occupied a great deal of the time I spent in the classroom.

While the usefulness of whiteboards is unquestionable, the physical act of writing on a large surface is time consuming and physically demanding. Furthermore, while writing, the teacher loses eye contact with the class and thereby interrupts communication with students, which may result in attention lapses on their part. The above-mentioned shortcomings could have been overcome by means of a smartboard or a laptop connected to a projector, but since these devices were not always available, I relied mostly on writing on the whiteboard.

During the online video meetings, I substituted the whiteboard with PowerPoint slides, which I presented to the students via screen sharing. The slideshows proved to be so effective and user-friendly that I continued using PowerPoint presentations as a supportive framework for my lessons even after returning to onsite classes. As a means of sharing the presentation with the students in the physical classroom, I had recourse to PowerPoint Live. This is one of the features of Microsoft 365 that enables an audience to join a PowerPoint presentation via a link or a QR code provided by the presenter.

The main advantage of this sharing method is that attendees see the presentation in real time, which is useful when the teacher intends to display the elements of a slide progressively. Another handy feature of PowerPoint Live is the possibility for the participants to go back to a previous slide if they so desire. However, attendees are not allowed to jump ahead of the presenter, which is equally important because it prevents students from anticipating the pedagogical scenario prepared in advance by the teacher. An additional benefit of PowerPoint Live is the fact that it produces real-time captions of the speaker's discourse. This makes it possible for the learners of English to read and to listen at the same time to the teacher's discourse.

The applications of PowerPoint to teaching are manifold. The primary strength of PowerPoint is that it allows a multimodal approach to teaching. It provides the teacher with multiple possibilities to blend text, pictures, charts of various types, audio tracks and videos. What is more, inserting links in the slides adds to the depth of the slideshow by opening it to further online environments i.e., online grammar/vocabulary exercises or texts for supplementary reading. Another advantage of designing instructional materials in PowerPoint is the possibility to organize the space of the slide according to a teaching scenario. In this respect, the option to choose the order and the location in which various elements are displayed on the slide is very helpful. Finally, the option to store the PowerPoint slideshows on Teams after each lesson provides students with a record of the most important points of the lesson for reinforcement and revision at a later time.

Using PowerPoint presentations both online and onsite has brought significant improvement to my teaching in comparison with the pre-pandemic era. There were several pedagogical gains worth mentioning. One of them was preparing students for dealing with text both in reading comprehension and written production. Displaying texts divided into several portions, marking various words/phrases in different colours and underscoring progressively certain sections were techniques aimed at supporting students' thinking about the text. More specifically, these functionalities were used to draw students' attention to the components of certain types of text and the connections between these constituent parts as well as to highlight language structures and grammar items specific to the academic discourse. This approach was particularly useful in teaching the principles of writing physical exercises, anatomical and physiological descriptions, and essays as well as in explaining and illustrating summarising techniques. Teaching writing was not the only domain supported by the use of PowerPoint. Speaking activities also benefitted from the possibility to combine short pieces of text with pictures in order to elicit ideas from the students. Vocabulary acquisition profited as well from the opportunity to visualise the terms studied.

In addition to PowerPoint slideshows, I also used documents created in Microsoft Word which I uploaded to Teams in the Files section. By sharing these documents with all the students, I afforded opportunities for them to get involved actively in the lesson by producing texts of various lengths. Named suggestively "Collaborative Whiteboards", these worksheets were conceived as collaborative workspaces for students who could produce their own texts or edit texts produced by their colleagues. This activity had all the benefits of working with a word processor that were presented in the section dedicated to the literature review. Being able to type, delete, copy and paste and to see the results immediately on the screen motivated students to participate in producing text. Furthermore, the suggestions provided by the Editor function concerning spelling, grammar, clarity, conciseness, punctuation and vocabulary helped students to improve their writing skills as well as their computer literacy. Such collaborative whiteboards were successfully used mainly in lessons dedicated to writing definitions and essay paragraphs, to summarising and to answering open ended questions as part of reading comprehension tasks. The fact that students were not required to go to the whiteboard to write their texts in front of the whole class, but they could do it comfortably on their own laptops contributed significantly to their engagement in the task.

Other instruments that I discovered while teaching online and that I integrated into the onsite lessons were the exercises created on Wordwall (https://wordwall.net), an online platform that allows teachers to create learning activities starting from certain predetermined templates such as quiz, match up, label diagrams, missing word, hangman, maze chase, airplane and rank order. An advantage of these exercises is that they can be accessed from the PowerPoint slides via a link. Other strengths reside in the combination of text, images and colour as well as the possibility to interact directly with the content by clicking/touching and dragging. The elements of gamification included in some of the formats such as maze chase and airplane increased student engagement in drill activities which are usually perceived as boring. Even the dullest matching exercise became exciting when instead of drawing a line on paper between a term and its definition students had to find their way through a maze to the right definition while being chased by enemies. What is more, the possibility to collect all the participants' results in a leaderboard made these activities all the more enthralling. Since the students knew that the first ten positions of the leaderboard were going to be made public at the end of each week, everybody did their best to see their nickname at least once among the ten best competitors.

STUDENTS' FEEDBACK

Students' feedback on the quality of the practical course was collected by means of a questionnaire including mixed-type questions (Likert scale questions, multiple-choice questions, dichotomous questions and open-ended questions). Answering the Likert scale questions, involved using a 1-5 scale in which 1=unsatisfactory, 2=satisfactory, 3=good, 4=very good, 5=excellent. Although the survey contains questions aimed both at the online and the onsite periods of the course, this paper discusses only the items investigating the use of technology in face-to-face lessons. The questionnaire was created in Microsoft Forms and was administered online to students at the end of the practical course (May 16, 2022-May 19, 2022). It was answered by 72 students. All responses were anonymous.

The introductory section of the survey was aimed at identifying the students' use of online educational technology for the study of English prior to the Covid-19-related school closure. As revealed by the answers, 49 (68%) of the students had not used any online educational tools to study English at school in the pre-pandemic era, while 23 (32%) students had utilized various educational tools such as Kahoot!, Microsoft Teams, Google Classroom, Google Forms, Google Drive, Google translate, Wordwall, YouTube, online dictionaries and websites related to Cambridge English Language Assessment.

One question of particular interest for the present article is the following: "How would you rate the degree of involvement produced by the materials/activities prepared by the teacher for the video online meetings and later for the onsite classes (PowerPoint presentations, exercises on Wordwall.net, interactive whiteboards, etc.)?" As shown by the responses, the majority of students thought that the teaching materials and activities had been enticing: 58% of the students considered that the degree of involvement had been excellent and 32% rated it as very good. The high degree of satisfaction was reflected by an average rating of 4.44/5.

Students' appreciation for the integration of educational technology into the face-to-face classes is revealed by their responses to the following question: "How important is the inclusion of online instructional tools (online exercises on Wordwall.net, ego4u.com, Microsoft Forms Quizzes, interactive whiteboards, assignments on Microsoft Teams) in the onsite classes?" Thus, 33% of the students considered that using digital instructional technology at school is essential, 42% deemed it very important and 17% thought it was important. That 92% of the students considered the integration of technology into onsite classes at least important is a clear indicator of the significant benefits they derived from using it considering that only 32% of these students had had the opportunity to use online educational tools to study English at school before the Covid-19-related school closure.

Finally, the students' wish to continue using digital instructional technology during face-to-face lessons in the future is emphasized by the choices they made when asked to choose the most suitable mode of learning English from three variants: *traditional face-to-face learning* (a mode of learning which relies exclusively on teacher-student/student-student interaction and utilizes textbooks, pen and paper and physical whiteboards/blackboards), *online learning* and *blended learning* (a combination of traditional face-to-face instructional methods and tools and online digital instruments). Thus, 48 students chose blended learning, 15 opted for online learning and only 9 expressed their preference for traditional face-to-face learning.

CONCLUSIONS

Taking everything into account, it can be concluded that the two years of online education during the Covid-19 pandemic changed drastically the role of technology in my teaching strategy. The necessity to rely exclusively on technological instruments for the duration of four semesters forced me out of my comfort zone and drove me to look for new methods and tools that would enable me to continue teaching in the unfamiliar online environment. In the end, it was the very limitations imposed by the physical distance separating me from the students and the total reliance on hardware and software that facilitated my understanding of the enormous educational potential of technology. As for the students, as shown by the survey, their expectations from the teachers with respect to technology have also undergone profound changes. The fact that most of them chose blended learning as their favourite mode of studying English is a clear signal that education must never return to a pre-pandemic pedagogy deprived of technology only because the return to physical classrooms has now become possible. The students' needs and wants should compel teachers to continually search for methods of harnessing technology for the benefit of language acquisition.

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One Does not Simply Learn English: Playing with Memes in the ESP Classroom

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Abstract: Teaching specialised languages to netizens that are programmed to roam around the virtual world to meet their learning needs sketches new dimensions of the teaching-learning process. Pairing the content teaching to visual support such as presentations and images is being replaced with more customised frameworks which could lace the theory- laden topics with more engaging learning constructs. The potential of memes as alternatives to bridge the hands-on learning of vocabulary, grammar rules, cross-cultural dimensions, and the virtual life that digital natives feel at ease in is best seen in increasing learner engagement. Envisaged as digital products in language learning because they allow for the implementation of multiliteracies, memes, used in the ESP classroom, can bear cognitive effects and considerable creative efforts on behalf of learners. In the context of language learning and teaching, memes provide generous resources for juxtaposing various layers of meaning. Commonly sourced from films and trending visual graphics, memes bring a touch of humour in the educational process particularly through language play and irony, allowing learners to render creative language use. The current study analyses instances of using memes both as multimodal teaching resources (illustration of idioms and fixed phrases) and as digital products designed by learners as active content creators in the language learning process. Moreover, it sketches on the affordances of using memes in the ESP classroom on different learning dimensions, from intertextuality in puns, to multilanguage inclusion, to building skills in cultural referencing.

Keywords: *multimodality, participatory culture, idioms, image macros, memes*

INTRODUCTION

Language learning in the contemporary post-pandemic environment has taken on various frameworks, from restructuring content, to using digital resources, and to repurposing digital materials for hybrid learning format. It has also shifted the emphasis on teachers and learners, who expanded their roles in the classrooms towards more active and engaged participants, both sides becoming content creators. What has not changed, nonetheless, is the fact that teaching and learning still occur among actors that are, on the one hand, digital natives (students), and, on the other hand, digital immigrants (most of the teachers), striving to bridge the gap and facilitate a more engaging learning environment. The disparity cannot be ignored, particularly in the context of trending hybrid education, but it can pave the way for innovative teaching strategies and development of creative digital resources that support learner engagement.

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Efficient learning in the case of ESP classes can be better designed if the language acquisition is paired with an enhancement of 21st century skills, from critical thinking to communicative abilities, to digital literacy or cross-cultural interaction. To do so, language instructors may be required to reconfigure learning experiences and to cater for the particular learning needs of digital native students, as well as rethink formative assessment sequences. One holistic approach to these requirements could be the use of multimodality in the language teaching and learning processes, particularly through the embedding of memes in the content teaching, practice of language skills and assessment formats.

At the crossroads between wordplay, humour and multimodality, memes can be much more than the funny viral images that Internet users share. Supporting participatory culture and fulfilling the digital natives' need for fast online validation, memes can serve as instruments of teaching and sequencing language skills. Either used as a framework for the teaching of idioms, grammar, metaphors, phrasal verbs or cross-cultural concepts, or as digital products designed and created by learners directly, memes are resourceful mechanisms of turning the ESP class into a more interactive and enjoyable learning environment.

The premise for the current analysis of affordances of using memes in the context of language teaching and learning is founded on the dual coding theory, coined by Paivio (1971), according to which information is better processed if multiple codes of representation are embedded in it. Such codes may enhance learning among digital natives, who favour visual support, which, in the case of dual coding, is an addition to the textual skeleton of the content. Memes, especially image macros, which are mainly represented in the current study, consist of images paired with text, thus being a tailored tool for teaching a variety of language skills via the dual coding theory.

It is the purpose of the current study to sketch a potential mode of integrating memes in the ESP teaching process, with emphasis on vocabulary practice. The manner of using image macros, in this respect, entails the planning of a gradual process, stemming from raising awareness regarding the analysis of a meme, to the decoding and interpretation of textual and visual cues and, eventually, to content creation of memes by learners. In sketching some directions of using memes in the teaching, practice and assessment of vocabulary, the intention is to demonstrate how learner engagement via visual literacy and content creation in ESP classes can be boosted and how gamified formative assessment can enable learners to reach validation of their knowledge and creativity while using language and a medium closer to them than the traditional worksheet.

WHAT'S IN A MEME? MAPPING VISUAL LITERACY IN LANGUAGE LEARNING WITH IMAGE MACROS

The term *meme* was coined by Richard Dawkins, to represent "a new replicator […] a unit of cultural transmission, or a unit of imitation. […] Memes propagate themselves in the meme pool by leaping from brain to brain via a process which, in the broad sense, can be called imitation." (2006, p. 192) Dawkins' conceptualisation of memes referred to the transmission and processing of images, ideas, texts, similar to genetics, in which the strongest gene survives, just as the powerful memes replicate and multiply meanings in time. With the advent of the Internet, the concept of memes gained a new dimension, including "all kinds of online objects that are mixed and remixed, copied and imitated, propagated and diffused by participants on the web. The principle of imitation and selection is clearly visible in the online evaluation systems for these types of Internet content, such as the « like »-thumb on Facebook or the up- and downvoting system in Reddit." (Zenner & Geeraerts, 2018, p. 168)

Furthermore, beyond the function of memes to replicate and multiply meanings, Internet memes enable a certain cohesion and vernacular language within groups, indicating the sense of belonging, a feature that is defining for the digital natives.

> Memes are (a) a group of digital items sharing common characteristics of content, form, and/or stance, which (b) were created with awareness of each other, and (c)were circulated, imitated, and/or transformed via the Internet by many users. (Shifman, 2014, p. 41)

ESP learners, members of the Gen Z group, resort to liking, sharing, designing memes as an in-group mechanism of validation and feedback giving. A recurring characteristic of digital natives, the sense of belonging, is supported by Internet memes, as "online communications can support a sense of belonging and self-disclosure, two important mechanisms through which intimate bonds are formed." (Davis, 2013, p. 108)

However, belonging to a group entails having a collective memory and knowledge, respectively experience with Internet memes in order for memes to generate sense among learners. What digital natives actually share is digital literacy and "memes to some extent seem to function as the ingroup code of the digitally literate" (Zenner & Geeraerts, 2018, p. 174) Nevertheless, it is at this point that the clash occurs between learners and teachers, the latter belonging more likely to the digital immigrant category.

"As Digital Immigrants learn – like all immigrants, some better than others – to adapt to their environment, they always retain, to some degree, their "accent," that is, their foot in the past. […]. Today's older folk were "socialized" differently from their kids and are now in the process of learning a new language. And a language learned later in life, scientists tell us, goes into a different part of the brain. […] the single biggest problem facing education today is that Digital Immigrant instructors, who speak an outdated language (that of the pre-digital age), are struggling to teach a population that speaks an entirely new language." (Prensky, 2001, p. 2)

With learners' hype of communication to catch what is new and trending online and their need for validation through the speed of absorbing content, on the one hand, and the teachers' vast knowledge organised in a multistructured framework of methods and approaches, content can be partially severed. In the context of ESP teaching and learning, such limitations may occur in students' reluctance to practice productive skills or to solve grammar/vocabulary worksheets that appear tedious to them. To counterbalance the pressure, teachers can customise the teaching-learning process as an *affinity space,* which is defined as "prime space where people engage in 21st century teaching, learning, doing and being […] primarily defined by an affinity for solving certain sorts of problems that include things like media production, citizen science, political activism, fan-fiction writing, video games." (Gee, 2017, p. 28)

Affinity spaces in ESP classes are structured based on common interest and embody the contexts that allow learners to develop critical thinking skills, problem-solving abilities and communication capacities all while using a foreign language as the medium of learning. Affinity spaces belong to the participatory culture, which is "a culture with relatively low barriers to artistic expression and civic engagement, strong support for creating and sharing one's creations, and some type of informal mentorship whereby what is known by the most experienced is passed along to novices. A participatory culture is also one in which members believe their contributions matter and feel some degree of social connection with one another. […] Participatory culture shifts the focus of literacy from one of individual expression to community involvement." (Jenkins et. al, 2006, p. 4)

Participatory culture in language classes can easily be supported by the use of gamification, particularly at the stage of formative assessment, and creation of digital products as language content. The latter strategy to engage learners in a participatory culture can be organised by delving into the teaching of visual literacy skills, with the help of image macros, a subcategory of memes. The various meme genres are categorised by Shifman (2014, pp. 99-119) into: reaction photoshops, photo fads, flash mobs, lip-synch videos, misheard lyrics, recut trailers, LOL cats, stock character macros or rage comics.

Image macros represent artwork, photos or images with superimposed captions, which can easily become catchphrases, whose purpose is to convey a message or make a joke. Their use is to joke about a trend, event or person, to express opinions by agreeing or disagreeing, to make comment and statements of socio-political events, etc. The overall success of an image macro lays in its capacity to use humour and wordplay as creative tools, on the one hand, and the vernacularism that can become a viral feature, on the other hand, ensuring that memes can be further reshaped into new digital products.

Using image macros in language teaching and learning shapes a set of affordances, from allowing teachers to introduce learners to intertextuality via puns, to teaching cultural referencing through multilanguage inclusion in the captions, or to using humour as a means of setting a more enjoyable learning environment and learner engagement. Students benefit from using their creativity and critical thinking skills in the comprehension process of memes, which can be further expanded into tasks involving content creation. Nonetheless, there are also challenges that can occur in the ESP teaching process while using memes as digital resources and one recurring downside is the fact that students are more accustomed to work with textual information in their learning process rather than being exposed to visual information.

Higher education students "tend to exhibit less comfort and skill with observing, interpreting, analysing and discussing visual information than they do with textual information" (Hattwig et. al, 2013, p. 65), which indicates that they require better visual literacy skills. The capacity to interpret images and then further explain to others such meanings is a prerequisite of the 21st century skills that learners need, with a recurrent exposure to the dual coding of information. Shaping learning materials this way will benefit both teachers and learners, as visual literacy binds the two categories of actors in a participatory culture, shaping the aimed affinity space.

"Meanings are produced not in the minds of individuals so much as through a process of negotiation among practices within a particular culture. Visual culture is made between individuals and the artifacts, images, technologies, and texts created by themselves and others. Interpretations of the visual, which vie with one another, shape a culture's worldview. But visual culture […] is grounded in multimodal and multisensory cultural practices, and not solely in images and visuality." (Sturken, cartwright, 2018, p. 7)

To become literate viewers, language learners need to make use of their language skills, speaking and vocabulary in particular, and face multimodal texts with more accuracy. In order to do so, metacognitive strategies can be a resourceful mechanism of developing such skills, as learners can ask themselves a variety of questions to guide them through the process of comprehension and analysis. "Students who use metacognitive strategies in online learning are indeed capable of evaluating their understanding of the course content and are capable of adding more effort in regulating their learning process." (Anthonysamy, 2021, p. 7)

Examples of tasks in which visual literacy is paired with language learning vary from speaking tasks in which learners have to describe photos, thus displaying their vocabulary and grammar skills along with the capacity to decode an image, to using memes as a support for learning vocabulary items such as idioms and phrasal verbs. In the latter case, image macros combine image decoding with intertextuality, challenging learners to use proper language and specific vocabulary while making use of the productive language skills. "Two major approaches have been suggested for developing visual literacy skills. The first is to help learners read or decode visual images by practising techniques for the analysis of the visual. Decoding involves interpreting and creating meaning from visual stimuli. The second approach is to help learners write or encode visuals as a tool for communication." (Westraadt, 2016, p. 185)

Metacognitive reading strategies that imply reading a text, answering questions and decoding the message based on scaffolding subsequent meanings can also be applied to visual literacy and the comprehension of image macros. Learners can be guided by their language teachers to begin by describing the image in terms of its components (characters, setting, colours, brands, origin and overall socio-cultural context of the image). In decoding the image, they can use a self-guiding questionnaire focusing on the following aspects:

- What is the purpose of this image?
- Who are the characters and what are they doing?
- What are the features of the setting (location, surroundings)?
- What colours are predominantly used?
- What is the origin of the image? (Famous movies, famous characters/ actors)
- What is the intended context of the image?

Figure 1 below illustrates a popular meme referring to the process of language learning. The image is used to parallel language learning with a continuous struggle, seeing that the image is taken from the movie Fight Club, in which characters appear to be planning and scaffolding responsibilities. The predominant colours are black, grey and white, indicating a grim area. Moreover, it is the caption that gives the meaning of the meme, a line borrowed from the same movie, which was originally "The first rule of Fight club is you do not talk about fight club", followed by a series of other rules. Extrapolating to language learning, the caption brings a touch of sarcasm, with the line "there are no rules", indicating that language learning can be a cumbersome and risky process.

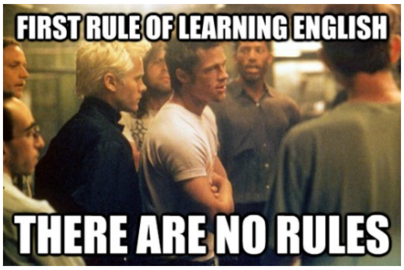

Figure 1. ***Learning English image macro***
(Source:https://www.reddit.com/r/AdviceAnimals/comments/1j6ck7/ my_friends_conclusion_about_learning_english_as_a/)

The decoding step requires communication skills that learners will use in order to present their analysis, which, together with the wordplay and intertextuality provided by the caption in the image macro, offers a more complex learning context. The textual counterpart in the meme can also be subjected to the process of metacognitive reading strategies, and learners can use the set of questions below to complete the repertoire of meme interpretation:

- Is the text accurate (grammatically)?
- How is the text relevant for the image? Is it in contradiction with the image?
- Does the caption indicate any form of humour/ irony/ sarcasm?
- Is there more than one language used in the text? If yes, does pronunciation change the meaning of the text?
- Are there any cultural references embedded in the text? Do they change the meaning of the meme?
- Can you trace any idioms, puns, spoonerisms, phonetic mix-ups in the caption? Why were they used?

A sample description of using metacognitive reading strategies to analyse the image macro in Figure 2 can show how memes use humour to tackle feelings and confirm presuppositions, in this case, perceptions related to exam taking, which become viral memes during exam sessions, especially on popular platforms such as KnowYourMeme.com, Reddit.com, MakeaMeme.org, Imgur.com or Memegenerator.net.

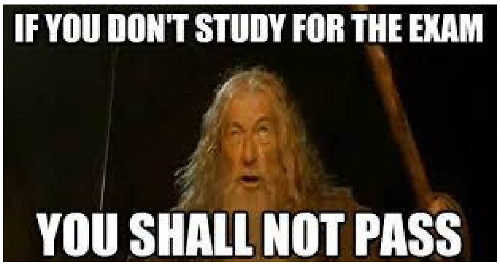

Figure 2. ***Taking exams meme***
Source: http://www.quickmeme.com/meme/3657cw

The second line in the caption is taken from the movie Lord of the Rings, featuring the image of the meme, in which Gandalf, the wizard, representing the figure of the teacher in this particular image macro, warns (students) that they shall not pass unless they study. In the original context, Gandalf was addressing the Balrog, a demonic monster, and used his powers to prevent it from crossing. The humour approach in the caption would mimic Gandalf fighting the monster in a memetic encounter between teachers and students, exams being the long-awaited fight.

The two meme descriptive writing pieces were used as a sample at the beginning of the first semester in the academic year 2021-2022, to familiarise students (who major in different fields, from Public Administration to Business Studies, Sports, Preschool and Primary School Education) with the manner of using metacognitive strategies in order to improve their visual strategies. The primary intention was to introduce memes gradually, as visual support at first, for teaching sequences related to idioms, phrasal verbs, puns and specific concepts. Later on, with recurrent exposure to memes, students were encouraged to actively participate in analysing idioms' meaning and find/ create other memes to support what they were learning.

The following sequence shows examples of how memes, particularly image macros, were used to support teaching and practice of vocabulary and to initiate learners in cross-cultural awareness, as well as indicating scenarios of assessment using memes as digital products created by students. The secondary intention was to facilitate a more joyful and pleasant learning environment, suitable for hybrid learning, in which students could be more engaged and motivated to enjoy the affinity space created in the ESP class.

BRACE YOURSELVES: IDIOMS AND NETSPEAK ARE HERE TO STAY. A CASE STUDY ON USING MEMES AND HUMOUR TO TEACH ESP VOCABUALRY

The architecture of vocabulary teaching in ESP classes was significantly changed with the immediate shift into the online learning format that occurred in the pandemic period. For most language instructors using worksheets and textbooks to teach and practice vocabulary and grammar skills, the lack of interest and tenement on behalf of many students was highly visible. Such a diminishing of interest again came via the gap between digital natives and digital immigrants not speaking the same language, in this case Netspeak, the internet language. Netspeak, a term coined by David Crystal as a new electronic medium of communication and "as a blend between speech, writing and electronically-mediated features" (Crystal, 2004, p. 48), can frequently be encountered in online forms of communication. Encapsulated in emojis, memes or gifs, as facets of virtual expressions, Netspeak allows users to delve into a more entertaining and fluid form of communication for learners.

Netspeak can serve as an instrument of introducing educational content in a more vernacular language, creating the impression of affinity spaces and building a participatory culture in the ESP class. The way Netspeak was inserted into the language course was particularly via the use of memes in the teaching of vocabulary (but also grammar skills, listening skills and cultural aspects). Memes, especially image macros, serve as a visual support for the teaching of idioms, which are usually perceived as more difficult to process by learners.

> Since idioms represent fixed expressions, whose meaning is different than the meaning of individual items composing it, learners often have to perform inference exercises to understand their meanings. By pairing the teaching of these vocabulary items with Netspeak visual cues, students perceived the process of learning as a game in which they could guess and use intuition to reach the meaning, thus putting into practice critical thinking and logical skills. (Mudure-Iacob, 2021, pp. 95-96)

The fact that idioms are spontaneously visualized implies that the visual translation can mean either the "structure of an idiom (individual words) making the visualisation literal, or its metaphoric meaning, in which case the visualization is figurative (in its two variants-exemplifying or reinterpreting)" (Piekot, 2013, p. 187). Moreover, idioms bear various features which renders them more complex than other vocabulary items: metaphoricity and figurativeness (*to pull someone's leg*), fixed forms (*a lot of water has gone under the bridge*) or level of formality (kick *the bucket* vs. *pass away*). Using memes in the framework of visual literacy to teach and practice idioms may render learning more enjoyable, as it challenges students to put to test their critical thinking skills in order to decode the image and find the correct idiom.

This first step in the tripartite process of teaching vocabulary items with memes as visual aids referred to *raising awareness among learners through recognition*, specifically by pairing each idiom taught along classes with an Internet meme, an illustration of the literal meaning, as seen in Figure 3 below. By showing students the visual representation of the literal meaning, retention of the structure and meaning of the idiom is improved. Likewise, the humorous touch makes learning more relaxed and pleasant.

Figure 3. ***Idiom- illustrated memes with literal meaning***
Source: https://www.boredpanda.com/funny-english-idioms-meanings-illustrations-roisin-hahessy/?utm_source=google&utm_medium=organic&utm_campaign=organic

The second step in infusing vocabulary teaching with memes as visual aids referred to *designing vocabulary practice activities*, in which students were required to identify the correct idioms indicated by the memes either by solving a matching task or by writing the correct idiom in a fill-in the blank type of task. Prior to completing their tasks, a detailed description of each visual aid was made in pairs, which enabled them to make use of their visual literacy skills in processing the decoding. Figure 4 shows a set of memes indicating the figurative meaning of the idioms, for which learners had to use their previous knowledge and recreate the idiom, then further use it in a sentence of their own.

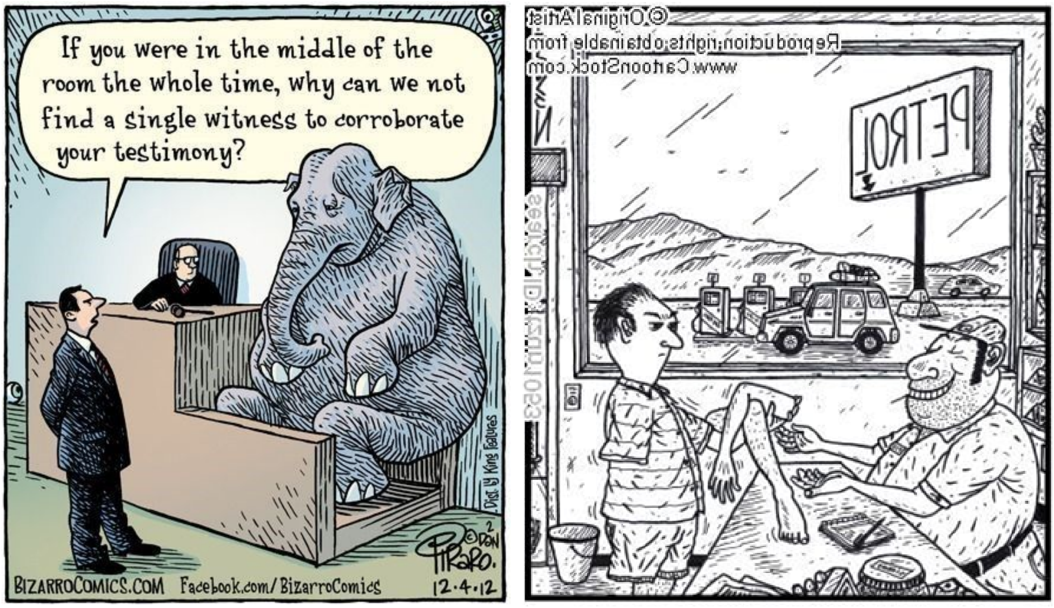

Figure 4. ***Idiom- illustrated memes figurative meaning***
Source: *https://cheezburger.com/3876357/13-hilarious-elephant-memes*, *https://www.cartoonstock.com/directory/c/cost_an_arm_and_a_leg.asp*

The first image, illustrating the idiom *the elephant in the room* can be inferred from the wordplay *no single witness to corroborate,* but also from the image indicating the elephant a literal depiction of one element in the idiom. The second image, lacking any textual caption, features a petrol transaction which *cost an arm and a leg*, an idiom that learners could identify due to the explicit pictorial representation.

Furthermore, memes can also be used to teach cultural references through a variety of Netspeak representations. ESP teachers can introduce and explain various concepts by using demotivators, a genre of Internet memes.

> A demotivator is comprised of four elements, each with an important function: It has usually a black background (frame), which identifies the genre (all demotivators are placed against the black background). The headline (title) is ideally not more than one word in capital letters, and the subject of a demotivator is always a phenomenon with a high positive value in mainstream culture. Demotivator usually includes a photograph […] which usually depicts situations in an undermining way or negates the absolute truth of the value mentioned in the headline. Last but not least, the caption, very often in the form of a punch line or sharp rejoinder, explains the meaning of the photograph. (Piekot, 2013, p. 192)

Figure 5. ***Demotivator memes illustrating concepts***
Source: Reddit

To decode a demotivator, students need to process the information somehow backwards, meaning that they need to consider the irony between the caption lines and find the opposite meaning. Tasks focused on using demotivators were focused on developing writing skills, as learners were asked to explain the meaning of the concept starting from the macro image. Last in the vocabulary teaching realm were the use of meme-based puns, which enabled learners to use wordplay as a decoding mechanism, as in the case of such image macros the visual has limited functions, whereas the text shapes the meaning. Numerous memes in the category of Linguist Llama and Noah's Ark can provide resourceful visual aids in this respect, as well as the puns shown in Figure 6, used to teach homophones.

The understanding of a pun, even if paired with a visual aid such as a meme, is a complex phenomenon in itself, entailing comprehension skills and background knowledge. Students need first to recognise the meaning of the original word and use pronunciation as a method of retrieving the intended word. Putting together the two words (the intended one and the homophone) is a challenging task particularly for ESL students, but humour motivates them to decode the meme. One example illustrated in Figure 6 below is the meme whose caption reads *Animal puns? Toucan play this game!* in which the word Toucan, also visually displayed at the centre of the image has the same reading as the words *two can*, which were the intended message of the meme. The same applies in the case of the Alpaca meme, where *Alpaca* has a similar pronunciation with the phrase *I'll pack a*.

Figure 6. *Pun-based memes*
Source: Pinterest

These two afore-mentioned stages in the endeavour of infusing teaching of idioms and concepts with Netspeak memes paved the way for building learner autonomy, as students began to take a like on such Netspeak infused tasks and came up with a variety of memes illustrating idioms. To further empower learners, the scope of the process was to facilitate learning and assessment contexts in which they could create their own memes, in a more complex act of proving their digital, visual and language skills to *create memes that illustrate terms, concepts and topics* rather than idioms.

This last step was designed as formative assessment scenarios, with students working in pairs to break out of DERs (Digital Escape Rooms), an assessment activity they complete at the end of each semester. Having to unlock various digital rooms by solving ESP vocabulary, reading, listening, writing and speaking tasks, students also had a series of creative tasks to complete in order to gain their passwords and clues. One such virtual room required them to create memes in which they illustrate either a topic or a concept, according to their major specialities. In Figure 7 below, students were asked to create a meme illustrating the previously discussed topics related to obedience and conformity. Students were free to choose any template for their image macro, as long as they created a meme illustrative of the proposed topic.

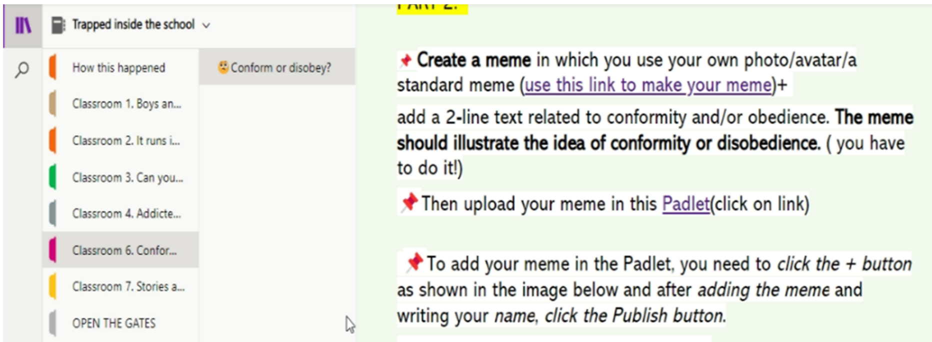

Figure 7. ***Digital escape room tasks requiring students to create topic-based memes***
Source: Personal MS Teams account

Students' choice of image macro resorted to using the stock character macros genre, which are built on a particular character with stereotyping behaviours, in this case illustrated below in Figure 8, the predominant meme being the Roll safe stock character, who, according to knowyourmeme.com, is the screenshot of an actor portraying a character in the web series *Hood Documentary*. The majority of memes portraying Roll safe are captioned with jokes mocking bad decision making and lack of critical thinking. The three memes below are created by students with an interesting choice of image macros- one being the Roll safe character, one being a photo taken from the local press (particularly relevant for displaying a type of gender-based stereotype) and the third one featuring a popular caption used in memes -*it will be fun, they said.*

Figure 8. ***Students' memes illustrating obedience and conformity***
Source: *Personal Padlet account*

This final task designed as a gamified formative assessment scenario was intended to verify students' improvement of digital, visual, language skills, together with their capacity of creating content using a particular structure (the image macro pattern) and illustrating an assigned topic. Their creative digital products were also subjected to internalisation, as they were all posted on Padlet (which had been previously created by the teacher to host the gallery of memes). Moreover, students were invited to grade the memes, by giving a number of (up to 5) stars per each meme, and the winning meme creators were given a bonus point in the assessment grade. By getting feedback from their peers and completing a task that required them to make use of their creativity and specific skills, learners mapped a valuable affinity space within the ESP class, resorting to participatory culture as a mechanism of identification.

To verify the manner in which the use of memes in the vocabulary teaching process was perceived by students and to understand the impact it had on their autonomous learning endeavour, a questionnaire was applied to those students who completed the Digital Escape Room challenges. One member from each pair of students was invited to complete the form, which totalled a number of 16 questions and counted 63 responses (126 students having completed the gamified assessment scenario). Given the word number limitations of this study, we will refer solely to the five (5) questions covering the impact of using memes in ESP classes.

To understand how the use of memes in the teaching-learning-assessment process was perceived by students, the question *How did you feel about the use of memes in the learning activity?* (Select as many answers as you consider proper) was addressed.

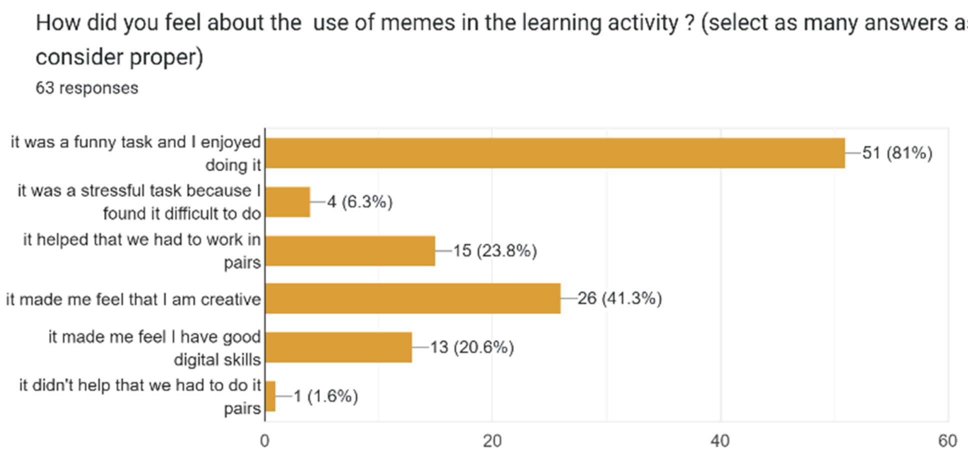

Figure 9. ***Students' answers in reference to their perception of meme-based tasks***

The majority of respondents (51 answers) indicated that memes were fun to use, and the tasks became enjoyable, while only four (4) students considered the tasks to be stressful and difficult to complete. Another relevant aspect was that many students (26 answers) felt they had to use their creativity in order to complete the tasks and had a positive feeling about being creative. Likewise, when working on a language-based tasks that involved the creation of memes, students also felt that pair work (15 answers) and ownership of digital skills (13 answers) enabled them to be more productive in the learning scenarios.

To verify if metacognitive strategies were used by students and if they can identify what sort of skills are demanded of them in the language acquisition process, the question *Which skills did you use most in the meme creating task?* was asked, a multiple-choice grid type of question.

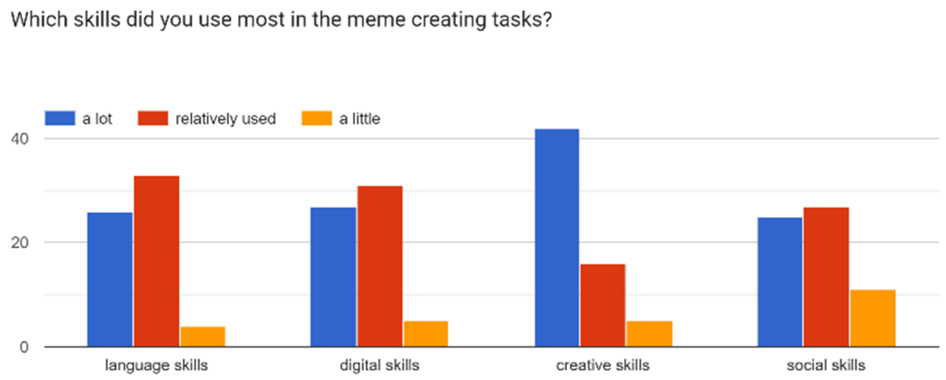

Figure 10. ***Students' answers in reference to the categories of skills used in the language acquisition process***

Two questions referred to students' perception of the use of memes in the language learning process, one being *Do you consider that use of memes can help in the language learning process*, and the other one asking them to provide examples of ways in which memes helped them- *Can you tell me how memes help you with language learning?*

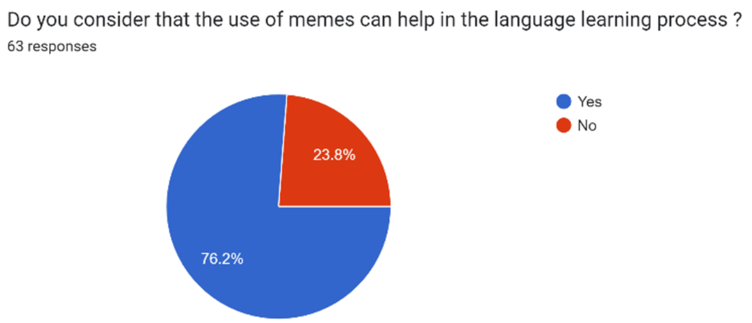

Figure 11. ***Students' answers in reference to the usefulness of memes in the language learning process***

The majority of respondents (48 students) considered that memes were of help in their language learning endeavour, most of them also providing explanations for the chosen answers, as indicated below:

- *It's easier to remember a meme than a definition;*
- *It can make learning a language easier because you are having fun while learning;*

- *-because you have to consider making the meme humorous for other reads as well, not just for you;*
- *-because it feels comfortable that your colleagues have similar knowledge about some topics;*
- *-it forces you to think of a definition or concept from a new perspective;*
- *It stimulates creativity, both to create memes and to understand them;*
- *Memes express so much more than just words;*
- *I had to look up the meaning of some abbreviations and now I know more words;*
- *It makes you more creative and you need to think outside the box and turn something you learned into an original digital product. It makes you feel you have more power and stronger capacities.*

An overview of students' responses to the above question confirms the premise that using visual literacy and humour approach in Netspeak infused content can be more appealing to learners who belong to the digital natives' generation. Without inherently being aware of it, students also indicated participatory culture via affinity spaces as an effect of creating memes as part of tasks and assignments. Equally important, students admitted being aware that while learning language skills, they also need to make use of a variety of other 21st century skills, including visual literacy, digital skills, communication skills or pair work.

Eventually, the question *Name one or two things you learned after using memes in the language class* was asked in order to understand what particular learning outcomes can be derived from the integration of memes in language learning. Among the answers, some notable ones referred to: *grammar is easier to learn if you're using memes; I actually remember idioms better this way; if learning has a fun dimension, I tend to retain information for a longer time; emotions can be described better if you combine the text with the visual; if you have better digital skills, you can use them to develop visual and language skills.*

With learners who are avid social media consumers and whose Internet roaming *ensured* a permanently updated exposure to digital trends, teachers have the responsibility of customising content, methods and strategy in ways that can diminish the gap between digital natives and digital immigrants. Memes can serve as one such type of vehicle to infuse content with Netspeak features, tailoring learning closer to students' communication needs. Clad with humour and paving the way to the use of creativity, memes and their use in the ESP classroom can engage learners into a more participatory culture.

CONCLUSIONS

The customisation of ESP classes in an educational realm in which multimodality is taking over the traditional text-based worksheets is a prerequisite of teaching the digital natives. Not only are teachers and learners exposed more and more to evolving social contexts, but they are also required to find, select and design proper resources available for meaning making. One way in which an ESP course can be tailored to better suit the complex needs of the Gen Z learners is to use Netspeak features, via memes, image macros and demotivators in particular teaching-learning vocabulary sequences. The emphasis in the current study was on pairing memes and idioms as a framework of making vocabulary acquisition an easier and more enjoyable way of acquiring language skills.

Both the students' responses to the questionnaire and their finite digital products-memes, created as a result of Digital escape room tasks, verified the premises that by engaging learners in a participatory culture and by sketching an affinity space in the ESP classroom, students are more motivated to learn. Equally important, while the teaching-learning process of vocabulary is carried out, a web of additional skills is being built, from visual literacy skills to digital skills, to critical thinking abilities and content creation capacities.

The success story of the experimental teaching endeavour can be represented through a parallel between our ESP class experience and the IKEA effect theory, coined by Michael Norton, Daniel Mochon and Dan Ariely (2012, p. 453), according to which consumers tend to develop positive feelings towards work/products if they are involved in the production process. By extrapolation, students can embody the customers in need of educational services, who, once given more empowerment and engaged more in the creative process, develop stronger attachment feelings to the learning outcomes.

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Paradigma (post)comunicativă în predarea limbii române pentru minoritatea maghiară

IMOLA KATALIN NAGY[1]

Rezumat: În acest studiu ne propunem să abordăm schimbările care au avut loc în predarea limbii și literaturii române pentru elevii maghiari. Ne concentrăm asupra schimbărilor care au început să fie implementate în 2012, când a fost publicat primul curriculum noțional-funcțional. Noile programe școlare care au urmat au avut ca scop introducerea principiilor comunicative (CLT) în predarea limbii române. Pe lângă strădania de a reorienta procesul didactic spre predarea limbii române ca limbă străină sau a doua limbă (terminologia folosită de profesori este încă evazivă în această privință), și autorii noilor manuale au fost obligați să implementeze aceste principii. Ne concentrăm asupra modului în care aceștia au reușit acest proces de implementare a predării comunicative, analizând manualele pentru clasa a cincea care există pe piață. Sunt aceste manuale mai bune și mai eficiente în procesul de dobândire a limbii române? Favorizează ele comunicarea în viața reală? Sunt activitățile și exercițiile conforme principiilor predării comunicative? Este oare vizibilă schimbarea post-comunicativă în aceste manuale, sau ele se concentrează pur și simplu pe abordarea comunicativă, în loc să țină cont ȘI de neajunsurile și deficiențele acestei abordări, neajunsuri și deficiențe pentru care noua paradigmă a metodei post-comunicative a început să se răspândească recent în predarea limbilor străine la nivel mondial.

Cuvinte cheie: *Limba română, elevi maghiari, predare comunicativă, curriculum funcțional, neajunsuri și deficiențe*

INTRODUCERE

În România, principalele principii și orientări privind predarea limbii române pentru minoritatea maghiară sunt descrise în programa școlară pentru disciplina *Limba și literatura română pentru școlile în care limba de predare pentru alte discipline este maghiara*.

> În România există peste 200.000 de elevi care învață limba română ca limbă nematernă în ciclul primar și ciclul gimnazial. Studiul limbii și literaturii române la clasele la care predarea se face în limbile minorităților naționale reprezintă, alături de studiul limbii și literaturii materne și cel al studiului limbilor moderne, o componentă esențială a ariei curriculare *Limbă și comunicare*, care garantează elevului accesul la cultura comunicațională și literară de bază. La nivelul învățământului gimnazial este necesară adaptarea și aplicarea metodelor comunicative în predarea-învățarea limbii române minorităților, precum și formarea profesorilor de limba română pentru aplicarea programelor în sistemul de predare a limbii române ca limbă nematernă (RLNM). (Roman, 2019, p. 259)

După cum subliniază Pop (2020), necesitatea de a preda limba română elevilor maghiari ca "a doua limbă" sau ca limbă străină este o necesitate, având în vedere realitățile sociale din zonele în care majoritatea populației este de origine maghiară. Metodele folosite

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pentru implementarea unui astfel de subiect sunt cele împrumutate din predarea limbilor moderne. Curriculumul este corelat cu *Portofoliul european al limbilor*, un instrument bazat pe CECR.

> Concepția acestei programe are în vedere Nota de fundamentare a planurilor-cadru pentru învățământul gimnazial (2016), Recomandarea Parlamentului European și a Consiliului Uniunii Europene privind competenţele-cheie din perspectiva învăţării pe parcursul întregii vieţi (2006/962/EC). Competențele de comunicare în limba română sunt corelate cu The European Language Portfolio (Portofoliul european al limbilor). (MEN, 2017, p. 1).

Cea mai notabilă schimbare în predarea limbii române pentru maghiari a avut loc în 2012, când a fost emisă noua programă școlară pentru elevii din clasa întâi, urmată ulterior de programele pentru celelalte clase.

> Din anul 2017 a intrat în vigoare programa Limba și literatura română pentru școlile și secțiile cu predare în limba maghiară, iar în anul școlar următor, 2017– 2018, au apărut manualele de limba română pentru elevii de la secția maghiară. Dacă programa a fost concepută respectând Recomandarea Parlamentului European și a Consiliului Uniunii Europene privind competențele-cheie din perspectiva învățării pe tot parcursul vieții, document apărut în 2006, manualele de limba română pentru școlile cu predare în limba maghiară sunt considerate de către profesorii care au urmat programul de formare RLNM dificil de abordat, mai ales în ceea ce privește conținuturile acestora. (Roman, 2019, p. 260).

Acest nou curriculum a fost menit să promoveze o abordare funcțională a predării limbii, bazată pe principiile predării comunicative a limbii.

LIMBĂ STRĂINĂ VS. LIMBA A DOUA. ABORDĂRI METODOLOGICE

Problematica predării limbii române la clasele cu predare în limba maghiară are o evoluție cu numeroase sincope. Denumirile date acestui domeniu relevă faptul că încă există numeroase aspecte controversate, neelucidate, neclarificate: *limba română ca limbă străină (RLS), limba română ca limba a doua (L2), limba română ca limbă nematernă (RLNM), limba română pentru alofoni.* Principala diferență între conceptele *limba a doua* și *limbă străină* este că a *doua limbă* se referă la o limbă care este mijloc de comunicare publică dintr-o țară anume (este limba oficială a statului), iar limbă *străină* se referă la orice altă limbă decât cea vorbită ca limbă maternă de locuitorii unei țări. Deși metodologic există foarte multe similitudini între cele două abordări, diferențele privesc, în cazul limbii a doua, numărul mai mare de ore alocate învățării limbii, accentul mai mare pus pe elementele de cultură, pe gramatică și rolul traducerilor, precum și recursul la elemente de învățare din mediul înconjurător (excursii, tabere, etc.)

Lidia Strah (2012, pp. 68-69) enumeră câteva principii pe care predarea limbii române ca limbă străină trebuie să se bazeze, și anume, principiul transmiterii și însușirii aptitudinilor, principiul predării active, principiul predării „situaționale”, principiul predării intuitive, principiul gradării dificultăților, principiul predării – învățării valorilor culturale respectiv principiul vocabularului esențial. Predarea limbii române care are în vedere în special funcția comunicativă trebuie, prin urmare, să se bazeze pe însușirea unui vocabular important și relevant pentru fiecare grupă de vârstă, urmând o creștere graduală în dificultate a lexemelor, în care lexicul și structurile gramaticale sunt incorporate în situații, blocuri tematice *utile și plăcute* în comunicare.

PREDAREA COMUNICATIVĂ A LIMBILOR ȘI ÎNVĂȚĂMÂNTUL AXAT PE COMPETENȚE

Termenul *competență* a fost definit inițial de Noam Chomsky în cartea sa *Aspects of the Theory of Syntax*, unde face distincția între *competență* (cunoașterea de către vorbitor sau ascultător a limbi străine) și *performanță* (utilizarea efectivă a limbii în situații concrete). Potrivit lui Canale (1983), competența gramaticală se referă la stăpânirea codului lingvistic al limbii care se învață; competența sociolingvistică înseamnă cunoașterea regulilor socioculturale de utilizare a celei de-a doua limbi; competența discursivă se referă la capacitatea de a selecta și aranja elementele lexicale și sintactice structurile sintactice pentru a obține texte bine formate; competența strategică se referă la capacitatea de a utiliza resursele verbale și nonverbale pentru a compensa cunoștințele lingvistice lacunare. H.G. Widdowson (1989, p. 135) a descris *competența comunicativă* ca fiind abilitatea de a pune limbajul în slujba comunicării.

Limba și literatura română pentru școlile și secțiile cu predare în limba maghiară este, conform curriculum-ului „o disciplină complexă, care cuprinde, în manieră integrată, trei componente:

- componenta lingvistică, aparținând științelor limbii;
- componenta interrelațională, aparținând științelor comunicării;
- componenta estetică și culturală, aparținând literaturii ca artă a cuvântului." (MEN, 2017, p. 2)

Programa, bazată în mod asumat pe modelul comunicativ-funcţional,

> presupune studiul integrat al limbii, al comunicării şi al textului literar, oferă posibilitatea unei educații complexe, vizând aspectul formal, nonformal și informal, ale căror interferențe favorizează dezvoltarea la elev a competențelor generale, prin intermediul celor specifice, asociate cu activități de învățare adecvate și aplicate la conținuturile propuse. (MEN, 2017, p. 2)

Catalizatorul apariției și răspândirii metodei comunicative este nevoia de comunicare a omului într-o lume globalizată: Într-un studiu care dezbate deja declinul paradigmei comunicative și apariția unei noi paradigme, numită *perspectiva acțională* sau *didactica limbilor-culturi*[2], Grosu descrie demersul comunicativ astfel.

> Abordarea comunicativă are ca premise teoretice funcționalismul lingvistic și cognitivismul. Teoreticienii propun o nouă definiție a învățării limbilor străine: a învăța o limbă înseamnă a învăța să te

[2] „Principalele mutații pe care le propune didactica limbilor-culturi sunt: 1. Obiecte de studiu sunt valorile umane definite prin interacțiune socială, nu informațiile, transmise de la profesor la elev. 2. Didactica limbilor-culturi este un domeniu interdisciplinar, care impune depășirea limitelor monodisciplinare, transgresarea unor granițe artificiale date de disciplinele de învățământ și în consecință, crearea contextului adecvat pentru abordarea valorilor umane care stau la baza comportamentelor și a atitudinilor de tip cultural. 3. Robert Galisson promovează educarea prin limbile-culturi, nu învățarea unei limbi-culturi. Dacă sistemul educativ actual instruiește individul, prin activități de tip informativ, didactica limbilor-culturi are ca obiectiv formarea individului, interiorizarea și conștientizarea propriilor valori, în raport cu valorile Celuilalt, prin activități de negociere a sensului, prin relecții intra- și interculturale. 4. Didactica limbilor-culturi pune în centrul educării latura afectivă a individului, spre deosebire de paradigmele anterioare, care valorificau latura cognitivă." (Grosu, 2022, p. 324)

comporți adecvat în diferite situații de comunicare. Principiul creării de mecanisme lingvistice este negat, în favoarea unui proces creativ” (Grosu, 2022, p. 321).

Introducerea paradigmei comunicative trebuie totuși privită și în contextul dezvoltării educației bazate pe competențe, și a importanței și impactului pe care rezultatele evaluărilor internaționale, în special PISA, le-au avut prin faptul că nu se măsoară cunoștințele de specialitate, ci mai degrabă cunoștințele încorporate în situații din viața reală.

> Modelul comunicativ-funcţional înglobează principiile structurante ale însuşirii diferitelor registre lingvistice ale unei limbi, prin comunicare. Drept urmare, comunicarea apare în cadrul acestei discipline în dublul ei statut: ca finalitate urmărită şi ca instrument de realizare a ei. Acest lucru impune centrarea pe organizarea, monitorizarea dialogului școlar, care devine astfel un model lingvistic şi de comunicare. Acest model permite însușirea implicată a limbii, prin pragmatizarea şi activarea procesului achiziţional. [...] Modelul acordă mai puţină atenţie teoretizării cunoștinţelor de gramatică (dar nu exclude, ci se bazează pe acest tip de gândire!) şi le abordează ca fiind un arsenal de strategii care structurează, controlează construcția comunicării. (Tódor, 2020, pp. 24-25).

Schimbarea de paradigmă și introducerea curriculumului comunicativ-funcțional pornește de la premisa că predarea limbii române s-a axat prea mult pe studiul literaturii în detrimentul comunicării, motiv pentru care nivelul de stăpânire a limbii române a elevilor alolingvi este insuficient.

PREDAREA GRAMATICII ÎN MANUALELE COMMUNICATIVE

În acest studiu ne propunem să analizăm felul în care două manuale scrise pentru elevii maghiari din clasa a V-a, și anume *Limba și literatura română pentru școlile și secțiile cu predare în limba maghiară. Manual pentru clasa a v-a*[3] și *Limba și literatura română pentru școlile și secțiile cu predare în limba maghiară. Clasa a V-a*[4] se conformează cerințelor comunicative.

În capitolul *Sugestii metodologice* a *Programei* din 2017 sunt explicate principiile didactice care trebuie să ghideze procesul de predare-învățare-evaluare: Noțiunile de gramatică vor constitui „elemente structurante ale comunicării”, în implementarea didactică un rol determinant trebuie să aibă „pragmatica comunicării funcționale” (cf. MEN, 2017, p. 35). În predarea faptelor de limbă, a gramaticii bunăoară, *Programa* distinge și recomandă trei etape interiorizare și tipuri de abordare: *etapa (abordarea) intuitivă, etapa (abordarea) aplicativă* și *etapa (abordarea) de teoretizare* (MEN, 2017, p. 35). Abordarea intuitivă se referă la prezentarea conținutului în contexte pragmatice, de folosire a acesteia, fără definirea conceptului, fără teoretizare sau stabilire de reguli, legi, norme., abordarea aplicativă înseamnă prelucrarea didactică a conținutului, prin analiza fenomenului lingvistic fără teoretizare, dar cu folosirea terminologiei pentru a structura/a orienta gândirea și discursul despre limbă (de exemplu: se folosește denumirea timpurilor verbale, fără teoretizarea

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[3] Andreia-Nicoleta Maxim, Ildikó Kibédi Nemes, Adela Militar, Liana-Cecilia Bărbos. (2017). *Limba şi literatura română pentru şcolile şi secţiile cu predare în limba maghiară. Manual pentru clasa a v-a*. București: Editura Corint.

[4] Hedwig Bartolf, (2017), *Limba şi literatura română pentru şcolile şi secţiile cu predare în limba maghiară. Clasa a V-a,* Deva: Editura Corvin (M2).

conceptului): „Folosirea terminologiei are la bază exersarea contextuală a conceptelor vizate” (MEN, 2017, p. 36).

Zoica Roman arată că învățarea unui fenomen gramatical, în demersul didactic comunicativ-funcțional, are loc în trei etape, „conform principiului „se învață limba, și nu despre limbă”: *crearea bazei lingvistice, formarea de automatisme prin exerciții structurale, exercițiile funcționale* (Roman 2019: 263). Borş, în schimb, prezintă o schemă de predare şi învățare a unui fenomen gramatical care constă din cinci etape: „1. Dialog pregătitor cu semantizarea completă a formelor. 2. Prezentarea formelor în context (faza de structurare). 3. Exerciții structurale de fixare (faza de exersare). 4. Exerciții funcționale (faza de generalizare). 5. Integrarea fenomenului în microconversaţie (formarea deprinderilor)” (Borş, 2016, p. 54). Teoretic, deci, predarea gramaticii după metoda comunicativă este cât se poate de simplă: informația gramaticală este inserată în manual ca mijloc de facilitare a comunicării, în texte autentice, într-o abordare permisivă cu privire la greșeli. Bunăoară, în bună tradiție comunicativă, fluența primează în dauna acurateței și gramatica nu se constituie în lecție de sine stătătoare, servește doar ca fundal pentru dialoguri și interacțiuni.

> Elementele de gramatică sunt, în continuare, predate, dar nu într-un mod sistematic, ci mai degrabă ca un mijloc de facilitare a comunicării orale. Materialele folosite trebuie să fie de actualitate, doar așa vor avea relevanță pentru cursanți. Resursele folosite trebuie sa fie autentice: articole din ziare şi reviste, poezii, manuale, rețete, cărți de telefon, video-uri, buletine de știri, programe de discuție – toate pot fi exploatate într-o varietate de moduri. Profesorul/trainerul nu trebuie să se limiteze la manual, ci să încerce să utilizeze o varietate cât mai mare de surse (ex. Intertextualitatea). [...]. Metoda comunicativă de predare se axează doar pe vorbire. Activitățile ar trebui să fie relevante şi să implice o comunicare reală. (Chiosea, 2016, p. 93)

Corpusul nostru este construit din materialul gramatical al primului capitol din M1 și M2, urmărim modul de prezentare a materialului și prezența elementelor didactice comunicative în construirea exercițiilor. Capitolul I al M1se bazează, din punctul de vedere al elementelor de construcție a comunicării pe nivelul fonetic. Iată modul de organizare a materialului:

Tabel 1. Elemente de construcție a comunicării 1
(cf. Maxim et al., 2017)

Fonetica studiază sunetele vorbirii. În limba română există vocale, consoane și semivocale. Semivocalele (e, i, o, u) sunt acele sunete care se pronunță cu ajutorul unei alte vocale. Sunt vocale scurte, care nu se pot rosti singure și care nu se pot prelungi. Într-o silabă, vocalele permit prelungirea sunetului; cele care nu permit prelungirea sunetului sunt semivocale. Acestea se comportă precum consoanele. Sunetul se pronunță. Litera se scrie. Corespondența dintre literă și sunet nu se respectă întotdeauna datorită poziției literei în cuvânt. (Maxim et al., 2017, p. 23)
Î și Â - seamănă cu I și A, dar dacă le punem niște căciulițe, le vom rosti altfel. Rostirea lui Î sau Â seamănă cu Ü, dar dacă zâmbești în timp ce pronunți, se va auzi Î, Â. Ă - seamănă cu A, dar dacă îi punem o pălărie, se va rosti altfel. Rostirea lui Ă seamănă cu Ö, dar dacă zâmbești în timp ce pronunți, se va auzi un Ă plăcut. Literei Ș îi corespunde sunetul S din limba maghiară. Literei Ț îi corespunde sunetul C din limba maghiară. Rostim împreună următoarele cuvinte, apoi le despărțim în silabe: RÂMĂ, CÂRMĂ, ȘURĂ, AȘAZĂ, ÎNȘIRĂ, ÎNȚEAPĂ, MÂNDRĂ, DRĂGUȚĂ, ȘIREATĂ, ISTEAȚĂ (Maxim et al., 2017, p. 25)
Se scrie e și se rostește ie în cuvintele românești vechi: • pronume personale: eu, ei, ele; • unele forme ale verbului a fi: ești, este, eram, erai, era, erați, erau. Un sunet poate fi transcris prin litere diferite. • î sau â? – se scrie î la începutul sau la sfârșitul cuvântului (învăța, hotărî); – se scrie â în interiorul cuvântului (câine); – se scrie î în interiorul cuvântului când este vocală inițială, atunci când cuvântul este obținut din alt cuvânt la care se adaugă un grup de sunete (reînvăța = re+învăța) și când este inițiala celui de-al doilea termen dintr-un

cuvânt compus (bineînțeles). • grupurile de litere ce, ci, ge, gi, che, chi, ghe, ghi transcriu unul sau două sunete și au pronunție specială; • ch și gh consemnează un singur sunet, o consoană: chiu-ve-tă (8 litere, dar numai 6 sunete, 3 vocale + 3 consoane); • dacă silaba nu mai are altă vocală, atunci e sau i devin vocale: chem, achit. (Maxim et al., 2017, p. 26)
În limba română accentul este liber, iar în limba maghiară accentul este fix (pe prima silabă). Accentul din limba română stă în mod frecvent pe una dintre ultimele două silabe ale cuvântului. De obicei, cuvintele terminate în consoană sunt accentuate pe ultima silabă (felinàr), iar cuvintele terminate în vocală sunt accentuate pe silaba penultimă (feméie). Atunci când ultimul sunet al cuvântului este a (cu excepția cazurilor în care a este articol, ca în casa), accentul cade pe ultima silabă (musacà, tremurà). Cuvintele accentuate pe silaba antepenultimă sunt mai puțin frecvente, iar cele accentuate pe cea de-a patra silabă începând de la cea finală sunt extrem de rare: vèveriță. Există cuvinte care se scriu la fel, diferența de sens este dată de locul accentului. De exemplu: acele/ acele (Maxim et al., 2017, p. 28)

Cantitatea de informații teoretice este imensă. Elementele interculturale și elementele de gramatică comparată sunt, de asemenea, prezente, dar prezentarea este din nou, teoretică. Exercițiile se concentrează pe ordonarea, selectarea cuvintelor care conțin anumite sunete, pronunțarea cuvintelor etc.

Manualul semnat de Maxim et al. (2017) este continuat prin *Limba și literatura română pentru școlile și secțiile cu predare în limba maghiară. Manual pentru clasa a VI-a*. 2018. București: Editura Didactică și Pedagogică SA, unde primul capitol reia elementele de fonetică din manualul clasei a V-a (continuând cu informații legate de silabisire și cuvintele care conțin diftong, triftong, hiat). Recapitularea cunoștințelor de fonetică din clasa a V-a începe cu un joc[5] care, din punctul de vedere al vocabularului utilizat în instrucțiuni nu se adaptează vârstei (Modalitatea de desfășurare, va formula diferite enunțuri, se va rosti o afirmație care este adevărată sau se potrivește fiecărui elev în parte, fără a ocupa locul inițial, de trei ori consecutive, Fiecare enunț rostit poate constitui câte un joc aparte deoarece este foarte important ca o afirmație să fie repetată de atâtea ori încât fiecare elev participant să aibă ocazia de a ocupa „scaunul regelui").

Jocul ar fi fost un joc didactic comunicativ prin niște instrucțiuni scurte, simple, personalizate (*Cum ne jucăm: așezați-vă/ne așezăm în cerc, veți/vom spune propoziții, va spune ceva care ți se potrivește,* etc).

În rest, toate activitățile destinate recapitulării celor învățate țin de reiterarea teoriei sub emblema *Să ne amintim!*

[5] CAUTĂ-ȚI ALT LOC! Materiale: un număr de scaune egal cu numărul elevilor participanți așezate în cerc, un scaun așezat în afara cercului, numit „scaunul regelui". Modalitatea de desfășurare: Elevul care stă pe scaunul regelui va avea rolul de REGE și va formula diferite enunțuri, de exemplu: În cuvântul păr, sunt două consoane. ֍ În cuvântul păr, sunt două consoane și o vocală. În cuvântul căruță, sunt două consoane și două vocale. În numele tău există cel puțin o consoană. În numele tău există cel puțin două consoane. În numele tău există cel puțin o vocală. După ce se va rosti o afirmație care este adevărată sau se potrivește fiecărui elev în parte (de exemplu: În numele tău există cel puțin două consoane.), elevii se vor ridica de pe scaune și își vor căuta alte locuri, fără a ocupa locul inițial. Cel care va schimba locul de trei ori consecutiv va avea dreptul de a ocupa „scaunul regelui" deoarece a fost atent și a înțeles enunțul afirmat de rege. Fiecare enunț rostit poate constitui câte un joc aparte deoarece este foarte important ca o afirmație să fie repetată de atâtea ori încât fiecare elev participant să aibă ocazia de a ocupa „scaunul regelui". Astfel veți învăța cu ușurință și câteva forme verbale corecte (Maxim et al., 2018, p. 20)

Tabel 2. Elemente de construcție a comunicării 2
(cf. Maxim et al., 2017)

Fonetica studiază sunetele vorbirii. În limba română există vocale, consoane și semivocale. Semivocalele (e, i, o, u) sunt acele sunete care se pronunță cu ajutorul unei alte vocale. Sunt vocale scurte, care nu se pot rosti singure şi nu se pot prelungi. Într-o silabă, vocalele permit prelungirea sunetului; cele care nu permit sunt semivocale. Se comportă precum consoanele.
• Sunetul se pronunță. • Litera se scrie. • Corespondența dintre literă și sunet nu se respectă întotdeauna datorită poziției literei în cuvânt.
•Vocalele sunt acele sunete care se pot pronunța singure. Pot alcătui singure silabe. Se pot prelungi oricât, ca durată a pronunțării. Ele se pronunță fără ca aerul ce trece prin gură (aparatul fonator) să întâlnească un obstacol (limba, dinții, buzele). •Vocale limbii române sunt: a, e, i, o, u, ă, î, â. Într-o silabă, există o singură vocală. •Consoanele sunt acele sunete la a căror pronunțare aerul ce trece prin gură (aparatul fonator) întâlneşte un obstacol (limba, dinţii, buzele). Nu pot forma singure silabe.
•Consoanele limbii române sunt: b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, ş, t, ţ, v, w, x, z, y. Totalitatea literelor reprezentând sunetele de bază ale unei limbi, așezate într-o ordine convențională, formează alfabetul.

Exercițiile de recapitulare sunt doar exerciții de scriere, completare de cuvinte cu sunetele care lipsesc. Nici un exercițiu nu este legat de pronunția corectă a sunetelor, pentru a evita fenomenele de interferență.

Informațiile noi sunt din nou prezentate teoretic, în enunțuri și/sau paragrafe lungi, încărcate, care conțin un vocabular de multe ori peste capacitatea de cuprindere a unui elev alofon de 11-12 ani:

Tabel 2. Elemente de construcție a comunicării 3
(cf. Maxim et al., 2018)

• Grupul de sunete alcătuit dintr-o vocală și o semivocală alăturate într-o silabă se numește diftong. ex. șco̯a-lă; i̯e-pu-re; mai̯; pi̯a-tră; pre̯a; ro-u̯ă. • Grupul de sunete alcătuit dintr-o vocală și două semivocale alăturate într-o silabă se numește triftong. ex. vre̯au̯; le-o̯ai̯-că; vo-i̯au̯; lă-cri-mi̯o̯a-ră. • Grupul de sunete alcătuit din două vocale alăturate care, la despărțirea în silabe, trec în silabe diferite, se numește hiat. ex. po-e-zi-e; a-er; pă-un; gra-ur; i-de-e (Maxim et al., 2018, p. 22)
Silaba Despărţirea cuvintelor în silabe. Silaba este sunetul sau grupul de sunete care se pronunță printr-un singur efort respirator. ex. strâmt; a-pă; ca-să; par-te; vor-bi-tor; con-struc-tor; ma-ghiar; co-rec-ti-tu-di-ne etc. Pentru a se putea pronunța, fiecare silabă trebuie să conțină o vocală, care poate fi sau nu însoțită de alte sunete. (Maxim et al., 2018, p. 24)
Despărţirea în silabe se realizează după câteva reguli clar stabilite. Procedeul prin care ați învățat, în clasele mici, acest lucru a fost folosirea bătăilor din palme, pentru a observa numărul de silabe. Regulile de bază sunt: Două vocale alăturate alcătuiesc silabe diferite (se află în hiat). Ex. a-u-tor, mu-ze-e; câm-pi-e Când o vocală este urmată de un diftong sau triftong, despărţirea se face înaintea diftongului sau a triftongului. Ex. plo-ua; cre-ioa-ne; ro-uă; vo-ia Când o consoană se află între două vocale, despărţirea se face înaintea consoanei. Ex. ma-să, pră-dau, vo-ce, si-la-bă Când două consoane sunt aşezate între două vocale, despărţirea se face între cele două consoane. Ex. cas-tel, cior-bă, ar-tă; par-te Când un grup de trei sau mai multe consoane se află între două vocale, despărţirea se face după prima consoană. Ex. cin-stit, com-plet, con-stru-i, pen-tru Pentru păstrarea unităţii lor, numele proprii de persoane nu se despart la sfârșit de rând, ci se trec integral pe rândul următor. Ex. Popescu, (greşit: Po-pes-cu), Eminescu, (greşit: E-mi-nes-cu) La sfârșit sau început de rând, se vor scrie doar secvențe care reprezintă o silabă. Când un cuvânt nu se termină într-un rând, se vor trece în rândul următor numai silabele întregi. (Maxim et al., 2018, p. 25)

Exercițiile dedicate fixării regulilor de silabisire și de recunoaștere a fenomenelor fonetice de tipul diftongilor, triftongilor sau al hiatului sunt formulate într-un stil formal, nu neapărat adaptat vârstei și abilităților lingvistice al elevilor:

a) Menționează tipul sunetelor din secvența: „Cititǎ de mine azi, 1972. Foarte frumoasă carte, dar de ce nu ți-ai dat adresa care ești cu colivia?” . (Maxim et al., 2018, p. 27)

b) Menționează tipul grupurilor vocalice din următoarea secvență: Iată această „pagină a cititorului” la sfârșitul volumului întâi din operele lui Gaidar, de la biblioteca populară din cartier) (Maxim et al., 2018, p. 27).

În M2 elementele gramaticale care sunt exersate sunt legate de pluralul substantivelor, timpul prezent și trecut, sinonime și antonime și, cel mai important, elemente ale sistemului sonor românesc, deci tot fonetica limbii române. Manualul lui Bartolf (2017) înlocuiește vechea abordare semasiologică (nume, concept>> obiect, sens) cu o abordare onomasiologică (obiect, sens>>> nume, concept), întrucât explicațiile gramaticale lipsesc cu desăvârșire, elementele de fonetică și morfologie sunt disipate în exerciții de tipul *copiați cuvintele care conțin grupurile ge/gi* (10/15), *găsiți substantivele* (28/18), *recunoașteți formele de singular/plural* (30/18, 31/18), *oferiți pluralul substantivelor* (43/21) etc.

Lipsesc exercițiile comunicative și lipsesc exercițiile care se bazează pe repertoriul lingvistic al elevilor și care sunt menite să sublinieze, să conștientizeze asemănările și diferențele fonetice între limbile română și maghiară. Considerăm că ar fi utilă o prezentare foarte sumară a teoriei și exerciții, activități adaptate după model comunicativ, bazate pe interacțiune, jocuri chinestezice, lucru individual în perechi sau în grup, integrând surse multimodale de tipul:

- Care vocale românești sunt identice şi care se aseamănă cu unele vocale ale limbii maghiare? Încercați să dați exemple de cuvinte;
- Spuneți şi voi cuvinte care să cuprindă diftongii scrişi *ea, eo, oa*, şi cei scrişi *ia, ie, io, iu, ua, uă, ai, ăi, ii, ei, îi, oi, ui, au, ău, iu, eu, iu, ou;*
- Spuneţi şi voi cuvinte care să cuprindă triftongii scrişi *eai, eau, oai*;
- Căutaţi pe hartă localităţi româneşti în numele cărora este şi un diftong/triftong/hiat;
- Ce sunete (vocale, diftongi, triftongi, consoane) notează literele din cuvintele *echipă, fix, lungimea, oaie, veche*, etc.;
- Lucrați în perechi: scrieți zece cuvinte în limba română, partenerul de joc trebuie să silabisească/să accentueze cuvintele;
- Adunaţi din manuale şi dicţionare cât mai multe cuvinte cu diftong, triftong, hiat, etc.;
- Concurs de cuvinte: într-un minut scrieți cât mai multe cuvinte care încep cu silaba….;
- Corectați greșelile (se dă un text cu greșeli privind î/â, che/chi, cs/x;
- Recunoașteți numele obiectelor din imagine. Care dintre cuvinte încep cu vocală/consoană?
- *Running dictation*: se dă un text cu multiple aspecte fonetice speciale: trei echipe, fiecare echipă are un mesager, care merge la tablă și citește cuvintele scrise pe un bilețel, aleargă înapoi și dictează primului elev, care-l scrie și dictează cuvântul și celorlalți; la sfârșit se compară listele de cuvinte, se caută greşeli;

- De vizionat fragmente din desene animate, de audiat texte în care să recunoască diferite sunete, cuvinte;
- Dictare, autodictare, dictare șoptită;
- Frânturi de limbă, frământări de limbă[6] (*O babă bălană mănîncă o banană babană., Zece broaște-n baltă zac, Și adună apă-n sac. Dacă balta o să sece Să rămînă saci vreo zece, Rică nu știa să zică, Râu, rățușcă, rămurică/ Dar de când baiatu-nvață/ Poezia despre rață/ Rică a-nvățat să zică/ Râu, rățușcă, rămurică*;
- Traduceți frânturi de limbă între limbile maghiară/română, dacă se poate, păstrând aspectele fonetice;
- Spânzurătoarea[7];
- Jocuri de rol / Role playing;
- *Word web* pe fond fonetic: se dau teme, elevii trebuie să scrie cât mai multe cuvinte asociate temei, eventual se dau restricții (să înceapă cu vocală/ consoană, să conțină diftongi, să conțină vocală etc.

Întrebarea care se pune este cum anume și în ce măsură principiile predării comunicative pot fi implementate într-un mod util, în măsură să faciliteze îmbunătățirea capacității de comunicare în limba română. Dacă obiectivul principal al procesului de predare îl constituie comunicarea reală, bazată pe materiale autentice, trebuie totuși ținut cont fără a ține cont de faptul că aceste materiale autentice, neadaptate la nevoile elevilor, riscă să neglijeze câteva principii fundamentale (principiul gradării dificultăților, principiul vocabularului esențial, etc. Principiul vocabularului esențial nu este totalmente respectat în cadrul prezentării și tratării materialului din M1 și M2.

Cele trei etape de interiorizare şi tipuri de abordare recomandate de Programă: etapa (abordarea) intuitivă, etapa (abordarea) aplicativă şi etapa (abordarea) de teoretizare sunt insuficient și ambiguu exploatate în cele două manuale. Învățarea prin descoperire sau predarea intuitivă a regulilor gramaticale în cazul unor elevi a căror limbă maternă diferă radical de regulile care dirijează limba română (un singur gen în limba maghiară, trei genuri în limba română, acordul, pluralitatea timpurilor verbale, diferenţe în privinţa inventarului de foneme, diferenţe în privinţa accentuării etc.) nu trece oare cu vederea că fixarea unor cunoştinţe şi învățarea unor reguli de comunicare orală și scrisă corectă trebuie să aibă la bază înțelegerea acelor structuri lingvistice cu care trebuie să operăm? Înțelegerea ca proces al gândirii va sta la baza celorlalte procese și fenomene cognitive precum memorarea, stocarea și procesarea informației și învățarea. Orice structură gramaticală, integrată în comunicare, va facilita procesul de învățare, însă înțelegerea trebuie să fie susținută de prezentarea formelor. Teoria nu trebuie să primeze, așa cum ea primează în primul manual analizat, nici să lipsească cu desăvârșire, așa cum lipsește din cel de-al doilea manual analizat. Prezentarea teoretică trebuie să fie prezentă, schematic și ușor de înțeles și de aplicat[8].

[6] https://www.logorici.ro/framantari-de-limba/, http://vorbestecorect.ro/Home/Framantari

[7] https://wordwall.net/ro/resource/5714752/exercitii-de-fixare-nr0-100/spanzuratoarea-litera-e-e

[8] „metoda deductivă este cea mai eficientă pentru asimilarea noțiunilor gramaticale de către studenții străini/ internaționali. A preda aspectele gramaticale de la general la particular sau de la teorie la practică, adică a oferi studenților, mai întâi, partea teoretică (regula/ schema de formare și de folosire a timpurilor verbale) și, apoi,

Pe plan mondial predarea limbilor străine a început să se îndrepte spre predarea post-comunicativă a limbilor străine, din cauza faptului că abordarea comunicativă, oricât de inovatoare este, prezintă unele defecte majore care necesită unele îmbunătățiri:

- Manualele comunicative, oricât de atrăgătoare și interesante ar părea, au și ele destul de multe defecte, cum ar fi prea multe ajutoare vizuale care uneori fac paginile destul de haotice și dezorganizate;
- Nu există liste de cuvinte bilingve, mini-dicționare care, de fapt, sunt necesare pentru cursanți;
- Accentul pus pe fluenta comunicării poate conduce la fosilizarea unor forme incorecte și fixarea unor forme greșite care nu mai pot fi rezolvate în etape ulterioare ale învățării limbii;
- Aspectele culturale sunt destul de irelevante și sunt adesea nefamiliare, astfel încât Sensibilizarea față de interculturalitate este adesea falsă și artificială;
- Reproducerea situațiilor din viața reală este uneori nenaturală;
- Textele autentice sunt frecvent neinteresante, plictisitoare și lipsite de relevanță din punctul de vedere al cursanților, atât în versiune audio, audiovizuală, cât și în versiune tipărită. Astfel, textele autentice sunt destul de des aleatorii în ceea ce privește vocabularul, structurile, funcțiile, conținutul și lungimea și sunt cu adevărat utile pentru cursanți doar dacă aceștia se pot raporta la ele (cf. Kumaradivelu, 1994, p. 2006).

Abordarea post-comunicativă își propune să corecteze aceste defecte ale metodei comunicative astfel:

- Prezentarea formelor de gramatică și vocabular: gramatica tinde încă să fie predată în mod inductiv, dar explicațiile gramaticale ar trebui să se bazeze pe o abordare contrastivă și comparativă. Larsen-Freeman vorbește de gramatică/ *grammaring* ca de o a cincea abilitate/ *fifth skill*. *Grammaring* este, cf. Larsen Freeman (2001, p. 143) abilitatea de a utiliza structurile gramaticale în mod corect, adecvat și cu sens.
- Activități de clasă bazate pe sarcini; lucru în perechi și în grup, dialog colaborativ între cursanți, lucru individual cu ajutorul internetului.
- Revenirea limbii materne și a sarcinilor de traducere în clasa de limbi străine.
- Utilizarea tuturor practicilor didactice bune și eficiente stabilite în fiecare abordare anterioară care s-a dovedit a fi eficientă.
- Revenirea tehnicilor interzise de mult timp, cum ar fi repetarea sau drilling-ul în cazul structurilor, deoarece drilling-ul facilitează memorarea. (cf. Molina et al., 2006, p. 27; Celce-Murcia, 2014, p. 9; Erdei, 2002, p. 48).

CONCLUZII

Predarea limbii române pentru elevii minoritari ar trebui să se bazeze, așadar, pe principii post-comunicative, deoarece principiile de predare a limbii române în programele

a exersa conjugarea verbelor și utilizarea lor în contexte/ enunțuri specifice, a avut rezultate de fiecare dată." (Mihăilă, 2019, p. 193).

școlare de după 2012 par să nu recunoască faptul că textele autentice nu sunt întotdeauna cea mai bună opțiune pentru a introduce lexicul sau gramatica. Autenticitatea nu echivalează cu adecvarea sau relevanța pedagogică, prin urmare, selecția de texte în manualele de limba română ar trebui să includă și texte adaptate sau construite în scopuri didactice. Contextul local ar trebui să fie întotdeauna luat în considerare, deoarece construcția manualelor nu ar trebui niciodată să copieze structura paradigmelor englezești, fără a fi localizată, adică adaptată la condițiile, realitățile și subiectele locale relevante. Adaptabilitatea nu poate înlocui acuratețea, deoarece bazându-se doar pe adaptabilitate se poate ajunge la o predare insuficientă a lexicului pentru comunicarea ulterioară în viața reală. Mai mult, concentrarea pe însușire poate duce la probleme în sensul că examenele și testele măsoară de obicei acuratețea, care are o importanță secundară în situații de predare din sala de clasă. Generalizarea excesivă a însușirii nu rezolvă paradoxul conform căruia copiii au nevoie de cuvinte și reguli pentru comunicare, nu de instrucțiuni privind strategiile de comunicare.

Înlocuirea categoriilor gramaticale tradiționale și a accentului pus pe structuri cu predarea funcțiilor și abordarea pragmatică a limbii se poate dovedi a fi o fundătură în câțiva ani. Categoriile funcționale în jurul cărora sunt construite manualele pot fi prea abstracte și uneori este dificil de stabilit ce trebuie predat: funcțiile fără lexic nu sunt cu nimic mai bune decât structurile gramaticale fără lexic. O predare eficientă a limbilor străine ar trebui să combine predarea comunicativă cu predarea centrată pe formă. Simpla înlocuire a predării regulilor de gramatică cu predarea regulilor de comunicare nu este o soluție. Mai mult, întrebarea care se pune este oare mai bine să predăm cât mai puțină gramatică (dar într-un mod mai complicat) și să predăm multă teorie în alte domenii? Manualele de limba română sunt pline de noțiuni teoretice legate de teoria literară sau de teoria comunicării. Aceste explicații sunt destul de ample și predau noțiuni care sunt complet inutile pentru elevii de 11-12 ani. Este mai util să înveți informații despre teoria saussuriană a comunicării sau noțiuni legate de tipologia textului sau de teoria literară în detrimentul predării structurilor gramaticale? O programă comunicativă tipică promovează prioritatea semnificației asupra structurii. Poate că cel mai controversat aspect al predării limbii române pentru elevii minoritari este modul în care este promovată predarea gramaticii. Programa actuală înlocuiește vechea abordare semasiologică (nume, concept>> obiect, sens) cu o abordare onomasiologică (obiect, sens>>> nume, concept). Lecțiile de gramatică și explicațiile fie lipsesc cu desăvârșire, ca în manualul lui Bartolf, fie încep cu titluri de genul *Exprimarea unei acțiuni, a stării sau a existenței (verbul)* cu definiții onomasiologice tipice ale sensului: *Acele cuvinte care exprimă acțiunea (a mânca, a alerga), starea (a sta, a dormi) sau existența (a fi, a exista) se numesc verbe. Ele se află în centrul comunicării, fără acestea nu se pot formula enunțuri logice.* Mai ales în cazul claselor mici, o definiție semasiologică și simplificată ar fi mult mai potrivită (cum ar fi *Verbul este un cuvânt care se referă la acțiuni, stări, existență*). Evitarea denumirii structurilor gramaticale într-un mod direct, în definiții și instrucțiuni simple va duce la enunțuri pretențioase și/sau redundante, dificil de înțeles.

Este discutabil dacă accentul pus pe concepte pragmatice precum *enunț, structură*, în loc să se folosească structura morfo-sintactică precum *propoziție, cuvânt*, va contribui la îmbunătățirea cunoștințelor de limba română. De ce este mai ușor de înțeles *Construiți enunțuri cu structurile date* decât *Formulați propoziții folosind cuvintele date?* Abordarea funcțional-pragmatică ocolește aproape cu desăvârșire elementele de lingvistică comparată, deși *Programa* prevede și recomandă explicit un astfel de demers transdisciplinar și translingvistic Considerăm că un factor de care trebuie ținut cont de ceea ce se numește „*language awareness*” (Canada, Marea Britanie, Statele Unite), „Begegnung mit Sprachen” (Germania, Elveția germană), EOLE – „Education et ouverture aux langues à l’ecole” (Elveția romandă), „Sensibilizacao a diversidade linguistica” (Portugalia), OLC – „Ouverture aux Langues et aux Cultures” (Belgia francofonă), (cf. Topală, 2019, p. 270), elevii maghiari care învață limba română trebuie să ajungă să învețe limba țării pornind de la cunoștințele pe care aceștia le au în limba maternă și/sau în alte limbi, antrenându-i în mod conștient să se folosească de repertoriul lingvistic propriu, resursele lor proprii prin intermediul situațiilor didactice inserate în cotidianul școlar și recurgând tot timpul la elemente de lingvistică comparată. Scopul principal al învățării limbii române este ca elevul maghiar să-și dezvolte curiozitatea în legătură cu funcționarea limbajului și a limbii române; să dezvolte reprezentări pozitive în raport cu limba română și să dobândească astfel o sensibilitate plurilingvistică și pluriculturală; să adopte o atitudine favorabilă față de limba și cultura română, eliminând eventualele stereotipuri negative. Nu se pune accent suficient pe latura comparatistă a limbii materne și a limbii străine prin exerciții de lingvistică comparată sau investigație interculturală care își propune reperarea împrumuturilor lingvistice prin căutarea, descoperirea unor lexeme împrumutate, analizarea structurii frazei în cele două limbi: poziția verbului, ordinea cuvintelor, construirea frazei negative sau interogative etc.; analizarea expresiilor idiomatice și a proverbelor în cele două limbi, înțelegerea dimensiunii culturale a acestor expresii; descoperirea aceleași cărți scrise în cele două limbi, descoperirea traducerilor . traducerea ca activitate didactică și traducerea ca activitatea culturală lipsesc cu desăvârșire din orizontul predării limbii române.

Abordarea comunicativă în predarea limbii române pentru elevii maghiari se concentrează pe fluență, dar nu pe corectitudinea expresiei și a pronunției. Abordarea comunicativă însă este excelentă pentru studenții de nivel intermediar și avansat, dar nu și pentru începători. Programa noțional-funcțională pare să înlocuiască lista de structuri gramaticale, cu o altă listă de noțiuni și funcții. Pentru a ști însă să utilizăm funcțiile limbii în comunicare, avem nevoie tot de vocabular și reguli de utilizare și combinare a cuvintelor. Niciodată elevul nu va putea comunica într-o limbă străină, dacă nu va conștientiza principiul că, de fapt, lexicul este mecanismul de bază în fixarea diferitor forme de exprimare (cf. Strah, 2012, p. 67). Oricât de importantă este această încercare de inovare și reașezare a predării limbii române pentru alofoni, trebuie recunoscut faptul că în ultimele decenii multe deficiențe și defecte ale abordării comunicative au fost deja identificate (ținând cont de faptul că a apărut în anii 1970 în țările occidentale, cf. Widdowson, 1978) și că, în predarea limbii române pentru comunicare, aceste defecte trebuie luate în calcul și, pe cât se poate, evitate (în întocmirea programelor scrierea manualelor sau implementarea efectivă a metodei în clasă). Metoda postcomunicativă ca variantă îmbunătățită a metodei comunicative poate oferi idei și soluții viabile în acest sens.

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Challenges and opportunities of remote teaching and learning in ESP university seminars

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Abstract: Learning spaces during and after the pandemic have become more and more indefinite. The university seminar as a form of instruction has shifted from face-to-face instruction to online, blended or hybrid practices with questions, challenges, lessons learned and topics to be pondered upon. Technology is believed to have accelerated and deepened the quality of learning. The development of skills, such as critical thinking, creativity, communication, collaboration has been among the learning goals in on- and offline teaching and learning. Which type of learning has become more popular with students? Have their academic achievements improved or worsened? This paper investigates how first and second year students have experienced the last years of instruction, what they enjoyed while learning remotely, what they found challenging and how the online experience continues to have an impact on their learning, the development of their competences, their communication skills, and collaborative behaviours.

Keywords: *teaching, learning, pandemic, post-pandemic, university seminar*

INTRODUCTION

In this paper, we attempt to look at how instructional approaches have worked and may continue to work in university seminars for intermediate and upper-intermediate levels. In March 2020, we were instructed to conduct our teaching activity from home in an attempt to stop the spread of the coronavirus that causes COVID-19. Before that moment, instruction was carried out onsite, with access to technology mainly as an aid in course and seminar rooms. At an informal level, the talk among teachers and university administration revolved around how to use Skype and other platforms to keep in touch with students. We were then advised to use Google Classroom / Microsoft Teams / Blackboard, etc. to set up spaces for our courses and seminars that were to be held in a completely new manner for most of us.

This paper tries to assess students' perceptions of the teaching and learning of English at university between March 2020 and October 2021, when, after two weeks of compulsory online learning on account of an outbreak in our city, we returned to face-to-face teaching and learning. Developing a comprehension of learners' perceptions of learning on- and offline could assist in the implementation of methods that provide some sort of consistency in such sanitary crises. At the same time, we will look at how we could transform some of the challenges encountered in the past two years into opportunities to grow both as teachers and as learners.

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THE UNIVERSITY SEMINAR

In our context, English language seminars have always occurred onsite, with two hours of study per week, for fourteen weeks. During this time, students are expected to develop their own resources and assume (some) control over their own learning. Students are asked to work and share ideas with their peers, especially during seminars, and they are offered support by lecturers, teachers and tutors. First year students also receive extra support from the Faculty's Student Organization, a body whose mission is to make new students feel welcome and help them adapt to their new circumstances with ease.

Seminars are considered important because they provide opportunities for groups of students to discuss and analyse new materials and ideas together with their teacher/tutor. Students are asked to play an active role, to speak and to contribute to discussions on (relevant) topics of interest. English language seminars give students the chance to develop not only their personal skills but also interpersonal skills, to present their views and to build their confidence. In their English seminars, our students explore in depth such topics as: health and well-being, mental health, lifestyle, diet and nutrition, personal care, policies applied in various fields of study, project management, etc. Pair work and group work are meant to enable students to evaluate different points of view critically, to develop a wide range of communication and study skills, to build confidence and to ease communication.

Seminars generally aim at interactive communication and, whenever possible, at discussions that go deeper into the content of lectures that students attend. While the students learning English for Specific Purposes (ESP) at our university may occasionally also attend other (theoretical) courses or lectures in English, it is mostly not the case in our context. ESP seminars stand alone as weekly two-hour-long meetings with the option to include some topics that students discuss in their specialty courses. This is perhaps one of the points worth considering in the future design of English seminars at (our) university.

One of the issues we observed in the past five years is the reluctance of students to participate in seminar interactions, which may be caused either by anxiety, lack of motivation, lack of confidence, lack of interest in the subject discussed, or even a lack of interest in learning the language of instruction, in our case, English. During the pandemic these issues were also noted in the behaviours, attitudes and feelings of higher education students, who "were mainly concerned about their future professional career and studying issues, and were feeling boredom, anxiety and frustration[2]" (Aristovnik et al, 2020). We found that during the pandemic, these aspects lead to a lack of participation in online activities, refusal to turn on their cameras and to participate in seminar activities.

AIM OF THE RESEARCH

Our research seeks to identify whether the pluses and minuses of digital learning that were observed during the March 2020 and October 2021 phase of the pandemic may give us insight into what changes can be made in order to increase the efficiency of teaching and

[2] doi: 10.3390/su12208438

learning. It has been said that "online learning will be more sustainable" (Adedoyin and Soykan, 2020, p. 1) and we will now start to incorporate more digital tools into our teaching and learning processes. Amirault advocates to "maintain an ongoing fluency in the application of technology to online learning so that they may play a meaningful role in shaping the future of higher education" (Amirault, 2012, p. 253). We could be labelled as *digital natives* or *digital immigrants*, depending on how well-acquainted we are with digital technology (Prensky, 2001) and these labels, while formal, may play a role in the development of future educational dynamics. The use of digital technologies seems to be highly effective in the development of self-directed learning skills, especially if we are to work with what has become known as the *digital generation* (Seland & Hyggen, 2021) in an increasingly *digital age*.

Online teaching has been shown to have both advantages and disadvantages (Davis et al, 2019). Our hypotheses are that university students in Romania perceive digital learning in similar ways to international students and that they think (some) changes need to be implemented in their education.

LITERATURE REVIEW

The main reason we started this project is due to the fact that our observations in class, as well as the informal interviews with students and teachers before, during and after the lockdown seemed to bring to light the need for a change in how teaching and learning occur in university seminars. Students expressed their views in general terms, not aiming specifically (only) at their English language seminars, but they have to be included as an integral part of the educational process we are part of.

It is clear that education is changing and that remote learning is becoming more and more of an option in most higher education contexts in our country and abroad. Remote teaching and learning have always been possible and even implemented in some institutions, but the pandemic made them part of our everyday lives in a way that was not thought of before.

Shapiro et al. consider that we were all subjected to a "sudden transition from in-person to virtual learning" (Shapiro et al., 2020, p. 2526) and notice that students and teachers have had to adapt and adjust their routines. Biwer et al. took note of the challenges posed by the *emergency remote education, and found "*On average, students … being less able to regulate their attention, effort, and time and less motivated compared to the situation before the crisis started; they also reported investing more time and effort in their self-study[3]" (Biwer et al., 2021), while others observed that moving online meant higher flexibility in both teaching and learning (Hodges et al., 2020). They also highlighted that "… the speed with which this move to online instruction is expected to happen is unprecedented and staggering[4]".

[3] Frontiers | Changes and Adaptations: How University Students Self-Regulate Their Online Learning During the COVID-19 Pandemic (frontiersin.org)

[4] https://er.educause.edu/articles/2020/3/the-difference-between-emergency-remote-teaching-and-online-learning

On the positive side, the shift to remote learning was going to encourage students to take more control of their learning process, which was investigated by Ironsi (2020), who sought to "elicit information" from teachers about their experiences, Harefa & Sihombing, who tried to "to identify and report students' perceptions about the effectiveness of online learning" (Harefa & Sihombing, 2020, p. 14), while Mukhametshin et al. (2021), among others, looked at the impact of remote teaching on student engagement.

Koet & Aziz (2021) also included teachers' perceptions in their review, which we investigate only under the aspect of informal discussions with teachers. Studies have shown how students perceive remote learning, their attitudes and beliefs, and also their assessments of the current state of education. There seem to be some common tendencies in many countries of the world.

THE RESEARCH

Given the fact that we interact with a limited number of students, we chose a qualitative approach - to interview some students in focus groups by specialty (mechanical engineering, public health, law, etc.). Furthermore, in order to test some of the preferences, intentions, attitudes and opinions expressed in the focus group we decided to apply a questionnaire. The questionnaire contains both open-ended and closed-ended questions. One limitation of the closed-ended questions could be the lack of details, because respondents choose from a given number of options and the answers may not entirely reflect participants' true feelings on the topic. This is why we included some open-ended questions too, in order to obtain more details and perhaps a more accurate representation of students' perceptions and feelings. In the past two years, we held seminars with approximately 120 students, so the questionnaire was sent electronically to their e-mail addresses, with prior consent given to the university regarding data protection. For statistical relevance, a sample of at least 10% of respondents' answers was meant to be analysed. We obtained feedback from 21 students. The answers were given by choice, there was no prior selection, the invitations were sent from Google Classroom and the answers were collected using Google Forms.

RESULTS

Most answers were submitted by students aged 18-24, with 71.4% female respondents and 23.8% male respondents from the first, second, third years of study within the following majors: Public Health, Law, International Relations, Translation and Interpretation. One respondent attends a Master's Degree and is in the 35-44 age range. 57.1% of students assessed their language proficiency in English as advanced, 38.1% as upper-intermediate and 4.8% as intermediate. As regards digital learning, 76.2% of respondents prefer individual assignments engaging for digital learning, followed by project-based learning with 47.6%, small group (up to 5 students) with 28.6% and large group (over 10 students) – 19%. When it comes to digital collaboration, more than 70% of students work best in teams of 2 members and more than 75% of respondents prefer animations over PPT's and other digital approaches. In terms of comfort, more than half of the students questioned affirm that they are comfortable learning at their own pace, while nearly 48% are distracted by TV, chatting, various home activities. Slightly more than 80% favour video lectures provided by their Faculty, and less than 24% use video materials by unknown experts.

Traditional pen and paper – short answer quizzes and online multiple-choice quizzes weigh an equal percent: 57.1% followed by traditional pen and paper – multiple choice questions – 47.6% and short answer online quizzes – 33.3%. Interestingly, only about 52% of respondents believe that student version software downloaded from the internet is useful for learning, while approximately 48% believe the statement above to be true. This may be due to the fact that students are not familiarised with software that is available to them. Furthermore, the effectiveness of online teaching and learning is ensured by PPT's being available in front of every student (a little more than 60% of respondents feel this way). Another important reason listed is the lack of the need to walk long distances before reaching the class (47.4%).

Nearly 40% of students do not believe that learning is the same in class and at home on the Internet. Approximately 30% of answers reveal that students neither agree nor disagree that a complete course can be given on the Internet without difficulty. Internet activities outside of class are a good way to connect for about 50% of students. 52.4% of the answers reveal the fact that a family member/friend/roommate/neighbour disturbs the learning process at home/place of residence. 57.1% prefer to ask the professor during/after the course/seminar and 52.4% of students prefer to go through online material providing additional explanations. Each of the questioned students have access to a desktop computer or a laptop, whereas only half of the sample have a smartphone, and less than 10% of them have tablets they use for learning.

The open-ended questions followed up on the discussions in the focus groups and they generated the following answers (a selection):

> Q 21. How would you describe the past two or three academic years in terms of learning experiences and challenges faced?
>
> *"In the past two years of online learning I really sensed a lack of human connection with the professors and peers. I don't have suggestions, I just hope that this won't happen again".*
>
> *"Challenging, very interesting but I will choose on site classes everytime (sic!)".*
>
> *"...online learning and especially hybrid learning have been a bad experience for me and I prefer learning at the university much more. You get to see your colleagues, teachers, and not just listen to their voices the whole day, without actually seeing them".*
>
> Q 22. What was good about them?
>
> *"I could study a lot and I had so many (sic!) free time".*
>
> Q 23. What would you do differently?
>
> *"What I would do differently is making sure every student has the materials for the course and the seminar and to answer their questions so that they can do well in class".*
>
> Q 24. What would you improve?
>
> "*The first year ... was quite challenging ... I still managed to organize myself but I also had many things that distracted me from my online classes. The second year went pretty well and I loved the connection between students and professors. However, I think that professors have to be a little more involved and show interest in students' development".*

Q 25. What would you like your teacher(s) to know and to do differently in the future?

"...the studying and the classes part are to be done at school away from distractions surrounded by students and teachers".

"I faced a lot of challenges during the online learning for example the most challenging one was that professors couldn't use the online platforms, the internet connection wasn't always strong. The first thing that i would change is that i would educate the professors about the online world".

"Teachers need to know that students can not (sic!) concentrate for 2 hours so they have to organize the lectures knowing this. That's why they should make the lectures interactive and provide links to catchy videos, reading materials, creative pictures etc. They should also give feedback to the students".

DISCUSSION

The results obtained are similar to those reported by international studies, such as the ones conducted by Adnan and Anwar (2020), Harefa (2021), Darius et al. (2021), Mukhametshin et al. (2021), Almahasees et al. (2021) with slight variations in percentages but with the main trends maintained in most questions. A high degree of similarity can be found with Indian students' responses, where

> students opined that flexibility and convenience of online classes makes it (sic!) attractive option, whereas broadband connectivity issues in rural areas makes it a challenge for students to make use of online learning initiatives[5]. (Muthuprasad et al., 2021)

On the Frontiers in Education website[6], Almahasees et al. (2021) report that both "Faculty and students indicated that online learning challenges lie in adapting to online education, especially for deaf and hard of hearing students, lack of interaction and motivation, technical and Internet issues, data privacy, and security. They also agreed on the advantages of online learning. The benefits were mainly self-learning, low costs, convenience, and flexibility". Not surprisingly, teamwork and small group work seem to be preferred in digital collaboration, just as the focus group interviews also revealed. These methods work best for these students in onsite instruction as well.

Animations, PPT's, digital pens are among the preferences, confirming that our students are digitally aware, they make use of devices such as smartphones and tablets in their learning, which means teachers should think about using them and not refuse to allow electronic devices into seminar rooms. Traditional quizzes seem to weigh just as much as online quizzes, especially those with multiple-choice options, which could imply that we are still fond of the traditional approaches, and this tendency is also highlighted by the responses provided, which seem to be mostly in favour of onsite instruction, for a number of reasons, such as human interaction and health concerns. However, there does seem to be a readiness for digital learning because a large number of students will choose online discussion forums to clarify problems and discuss with peers. Furthermore, nearly 37% of the respondents are neutral with regard to the necessity of face-to-face contact with their peers for learning to occur.

[5] See the article at https://www.sciencedirect.com/science/article/pii/S2590291120300905?via%3Dihub, accessed May 5, 2022.

[6] https://www.frontiersin.org/journals/education, accessed May 5, 2022.

More than 30% of respondents also believe that a course can be taken online without difficulty. On the other hand, a large majority feel the need to have direct contact with their teacher, which is an aspect that could be further investigated. Thus, the first hypothesis has been confirmed, while the second one seems to be hanging in the balance. As more data is gathered, we hope to have a clearer picture of the tendencies Romanian students' perceptions and attitudes lie within.

In our context, we have reached various degrees of agreement on the fact that online education proved useful during the pandemic. While it has been clearly stated by teachers and students that they prefer face-to-face interaction, it has also become clear that we possess the means to make remote education work. Based on observations before, during and after the lockdown, students and teachers at the university have made an effort to adapt to the circumstances imposed by the lockdown, but many of them refuse to acknowledge the value of digital resources and remote learning, as illustrated by this quote from a student contribution: *"I don't want to say that online university was terrible, but it is not even close to the real face-to-face learning"*. This is possibly due to the fact that both teachers and students might lack the skills, the means and the motivation to engage in blended and/or hybrid learning, and they see little to no value in it. Some negative aspects were highlighted:

> "Online learning is lacklustre in the aspect of socialization … Furthermore, the students have to sit in front of their desk (sic!) for hours on end, barely getting a chance to walk around the house or take (sic!) some fresh air outside. By sitting in a chair for a long time, they might develop a (sic!) bad posture and back pain. These two disadvantages can contribute to depression and deterioration of health; because of them, the students won't be motivated to fulfil all of their academic duties".

Students state that self-discipline, better time-management and flexibility in critical times are the skills they need to improve. At the same time, the opinion that *"some of the teachers didn't know how to properly do online classes"* may well raise an alarm signal to teachers and faculty/university administration regarding the need for training for remote teaching. Faculty and students indicated that some of the online learning challenges lie in adapting to online education due to lack of interaction and motivation, technical issues, and data privacy and security. Among the benefits mentioned were becoming more responsible for self-learning, low costs and convenience. Finally, another idea that was found in more than one feedback was that: "*thanks to this theory-based approach, we often feel that by the end of the day, the week, and the year, nothing we have learned can be implemented"*. Even if it is not very clear what is implied, the perception is that there is a mismatch between what happens in university seminars and what is expected in the real world.

CONCLUSIONS

Similar perceptions of digital learning were displayed when comparing our results to those published in countries such as Cyprus, Jordan, India, Germany. This confirms our first hypothesis. There seems to be generalized consensus that synchronous remote learning could not substitute face-to-face interaction, teaching and learning.

Games, quizzes and video animations have broad acceptance in the student population, whereas teachers feel they are a waste of time. This should be further investigated to discover what the factors that trigger these beliefs are. Would remote education work for certain university seminar activities? Would digital tools be accepted for collaborative tasks?

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Differences between ESP and EGP Vocabulary: Fundamentals of Teaching Foreign Languages to Specialists

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Abstract: Teaching is an experiment whose success depends on several factors of which technology stands out both as a promise and as a threat. And it is not only technology that teaching is vulnerable to. It adds to the wide range of approaches implemented in education, to the lack of a unifying vision of what results the education system should deliver, to the disjunction between what school teaches and what society needs. Against this bleak background, this paper aims at adapting the CEFR language scale to the ESP domain given that the CEFR (Council of Europe, 2001) scale is meant to measure the level of General English. Thus, it tries to answer a few questions that could help design appropriate tasks for non-philological students and could clarify another yet unsolved dilemma of teaching languages: What is the borderline between EGP (English for General Purposes) and ESP (English for Specific Purposes) or how can it be established? Should ESP be part of EGP or not? Or are some basic technical words part of EGP? The answers to these questions might be helpful for the teachers who need guidance as to what they should do in order to respond to the linguistic needs of their students.

Keywords: *ESP, EGP, technical English, real-life contexts, approach*

GENERAL ENGLISH AND TECHNICAL ENGLISH. A CONTRASTIVE APPROACH

While teaching and learning English prior to the university level is regulated by the national curriculum that observes the international threshold level description for English, university studies do not benefit from a unitary curriculum or from a domain definition of what linguistic competencies students should develop throughout their university studies. Yet, universities work on individual projects that illustrate their policies of addressing students' linguistic skills in a world where communicative competencies are highly appraised and looked for. Another element that needs clarification is the level the students should be instructed at (A1, A2, B1, B2, C1, and C2) according to the CEFR level description (Council of Europe, 2001). Last but not least, the level of competence in English of the university population is hardly homogenous. Is the university population homogenous to the point of teaching a unique material to entire cohorts? How should the heterogeneous population be instructed?, What kind of knowledge and data should students be exposed to?, Should students study general English (GE), technical English (TE) or both? are questions that reflect preoccupations and decisions to be made by universities given the impact foreign languages have on students' career development.

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By general English (GE) one should understand English that is spoken in contexts that do not indicate any specialization and do not necessitate the inclusion of certain terms specific to the domain. Yafeng (2018, p. 136) defines general English as 'a term in language teaching for a broadly based, usually long-term EFL or ESL course, in contrast to English for Specific Purposes'. Hutchinson and Waters (1987, p. 18) claim that GE is the English that is studied without any purpose in particular and that could be called 'basic English'. Furthermore, GE is generally concerned with the application of grammar rules which are highly important and whose correct use is greatly appreciated. Additionally, GE is engrossed in figurative language as it is less interested in factuality and accuracy.

On the other hand, ESP has seen a gradual increase in importance as English has become the language used in all other domains, thus exceeding the traditional philological domain where general English was at the core of the phenomenon. Thus, English has gained more and more of the technical, medical, business, social-psychological domains facing challenges (Copek et al., 1997), but replying by a spontaneous adjustment to world-oriented and dictated changes in English teaching. It is purpose-oriented and it is taught and used as a means to an end, which is that of communicating effectively. Hutchinson and Waters (1987, p. 55) highlighted the importance of the learner and the necessity to adjust the language to what students need to know relying on their previous acquisition. In fact, this is a largely held idea that students' needs analysis is central to materials production and competence enhancement (Johns, 2013, p. 17). Orr (2002, p. 1) states that ESP is mostly used for academic and professional purposes, which teachers should be aware of, hence the need to design appropriate materials for students. Parkinson (2013, p. 156) presents ESP as a field where it is not so easy to transfer skills from GE given its high specialization and the specific literacies that must be instilled into students and future specialists in these fields. What he actually claims is that ESP should no longer be perceived as specialized vocabulary that is simply taught to students, but as a discourse community which encompasses technical knowledge, oral and written communication in that particular field, rules of interaction, context, and register. Parkinson voices a reality which is embodied in the complex ESP courses covering important areas such as engineering, business, and medicine. A comprehensive definition of ESP was provided by Hutchinson and Waters who highlighted its main feature, namely, that of being an approach, not a product:

> […] ESP must be seen as an approach not as a product. ESP is not a particular kind of language or methodology, nor does it consist of a particular type of teaching material. Understood properly, it is an approach to language learning, which is based on learner need (Hutchinson and Waters, 1987, p. 19).

There have been researchers that have understood the imperious necessity of differentiating between GE and ESP skills, demonstrating that ESP writing, reading, speaking or listening should be taught bearing in mind the 'real-life contexts' (Alred et al., 2009, p. IX). For example, writing in technical English presupposes paying attention to: narration, content management, ethics in writing, style, sentences and paragraphs, or punctuation and mechanics.

An analysis that is intended as a first examination of texts as to their more general or technical character is the one proposed below where two definitions of a mechanical pencil are compared. The decision of analysing definitions of words has been taken as they represent a first stage difference that is observable between GE and TE. The two definitions were compared in terms of focus, body of knowledge, domain-specific terminology, hierarchy of ideas, verb tense and voice, and cause-effect relationship which stand as conditions for a text's increased or reduced degree of technicality. My assumption is that a text containing most, not necessarily all, of these features is more likely to be considered a technical text, thus, it can be selected to be used in different modes in teaching activities. The criteria that have been devised are in concordance with Hyland (2013, p. 96) who gives a comprehensive inventory of features of technical language. Thus, definition 1 is taken from Cambridge Dictionary (McIntosh, 2013) and it explains in simple terms the structure and use of the writing instrument. The second definition is taken from Wikipedia, and it is immediately obvious that the description of the object is far more complex and aims at a more technical definition of the device.

(1) Mechanical pencil: 'A pencil in which the lead is pushed out by turning or pressing a part of the pencil)[2]

Table 1. ***Criteria for establishing the preponderantly GE character of the definition***

Clear identification of the focus:	partially identified
Communication of a body of knowledge:	reduced information
Domain-specific terminology/ jargon:	non-specific terminology
Hierarchical organization of ideas:	no hierarchical organization of ideas
Present Tense verb forms:	is pushed
Subordination suggesting cause-effect:	no cause-effect relationship
A targeted audience:	no targeted audience

The text in definition 1 can hardly be considered a technical text. The criterion of the focus is partially covered since the definition does not specifically mention 'mechanical pencil'. The information provided is quite reduced expressing the process by which the lead comes out so that the purpose it is made for is achieved. The definition contains very little terminology such as 'lead', which might hinder the comprehension of the whole definition. The ideas are not organized hierarchically as the whole definition consists of only one idea. The verbs that appear in the definition 'push' (A2), 'turn' (A1) and 'press' (B1) can hardly be considered domain-specific. The level of the verbs is indicated as Hutchinson and Waters believe (1987, p. 35) that the higher the specialisation, the higher the level of the words. The text contains only one predicative verb (in the present) which symbolises the permanent feature of the pencil. Given the fact that there is only one predicative verb, there is hardly any cause-effect relationship that might establish a link between two or more phenomena. Undoubtedly, the author of the definition of a mechanical pencil in the Cambridge Dictionary (McIntosh, 2013) addresses a general public that has little or no interest at all in being exposed to a comprehensive definition of a mechanical pencil.

(2) 'A mechanical pencil, also clutch pencil, is a pencil with a replaceable and mechanically extendable solid pigment core called a "lead" /ˈlɛd/. The lead, often made of graphite, is not bonded to the outer casing, and can be mechanically extended as its point is worn away as it is being used. A clutch pencil

[2] https://dictionary.cambridge.org/dictionary/english/mechanical-pencil, accessed on April 19, 2022.

(or leadholder) tends to use thicker leads (2.0–5.6 mm) and generally holds only one piece of lead at a time. A typical clutch pencil is activated by pressing the eraser cap on the top, to open the jaws inside the tip and allow the lead to freely drop through from the barrel (or back into it when retracting). Because the lead falls out freely when the jaws are opened, its forward movement cannot be controlled except by external means'[3].

Table2. ***Criteria for establishing the preponderantly TE character of the definition***

Clear identification of the focus:	mechanical pencil, clutch pencil
Communication of a body of knowledge:	replaceable extendable lead; graphite lead; outer casing; one lead at a time; activation by pressing the eraser cap
Domain-specific terminology/ jargon:	core, lead, graphite, outer casing, eraser cap, jaws, barrel
Hierarchical organization of ideas:	what it is how it works
Present Tense verb forms:	all verb forms are in Present Tense Simple
Subordination suggesting cause-effect:	as its point is worn away because the lead falls out freely
A targeted audience:	not clearly identified, but certainly with a stronger control of the language

Besides the clear and easily graspable differences between the two texts, the latter offers more details about the mechanical pencil than the former. Thus, the authors of the text make sure that the audience is well informed about the topic of the text which is identified as either a mechanical pencil or a clutch pencil. Synonyms are meant to further clarify the purpose of the writing tool and to identify the tool by an alternative name which may be familiar to some language users. The information readers are provided is extended and it covers elements such as structure and functioning of the mechanical pencil, making the use of the device clear to the audience. The terminology is appropriately selected as it both instructs and explains to readers every constituent of the pencil by means of appropriate vocabulary. The text is organized hierarchically from the general idea of what a mechanical pencil is to how it works, so readers can easily separate and select the important information in the text. The verbs used in the text 'extend' (B2), 'hold' (A2) and 'activate' (B2) are not sufficiently specialized so as to describe only the functioning of a mechanic pencil. All the verbs are in Present Tense Simple, which shows that they refer to the permanent functioning of the device. Although the text is not abundant in cause-effect relationships, there are still two situations which establish the connection between the cause and its effect which has a strong syntactic role in binding the text together.

(3) and it can be mechanically extended (effect)	as its point is worn away (cause)
(4) the lead falls out freely when the jaws are opened (effect)	its forward movement cannot be controlled (cause)

Taking everything into account, it can be stated that the first text can hardly be considered a technical text due to the lack of focus, the reduced information provided on the

[3]https://en.wikipedia.org/wiki/Mechanical_pencil, accessed on April 19, 2022.

topic, the almost inexistent terminology, the one-layer structure of the text, and the absence of subordinating clauses. The second text is by far more complex and informative. Though it is hard to claim that this is a technical text, it can safely be stated that it satisfies the conditions that qualify it as a text that might have technical aspects and might successfully be used in teaching activities.

KEEN SPECIALISATION IN ESP

ESP has progressively grown to be acknowledged as an approach covering a further growing number of domains. Therefore, it is unimaginable for students in an art faculty to be exposed to other data in English than the ones that pertain to the domain of art. Surely, when speaking of art, one speaks of a painter (A2), paints (A1), brush (A2), terms which may be equally familiar to somebody who trains in robotics. However, when speaking of 'abstraction' (inexistent in some dictionaries, but introduced in others), 'alla prima', 'glazing' (C2), 'scale' (B2), 'sfumato' 'trompe l'oeil' (found in dictionary – French origin, no indication of the level) it is mainly an art student that might be interested in these techniques and he/she is also likely to understand them. This implies that ESP designed materials for students specialising in different domains is a matter that should be circumscribed to that particular domain working on contexts of high interest for students.

Is every term that can be used when speaking about a technical domain a technical term? Although it may seem a simple question, the answer might prove revelatory as it might be a precious tool for teachers when preparing instructional materials as well as for students who, independently of their teachers' help and support, might pursue their training in specialized technical vocabulary. The answer to the above question seems to refute the possibility that every term that appears in a text considered technical is itself a technical term. And this hypothesis will be demonstrated and illustrated in the following example. This analysis relies on the information collected from two English-English dictionaries, namely, Oxford English Dictionary (Crowther, 1999) and Cambridge English Dictionary (McIntosh, 2013). Thus, two terms that refer to two components of cars have been selected, namely, 'engine' and 'gasket'. The two terms have been chosen especially because one of them is a word quite frequent in the domain of mechanics and it is equally used by specialists and non-specialists in mechanics. The second term is less known and quite infrequent among both specialists and non-specialists. When checking both words in dictionaries, the information of interest was: the level of the word and/ or any specification related to the domain where it might be used. Thus,

(5) engine, noun [C], A2, a machine that uses the energy from liquid fuel or steam to produce movement (Cambridge Dictionary)

(6) engine, noun, A2, the part of a vehicle that produces power to make the vehicle move (Oxford Dictionary)

(7) gasket, noun, [C], the level of the word not given, a flat piece of soft material or rubber that is put between two joint metal surfaces to prevent gas, oil, or steam from escaping (Cambridge Dictionary)

(8) gasket, noun, the level of the word not given, a flat piece of rubber, etc. placed between two metal surfaces in a pipe or an engine to prevent steam, gas or oil from escaping (Oxford Dictionary)

What stands out first is that for 'engine' both dictionaries indicate the level of the word (A2), whereas, for 'gasket', neither dictionary indicates the level of the term. Although the dictionaries do not specify this clearly, the fact that 'engine' is given the A2 level points to the fact that it is a term which is part of the basic vocabulary as people in general use it in order to identify the basic elements in cars. This simple case could offer an answer as to what GE and TE could be considered. It is thus very likely that such vehicle components as door (A1), wheel (A2), roof (A2), fuel tank (B2) are part of GE.

(9) house	door
(10) castle	door
(11) car	door

WORD LEVEL AND TECHNICALITY

If it is considered that the words at a lower level (A1, A2, B1, or B2) are part of GE and the words in C1 and C2 are part of TE, it is highly important to distinguish between the 'difficulty' of the word and its 'technicality'. To give examples from the same domain of vehicles, 'hood' (C2), 'wipers' (C2), 'windshield' (C1),'head lights' (C1), 'tail lights' (C2) are primarily GE words that get to be known by the majority of English speakers as they advance in its study. Yet, there are other words which are clearly considered to be part of TE. In the dictionaries, these words are believed to be TE as they are highly specialized and it is quite possible that the people who have had a training in mechanical engineering can identify their meaning.

Take for example 'O-ring' (NG/ not given), 'rubber grommets' (NG), 'camshaft pulley' (NG), 'water pump gasket' (NG), 'intake manifold' (NG) whose level is not indicated either separately or together, which clearly indicate their appurtenance to the technical domain that would be of interest to a reduced university and professional population. Still, Oxford Dictionary (Crowther, 1999) has created some topic domains which contain the terms believed to belong to that area. What is even more interesting is that each domain is associated a level of language, most often C1 and C2. For example, the topic Business is considered to be level C1 and it contains 105 entries all at the C1 level. Randomly perusing the topics, I chose to look into the domain of science and technology and from here I chose biology. This subtopic contains a variety of terms which vary from virus (A2) or male (A2)/ female (A2) to life cycle (B2), germ (B2) and further on to C1 as in hormone or fungus and C2 as in foetus or faeces.

In order to establish the approximate borderline between GE and TE, I have conducted a study on a number of 90 words included by Oxford Dictionary (Crowther, 1999) into a topic named Art. As the topic contains too many entries, I have made the decision to conduct the study on A to F terms. Thus, the words have been placed in columns which indicate the level of the word in the art domain. After the placement of the words in the corresponding columns, the results show that A1 words represent 4.44% of all the words in the topic, A2 words represent 7.77 %, B1 words, 6.66%, B2 words, 14, 44% equal to C1 words, whereas C2 words represent 52.22%. An analysis of what represents more than half of the words in this topic reveals that it contains words designating artistic periods/ trends, artistic techniques, materials used to produce art, artistic products, etc. Art, like any other domain, includes a number of highly specialized concepts which are most probably unfamiliar to laymen. Any high specialisation in a field involves a specialisation in the language that should be used when referring to that domain. Such a word like Fauvism can be part of GE if it is popularised and if it enters the regular vocabulary of large chunks of population that are immersed into contexts where the concept is likely to appear. But, since Fauvism remains an artistic painting style that very few know of and speak about, it will certainly belong to a domain of the language that specialists are interested in. Space constraints have limited the full representation of the whole table, but the important data have been included in the table.

Table3. ***Shares by word level of the terms in the Art category***

A1- 4.44%	A2 7.77 %	B1 6. 66%	B2 14, 44%	C1 14, 44%	C2 52.22%
art (n)	abstract (adj.)	cave painting (n)	artistic (adj.)	auction house (n)	abstract (noun)
artist (n)	art gallery (n)	collection (n)	artwork (n)	auction room (n)	academicism (n)
design (n)	background (n)	decorate (v)	auction (n)	bronze (n)	afrofuturism (n)
draw (v)	brush (n)	exhibition (n)	bid (n)	canvas (n)	afrofuturist (n)
	collect (v)	fake (n)	bid (v)	carve (v)	afrofuturist (adj.)
	detail (n)	frame (n/ v)	capture (v)	carving (n)	altarpiece (n)
	drawing (n)		clay (n)	ceramic (n)	atelier (n)
			collector (n)	classical (adj.)	auctioneer (n)
			exhibit (v)	contrast (n)	baroque (adj.)
			exhibit (n)	curator (n)	bas-relief (n)
			figure (n)	decorative (adj.)	batik (n)
			finger-painting (n)	depict (v)	brass-rubbing (n)
			foreground (n)	depth (n)	bricolage (n)
					brushwork (n)

TEACHING IMPLICATIONS

It is quite normal for a student who has chosen a particular field of study to be interested in acquiring vocabulary from that domain. As the students' level of English upon enrolment is heterogeneous, a levelling process would be highly recommended, which could be initiated at the beginning of the studies by brushing up on the vocabulary from the field that is likely to have been already dealt with by the students. This can be achieved by vocabulary revision exercises which should aim at the A1, A2, B1 and B2 levels. It is equally possible to give students lists of words for each level from their field in order to revise and check the amount of already known vocabulary or the amount of vocabulary that hasn't been learnt yet. This is a method largely embraced by Cambridge Assessment that draws up lists of words for different levels which can be used by textbook authors, teachers and students:

> The list covers vocabulary appropriate to this level of English and includes receptive vocabulary (words that the candidate is expected to understand, but which is not the focus of a question), and productive vocabulary (words that the candidate needs to know to answer a question'. (UCLES, 2011, p. 3)

Still, the method used for teaching English at C levels is much different from the previous levels as it presupposes the use of deduction based on the context that is considered 'standard practice' at C1 or C2 (Capel, 2012, p. 2). Equally, Capel (2012, p. 5) introduces the concept of 'academic' word list (technical, strictly adapted to one's domain of interest and study).

It is only natural to use GE in the teaching/ learning activities as it constitutes the basis of all educational activities, but the basic vocabulary should be used as a basis for what is yet to be learnt. Another important aspect that is worth taking into consideration is the polysemy of words which may have different entries at different levels of language proficiency. It is thus quite common to deal with words that have one meaning at a lower level of language proficiency and another one which will be learnt later. Take for example the adjective 'plain'

B1	C2
(13) Plain = simple, undecorated	(14) Plain = obvious, clear to understand

or the verb 'to serve'

A2	C1
(15) Serve = to provide food/ drinks	(16) Serve = be useful

CONCLUSIONS

Though the borderline between GE and ESP may not always be very clear, this article has brought together a number of features that all ESP teachers should consider when devising materials for students. One first conclusion of this piece of research is that teachers teaching ESP should adapt the English they teach to the students' future professional domains in order to provide them with the necessary tools for handling the jargon of that specific domain. Secondly, ESP should be understood as a top specialisation of students, therefore, efforts should be put into analyzing students' needs and devising appropriate materials that comprise an important technical content. Thirdly, the teaching should not be limited to technical vocabulary only. It is a comprehensive approach to English teaching that should be taken up where reading, writing, listening, speaking play an equal role. Moreover, exposing students to real life situations and immersing them in real contexts might represent a plus in teaching. Fourthly, given the absence of a nationally acknowledged curriculum for universities, it is up to every teacher's perspective to decide on what students should be taught. It is a matter of personal responsibility in an international context which encourages foreign language instruction. In the end, teaching technical English can be seen as a progressive endeavour as the inferior levels, though generally considered to belong to general English, are vital to be mastered by students as a solid basis for what is yet to be acquired.

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SECȚIUNEA III.

VARIA

Nimic nu e ce pare.
Filozofia teoriilor conspirației

HORIA CĂPUȘAN[1]

Rezumat: Lucrarea aceasta încearcă să defrișeze – desigur, nu în premieră – un domeniu imens, arătând că teoriile conspirației, poate din cele mai vechi timpuri până în zilele noastre, pot fi tratate în modul în care școala folcloristică finlandeză, de exemplu, a studiat producțiile folclorice – evidențiind un număr de structuri recurente. Într-o primă parte a acestei lucrări se urmăresc presupunerile de bază ale viziunii despre lume a teoriilor conspirației – idei precum aceea că nimic nu e ce pare, că totul e ascuns, că totul e provocat de voința umană și totul servește unui anume scop bine delimitat; și, de asemenea, începem o mică analiză a tipului conspiratorului.

Cuvinte cheie: *teoria conspirației, viziune conspiraționistă, ascundere, voluntarism, determinism.*

INTRODUCERE

Pentru început, propunem o definiție, care nu are, deocamdată, decât pretenția de a fi una provizorie, de lucru: o teorie a conspirației este o viziune despre lume care atribuie un eveniment sau șir de evenimente (la limită, toate evenimentele) acțiunii conspirative a unor indivizi sau grupuri. De asemenea, o viziune conspiraționistă apare la acele persoane la care explicațiile despre lume la care aderă sunt în majoritate sau, la limită, în totalitate, teorii ale conspirației.

Această definiție sumară și, în mod clar, cu un aer tautologic va mai trebui rafinată pe parcurs – dar era, totuși, necesară în fața caracterului proteic și deconcertant al materiei studiate. Pentru început, avem de-a face cu un teritoriu imens. Deși sintagma ca atare e relativ recentă (o utilizare susținută a ei se înregistrează abia după Al Doilea Război Mondial și, încă și mai mult, de 20 sau 30 de ani încoace)[2], totuși realitatea este veche de când lumea. Numeroase mituri și mitologii (cea egipteană, cea greacă, în varianta homerică sau hesiodică, cea germanică) descriu pe larg conspirațiile ce punctează luptele diverselor generații de zei. În lumea romană, existau teorii ale conspirației referitoare la moartea sau succesiunea unor împărați (Octavian Augustus, Claudius sau Traian)[3]. Evul Mediu și-a adus și el contribuția prin teoriile complotului leproșilor, evreilor sau al musulmanilor, al vrăjitorilor și vrăjitoarelor sau al tuturor acestor grupuri la un loc (Ginzburg, 1995). În

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[2] Vezi toată cartea lui Daniel Pipes, *Paranoia conspirației. Originile și înflorirea stilului paranoic*, traducere de Ligia Caranfil, București, Editura Antet, 1998. Articolul de față se vrea, între altele, o completare și aprofundare a unora dintre tezele acestei cărți, altfel, în multe privințe, excelentă.

[3] În romanul *Memoriile lui Hadrian* de Marguerite Yourcenar, de pildă, personajul Hadrian face referire la diverse teorii ale conspirației privitoare la urcarea sa pe tron și la domnia sa.

Renaștere, legenda lui Don Carlos, fiul nebun al lui Filip al II-lea al Spaniei a fost destul de puternică pentru a inspira scrierea unei drame și compunerea unei opere muzicale. În secolele al XVII-lea și al XVIII-lea, moartea într-o scurtă perioadă de timp a mai multor membri ai familiei regale a lui Ludovic al XIV-lea a inspirat teorii ale conspirației suficient de puternice pentru ca, mai târziu, Voltaire să se ostenească să le combată (în lucrarea *Secolul lui Ludovic al XIV-lea*, de exemplu), iar sec. al XVIII-lea, care pentru unii este Secolul Luminilor, poate fi considerat la fel de bine secolul teoriilor conspirației – o serie de *topos*-uri conspiraționiste de mare succes – comploturile societăților secrete, ale Templierilor, ale Masoneriei, ale Iluminaților – datează de atunci și mai ales din ultima parte a secolului, marcată de Revoluția Franceză (Pipes, 1998); și încă n-am spus nimic despre teoriile referitoare la dubla moarte de la Mayerling, la sfârșitul Primului Război Mondial sau la Revoluția Rusă.

Și totuși, în ciuda acestei deconcertante vitalități în timp și a unei mari extinderi în spațiu, teoriile conspirației au adesea un fel de stranie asemănare, de *air de famille*, ceea ce-l face, de pildă, pe Daniel Pipes să spună că tocmai această perpetuare, faptul că nu sunt alterate de curgerea timpului, definește teoriile conspirației (Pipes, 1998, pp. 61-63).

Ca pentru a accentua dificultatea definirii obiectului, deși în zilele noaste teoriile conspirației sunt omniprezente (ajunge să asculți radioul, să urmărești televiziunea sau știrile de pe Google News pentru a-ți da seama de aceasta), totuși de multe ori nu este acceptată această etichetă conspiraționistă[4]. Ion Cristoiu (un personaj cu care ne vom mai întâlni, de altfel, pe parcursul acestei lucrări) declară că nu știe ce este aceea o teorie a conspirației[5]. „[...] Că acuma, dacă gândești cu capul tău, nu poți fi decât conspiraționist sau, mai nou, putinist" se căinează și Loredana Codruț, într-un editorial, de altfel, cât se poate de conspiraționist[6]. Probabil, marea majoritate, dacă nu chiar totalitatea materialului citat în această lucrare, provine de la autori care n-ar admite nici în ruptul capului că ar intra într-o asemenea categorie[7].

Și totuși, trebuie să perseverăm. Evidenta înrudire a acestor teorii ne face să căutăm un fel de *Weltanschauung* și un fel de model narativ proppian specific acestor teorii, care

[4] Căci, după cum notează filozoful Slavoj Žižek în documentarul *Houston, avem o problemă* (regia Žiga Virc, 2016), „se spune că teoriile conspirației sunt pentru proști; și atunci e ușor să discreditezi o teorie, prezentând-o ca pe o teorie a conspirației"; conspiraționismul reprezintă, în mod clar, o stigmă.

[5] NCN, 26 martie 2021, preluare de pe *Cristoiu blog*.

[6] știripesurse.ro, accesat la 30 februarie 2022.

[7] Mai adăugăm la aceasta și faptul că unele regiuni sau tipuri de societăți par mai fertile pentru teoriile conspirației decât altele. Daniel Pipes enumeră câteva asemenea țări sau zone (Iranul fundamentalist (unde regimul chiar își bazează ideologia de legitimare pe teorii ale conspirației), Filipinele, Haitiul, America Latină (acum într-o mai mică măsură)). Același autor socotește că în Europa și în SUA influența acestor teorii este acum mai mică (dar, notează, o dată cu diverși sociologi, faptul că în SUA receptivitatea la asemenea teorii a populației afro-americane pare mai mare decât a restului populației). „La greci", susține analistul politic, Konstantinos Kalahoras, „faptul de a da „vina pe alții" face parte din specificul național" (interviu cu Robert Bachmann la ÕRF 1 Jurnal am Acht, 17 august 2018), iar scriitorul turc Orhan Pamuk descrie în felul acesta predispoziția spre teoriile conspirației a compatrioților săi: „De când mă știu paranoia este suverană și reprezintă modul de gândire al oamenilor din țara mea. Ea are tot soiul de forme de manifestare, care presupun un evantai foarte larg. Profesorul nostru de la liceu are o relație cu cutare, prim-ministrul nostru primește bani de nu știu unde, creșterea inflației și problema kurdă au fost provocate de americani, Papa s-a înțeles cu Brejnev, așa cum spune cutare personaj din cartea mea, iar cei doi, ajutați și de Carter, vor determina prăbușirea Turciei" (Pamuk, 2019, p. 95, în capitolul intitulat, tocmai, *Paranoia*).

poate fi rezumat (dacă nu chiar epuizat) într-un număr de trăsături structurale distinctive. Deci:

„NIMIC NU E CE PARE”

O asemenea propoziție presupune o devalorizare radicală a aparențelor, în favoarea unei alte realități de dincolo de ele și în contradicție cu ele, o realitate „ascunsă”. Desigur, o asemenea devalorizare nu este proprie doar teoriilor conspirației. Ea este, în principiu, solidară cu o viziune platoniciană asupra existenței, în care obiectele lumii fenomenale nu sunt decât copii palide ale unor prototipuri nepieritoare. Mai mult chiar, demersul științific se bazează pe o anume devalorizare a aparențelor în favoarea unei „lumi de dincolo de ele”. Cu toate acestea, teoriile conspirației propun un asemenea demers, dar cu o radicalitate care face din el un adevărat motiv dominant. Totul „nu este cum apare la prima vedere” – în universul conspiraționist se practică neîncrederea sistematică și asta în prezența oricărui fel de evenimente:

> Da, pe Alexandru al II-lea (țarul Rusiei – n.n. H.C.) l-au omorât anarhiștii. Dar și-n spatele ălora cine știe cine era? (persoană necunoscută, dialog cu autorul acestor rânduri).
>
> Și aicea se vede încă o dată, dacă mai era nevoie, că politicienii nu sunt decât niște marionete; marile conglomerate financiare și serviciile secrete fac tot jocul (Europa, 25 mai 1995).
>
> Succesele astea sunt toate făcute” (în sensul că autorii de succes au întotdeauna pe cineva în spate, un „sprijinitor ocult – n.n. H. C.; aceeași persoană ca în exemplul întâi).

Entitatea care „se află în spate” poate lua diverse forme – de la unele grupuri relativ precis determinate, precum, de pildă, lobby-ul petrolier, comuniștii, catolicii, protestanții, evreii, maghiarii, până la altele cu contururi mult mai vagi, precum „complexul militaro-industrial”, „oculta internațională” sau, pur și simplu, „Proiectul”, în cartea judecătorului conspiraționist Ioan Popa, *Noaptea dreptății românești 2005 – 2020*. Dar adevărul este că pentru conspiraționiști o entitate e cu atât mai amenințătoare, cu cât e mai vagă.

Importanța acestui „principiu explicativ al realităților ascunse” pentru conspiraționist se vede și din aceea că, pus în fața unei opinii contrare, el recurge întotdeauna la acesta, ca la un fel de *ultima ratio*:

> Ei, lăsați, doamnă, că și în spatele Elenei Ceaușescu, tot evreii erau. Că doar știm cine îi făcea operele științifice! Șmil. (persoană necunoscută, probabil din București, antisemit obsesional).
>
> […] Uitați-vă și la PNL și la acest alt partid, USR.
>
> – Aveți dovezi în sprijinul acestor afirmații?
>
> – Nu am acuma dovezi, dar totuși pentru mine este clar că un asemenea proiect a existat” (Adrian Năstase, în dialog cu Răzvan Dumitrescu, Antena 3, 3 august 2021)

Toate realitățile lumii se supun aceluiași principiu explicativ. De exemplu, cum am văzut deja, nu cei care apar în public dețin puterea. De aceea, Daniel Pipes observă că „în mod curios, teoreticienii conspirației tind să desconsidere puterea guvernelor”, astfel încât „titani ai istoriei ca Napoleon sau Lenin devin simpli pioni, înlocuiți de figuri insignifiante sau inexistente” (Pipes, 1998, pp. 64, 72). Este, însă, normal să se întâmple așa de vreme ce singurele realități care contează sunt cele ascunse. Același principiu e valabil și pentru interpretarea fenomenelor istorice. Aselenizarea navei Apollo a eșuat și atunci s-a făcut o falsă filmare a aselenizării într-un studio de la Hollywood. Dan Matei Agathon, ministru al turismului în guvernul Năstase, a lansat zvonuri privitoare la o amantă a sa pentru a ascunde faptul că e șantajat de Radu Mazăre cu ajutorul unor probe privitoare la orientarea sa sexuală (*România Mare*, 5 februarie 2003). Vaticanul ascunde documente care ar putea dovedi ascendența daco-getică a lui Isus Cristos (conform lui Gheorghe Funar și Napoleon Săvescu citați în Paraschivescu, 2020, p. 156). Mitropolia Olteniei a inventat anumite acuzații împotriva unei călugărițe și a duhovnicului ei, pentru a justifica desființarea mănăstirii Cârcea și vinderea terenului de sub ea unui investitor (*Cațavencu*, 17 octombrie 2002). Guvernele ascund cifrele reale ale pandemiei de Covid 19. În general, guvernul ascunde (topos deosebit de prezent în țările cu tradiție descentralizată precum Statele Unite, unde există o considerabilă neîncredere în acțiunea guvernamentală). Marile corporații ascund. Poliția, procuratura, ascund. Instituțiile din domeniul sănătății ascund. Toată lumea ascunde.

O asemenea stare de ascundere nu e, evident, inocentă, după cum se vede, și nici rezultatul vreunei dificultăți de ordin gnoseologic. Aceasta e „organizată" în sensul în care o militantă senegaleză spunea că „la pauvreté en Afrique, elle est organisée" (Radio Chine Internationale, 14 aprilie 2018, Fatouma Diallo în dialog cu Lin Chin). Există întotdeauna un factor destul de puternic care vrea să ascundă anumite lucruri.

Pe lângă realitățile politice sau marile evenimente istorice, mai există unul care atrage teoriile conspirației în mod deosebit, prin caracterul său dramatic și ireversibil: moartea. În special moartea marilor personalități este un teritoriu deosebit de fertil. Astfel, pentru a da doar câteva exemple, în cultura română există teorii ale conspirației referitoare la moartea lui Mihai Eminescu, Marin Preda sau chiar Mihail Sebastian sau Nicolae Labiș. În cultura americană există teorii ale conspirației despre moartea lui Jimi Hendrix[8], în cultura franceză despre moartea lui Émile Zola, iar în cultura austriacă (și rusă) avem teoriile conspirației despre moartea lui Wolfgang Amadeus Mozart, care au inspirat opere dramaturgice și muzicale de Pușkin și, respectiv, Rimski-Korsakov.

Paralel cu atenția acordată morților suspecte, teoriile conspirației au și obsesia morților „reversibile", am putea spune, a morților care de fapt nu sunt morți. Moartea lui Elvis Presley, conform unei teorii a conspirației foarte răspândită în Statele Unite, n-a fost reală, ci un *fake-news* inventat de familie, care n-ar fi apreciat cariera starului; ea a fost dezmințită de apariții ulterioare ale lui Elvis. O asemenea teorie se înscrie ușor în complexul simbolic al reapariție post-mortem a salvatorului. Nici escrocul Ivar Kreuger n-ar fi murit cu adevărat atunci când se spune că ar fi murit[9].

În fine, un ultim complex simbolic prezent în teoriile conspirației ar putea fi numit acela al substituirii, în care un personaj real (decedat sau nu), este înlocuit cu un altul. Astfel, pentru a da doar un exemplu, incertitudinile privind starea de sănătate a lui Vladimir Putin au făcut să reapară teorii ale conspirației mai vechi, potrivit cărora acesta din urmă nu ar fi adevăratul Vladimir Putin, ci „o sosie". Prima soție a lui Vladimir Putin, Ludmila, a susținut dintotdeauna acest lucru (pentru versiunea ei vezi Substantial.ro accesat la 24 martie 2022). O teorie asemănătoare o aude și jurnalista norvegiană Erika Fatland de la un cetățean armean

[8] Vezi episodul *Jimi Hendrix* din serialul *Untimely Deaths* (Digi World, 14 octombrie 2020).

[9] Pentru cazul Ivar Kreuger, inclusiv despre teoriile conspirației referitoare la moartea lui, vezi Chavagneux, 2020.

(Fatland, 2021, p. 311). În general în teoriile conspirației, moartea, de altfel, pare a fi dotată cu un fel de reversibilitate – persoanele crezute moarte pot în realitate să reapară; este suficient să ne gândim la teoriile privitoare la supraviețuirea lui Adolf Hitler, a regimului nazist sau ale unor părți ale lui, destul de rezistente în tot acest timp pentru a merita o discuție în Evans, 2021 sau pentru a inspira un film din franciza Captain America.

Și atunci, prin contrast cu această ascundere sistematică, se poate vedea care este rolul conspiraționistului. Căci, totuși, această realitate ascunsă își are semnele ei vizibile, iar rolul conspiraționistului e de a le da o lectură adecvată:

> Această inscripție (de pe un monument din statul Georgia, SUA – n.n. H. C.), dacă o citești cum trebuie, vrea să spună că până în 2050 populația lumii trebuie să scadă până la 500 de milioane de suflete (monahul Iustin Pârvu în dialog cu Elena Perdichi, Radio România Cultural, 17 martie 2008).

Conspiraționistul e cel care citește semnele și le tălmăcește și celorlalți pentru a-i „trezi", pentru a-i face conștienți de ce se întâmplă. De aici și un sentiment puternic al urgenței: „Români, treziți-vă, sau veți trăi cea mai cumplită dictatură religioasă" (graffitti pe zidurile Universității București în 1990). „Români, nu vă lăsați înșelați" (titlu recurent pe prima pagină a revistei *România Mare*).

Dar există și reversul medaliei: conspiraționistul, care cunoaște toate aceste „adevăruri", are imensul orgoliu al tuturor celor aleși; el se crede un știutor, un inițiat. Nu-i o întâmplare că în viziunile conspiraționiste, de multe ori ceilalți sunt descriși în cuvinte depreciative:

> Dacian Cioloș s-a întâlnit cu Emmanuel Macron ca să discute problemele grupului Renew Europe... astea sunt pentru proști (Cosmin Gușă în dialog cu H. D. Hartmann, Gold FM, citat de NCN 30 martie 2021).

Atunci când Silviu Brucan, într-o intervenție controversată, imediat după revoluție, împărțea societatea umană în deștepți care conduc realmente și proști care se mulțumesc cu un minim confort, el se înscria întru totul în logicile conspiraționismului.

O asemenea logică a ascunderii creează un tip uman special, ca și un spațiu special. Tipul uman caracteristic este spionul, agentul societăților secrete, acționând din umbră. Este cunoscută fascinația conspiraționaliștilor din toate timpurile pentru servicii secrete și societățile secrete de tipul Templierilor, Francmasoneriei, Iluminaților sau Clubului Bilderberg.

Astfel, de pildă, conform unui eminescolog improvizat, Eminescu ar fi fost agent secret și chiar și lui Caragiale i s-a atribuit o asemenea identitate[10]. O teorie a conspirației foarte populară, mai ales în mediile de sensibilitate PSD-istă, atribuie unui misterios Stat Paralel, format probabil din membri ai serviciilor secrete, o largă gamă de evenimente, de la manifestațiile împotriva schimbării legilor justiției în epoca Dragnea, până la distrugerea stațiunilor românești de agrement, colapsul industriei zahărului sau dispariția fondurilor secrete ale regimului Ceaușescu[11]. În general, masoneria a fost considerată responsabilă de o mulțime de evenimente importante din istoria lumii, începând, bineînțeles, cu Revoluția

[10] Vezi Radio România Cultural, emisiunea *Creatori între sacru și profan*, dialog între Cristian Curte, Cristian Ciocan și Nicolae Georgescu.

[11] Ultimele trei evenimente au și beneficiat de prezentări separate în cadrul unor episoade din emisiunea *Culisele Statului Paralel* de la Realitatea TV (realizator Anca Alexandrescu).

Franceză. Și Protocoalele Înțelepților Sionului se autoprezintă drept dezvăluiri obținute de la un congres sionist.

O asemenea viziune își creează și spațiile tipice – variante ale motivului gotic și romantic al castelului întunecos: de la bisericile catolice care potrivit unei teorii conspiraționaliste populare în extrema dreaptă americană ar fi locuri în care catolicii plănuiesc înlocuirea președintelui SUA cu Papa (Pipes, 1998, p. 81) până la taberele din munți în care s-ar antrena paramilitari ai UDMR-ului sau protestatari #Rezist, lista e destul de lungă[12].

„NU EXISTĂ COINCIDENȚE". DETERMINISM. LEGĂTURA UNIVERSALĂ

La Daniel Pipes această trăsătură este rezumată într-un alt mod: „nimic nu e accidental sau absurd" (Pipes, 1998, p. 66). Este, în esență, exprimarea ideii că acolo unde un spirit neavizat ar vedea simple coincidențe, întâmplări, un conspiraționist bine antrenat va desluși întotdeauna motivul „adevărat":

> This explosion was a huge catastrophe, yet this looks like an act of war (Truenews 26 iunie 2014 – este vorba de explozia unui depozit de mărfuri în China, care a făcut 20 de morți).

Că respectiva explozie ar fi un eveniment accidental izolat, provocat de cauze arbitrare, nu pare să-i treacă autorului prin cap nici măcar o clipă.

> Comisia de anchetă a hotărât că a fost vorba de un accident. Domnilor, mai săpați. Tehnica asta a sabotajului e afurisită rău. (*Totuși iubirea*, 14 iunie 1991) (O explozie la o fabrică de armament din România nu poate fi cauzată decât de un sabotaj – e naiv cine crede altceva).

Acolo unde un ins care nu știe „cum stau lucrurile" vede doar „accidente", un conspiraționist avizat vede cauze care determină riguros totul. Într-adevăr, nimic nu caracterizează poate mai bine discursul conspiraționist decât excesul de „trebuie":

> De ce s-a făcut războiul ăsta? (cel din fosta Iugoslavie – n.n. H.C.) (...) E clar, trebuiau să se vândă arme (profesor de engleză).
>
> Domnu' Năstase, în 2004 trebuia să ieșiți Dumneavoastră, da-n ultimul moment s-au stricat calculatoarele și-a ieșit cine trebuie. (ascultător anonim în dialog cu Adrian Năstase, emisiunea *Maraton duminical*, Radio România Actualități, 8 februarie 2005).

Adio libertatea metafizicii probabiliste, cum o numește Patrick Suppes. Din contră, pentru un conspiraționist totul se leagă perfect întotdeauna:

> Pentru că și pandemia asta a trebuit să se termine când a început războiul în Ucraina [...] sau că trebuia ca pandemia să slăbească fix vara, ca să mai respire afacerile din Horeca, care, oricum, n-aveau interes să protesteze, că nu voiau să se trezească cu ANAF-ul pe cap (Loredana Codruț, *art. cit.*)

[12] Fără îndoială că această devalorizare a realității aparente în favoarea secretului nu este specifică doar teoriilor conspirației – cel puțin la fel de frecvent ea poate fi întâlnită și în artă. Salvador Dali a putut face din ea miezul metodei sale de lucru, numită „paranoic-critică", bazată tocmai pe postulatul de mai sus. (Dali, 2012, p. 22: „Una nouă (o religie – n.n. H.C.) care să fie în același timp sadică, masochistă, onirică și paranoică".

S-ar putea spune că viziunea conspiraționalistă preia în beneficiu propriu maxima lui Hegel: „tot ceea ce este este necesar și tot ceea ce este necesar este”.

Și atunci, pasul următor este postularea unui anume fel de legătură universală între evenimente. Dacă nimic nu este accidental sau absurd înseamnă că numai naivii sau neinițiații pot crede că există evenimente izolate, numite întâmplări – în realitate, totul face parte din planul infinit, cum l-ar fi numit o prozatoare chiliană.

De exemplu, pentru a demonstra legătura între evenimente, se poate recurge la clasica greșeală de logică, bine-cunoscută încă din Evul Mediu, *post hoc ergo propter hoc*:

> [...] și la vreo patru luni de la izbucnirea războiului din Ucraina, Emilia Șercan vine cu aceste acuzații împotriva unui prim-ministru al unui stat membru NATO [...] S-ar putea spune că e o coincidență prea mare. (Mirel Curea, evz.ro – accesat la 22 aprilie 2022).

> [...] Dar Horea Uioreanu și-a depus candidatura la șefia PNL Cluj și imediat dosarul penal împotriva fiului lui Uioreanu a fost redeschis (*Gazeta de Cluj*, 31 mai 2010).

> Apare un sondaj: Mona Muscă 76%, Traian Băsescu 74%. A doua zi, pac!, apare dosarul: Mona Muscă – colaboratoare a Securității! (Mircea Dinescu, în dialog cu Ionuț Cristache, TVR 1, emisiunea *România 9*, 23 iulie, 2020).

> Eu am discutat cu fata mea, ea nu a consumat droguri. Dar acesta a fost un avertisment: Băiete, să nu-ți vină cumva ideea să-ți depui candidatura! (primar al Hațegului, Europa FM, 24 august 2008).

Dar există și altă metodă, pe care am putea-o numi: „în același timp..., deci...”:

> Cum se explică, totuși că, în practic toate țările Uniunii Europene, în același timp, izbucnesc asemenea manifestații împotriva restricțiilor? (Cosmin Prelipceanu, la Digi24, *Jurnalul de seară*, 20 aprilie, 2020).

Conspiraționalistul e un expert tocmai în a descifra asemenea semne ale legăturilor dintre lucruri:

> Și-acum, dacă împăturim bancnota de zece dolari, vedem că apare un peisaj ca acela care a apărut la 11 septembrie. Să-mi spuneți dacă vi se pare o coincidență. (Moise Guran, Antena 3, 4 octombrie 2002, citat de Dragoș Pătraru, *Starea nației*, Prima TV, 15 aprilie, 2020).

> Ce înseamnă steaua de pe bancnotele noaste? Steaua lui David! (Corneliu Vadim Tudor, România TV, 4 mai, 2013) [13].

> În imaginea 3 veți observa că asistenta de la olimpiadă (Jocurile Olimpice – nota mea) mimează gestul că se spală pe mâini cu insistență, așa cum ni s-a cerut nouă pentru Covid. Gestul este foarte edificator. În imaginea 4, vedeți cadrul medical din spitalul din New York care face semnul victoriei, V, ca prima literă a cuvântului virus. Mergeți la video, deschideți la minutul 3.26 și observați cum își mișcă degetul și cuvântul dispare, vrând parcă să arate că virusul e o farsă (monahul Teodot, citat în Paraschivescu, 2020, p. 254).

Fără îndoială că acest determinism riguros explică și profundul fixism al teoriilor conspirației (luăm termenul de fixism în sensul de opus al evoluționismului) – căci atunci când crezi că lucrurile au fost fixate de dinainte nu prea ai cum să crezi că ele pot să se schimbe în vreun fel. George Voicu remarcă, de altfel, în *Zeii cei răi. Cultura conspirației în România postcomunistă*, contingențele frecvente ale conspiraționalismului cu rasismul, tot o formă de fixism. Pentru un conspiraționalist anti-maghiar, de exemplu, ungurii vor fi

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[13] De altfel, despre simbolurile oculte care ar exista pe diverse bancnote există o întreagă literatură.

întotdeauna aceiași revizioniști nemulțumiți care visează la Ungaria medievală. Pentru un conspiraționalist anti-semit, evreii vor forma întotdeauna aceeași confrerie malefică. Iar pentru Vladimir Putin, de bună seamă, ucrainenii de azi sunt exact identici cu ucrainenii care în timpul invadării URSS colaborau cu armata nazistă. Tendința conspiraționaliștilor spre fixism se vede și din următorul comentariu al analistului Gelu Vișan, care apare la finalul unei emisiuni în care se dezvăluia faptul că Dacian Cioloș a participat la câteva reuniuni ale organizației MISA, condusă de Gregorian Bivolaru (și faptul că Bivolaru știa de participarea lui):

> Și, dacă vă uitați, toate elementele de bază ale doctrinei USR-ului – progresism, corectitudine politică, atitudine anti-creștină – toate apar deja în doctrina MISA. (Realitatea TV, emisiunea *Culisele Statului Paralel*, 28 octombrie 2021).

S-ar putea replica „Bine, dar de atunci au trecut aproape 20 de ani!” (lăsând la o parte faptul că o participare la câteva reuniuni ale MISA nu spune mare lucru și că legătura dintre „progresismul” lui Cioloș și doctrina MISA rămâne cam neclară, dar nu contează: pentru conspiraționalistul fixist Gelu Vișan, Dacian Cioloș de acum nu are cum să fie esențial diferit de cel de atunci).

VOLUNTARISM

Aceasta nu înseamnă însă că teoria conspirației crede într-o legitate istorică obiectivă de tip hegelian sau măcar într-o dezvoltare spontană, obiectivă, a istoriei. Din contră, nimic nu inspiră conpiraționaliștilor mai multă repulsie decât o asemenea idee a unei generări spontane a istoriei: „după interpretarea lui Orlando Figes, Revoluția Rusă ar fi apărut într-o societate, cea rusă, care ar fi fost insuficient reformată […] asta ar fi un fel de interpretare marxistă”[14]. Toate aceste idei sunt iarăși, cel mult, praf în ochii naivilor; în realitate, evenimentele (la limită, toate evenimentele din istorie) se întâmplă pentru că cineva – un grup mai mult sau mai puțin bine delimitat – a vrut să se întâmple așa. „Așa trebuie” din teoriile conspirației înseamnă în realitate „așa au vrut unii să se întâmple”:

> Probabil că așa trebuie: să nu se facă nimic pentru Căile Ferate, ca să poată să profite ăștia cu benzina. (Pro FM, emisiunea *Nono Semen*, 24 ianuarie 2016).
>
> Gabriela Firea a dat foc la clubul Colectiv, prin consilierul Bărbulescu” (ascultător anonim al Radio România Actualități, 3 martie 2019).
>
> Să nu-mi spună mie nimeni; asta (pandemia de Covid 19 – n.n. H.C.) e ca să scadă populația (persoană necunoscută, ținând un monolog în autobuzul M26, pe ruta Cluj-Florești).

Teoriile conspirației reușesc astfel performanța de a uni cel mai pur determinism cu cel mai clar voluntarism. Aceasta se vede în explicațiile pe care diverse teorii ale conspirației le dau diferitor evenimente istorice, mai mari sau mai mici. Revoluțiile, de pildă:

> Bun, și chestia cu Revoluția Franceză au făcut-o englezii, care aveau interes să-i saboteze pe francezi [...] Da’ le-a ieșit fix invers (auzită într-o pizzerie din Cluj).

[14] Mihai Ion în dialog cu Cristian Curte, emisiunea *Credință și cunoaștere*, Radio România Cultural, 22 august 2017.

Acesta nu este decât un avatar al unei teorii a conspirației asupra Revoluției Franceze la fel de veche ca revoluția însăși – ideea că în spatele ei s-ar fi aflat „perfidul Albion” care acționa prin intermediul unor societăți secrete ca Masoneria. Această teorie își află sursa mai ales în emigrația contra-revoluționară franceză.

Pe un model foarte asemănător s-au dezvoltat și teorii ale conspirației referitoare la Revoluția – sau cele două revoluții ruse[15]. Sau, ca să trecem la alte evenimente din istorie, Islamul, potrivit unui autor grec[16], ar fi fost creația evreilor. Căderea regimului lui Muammar al-Gaddafi, din Libia, ar fi fost provocată special de aceia pe care îi deranjau eforturile lui al-Gaddafi de a crea o uniune monetară africană[17]. Iar scufundarea vasului Titanic ar fi fost, în realitate, opera iezuiților, care au vrut astfel să elimine pe toți cei trei opozanți ai proiectului unei bănci naționale a Statelor Unite, care întâmplător se aflau toți la bord[18].

Chiar și extratereștrii pot fi cuprinși în acest joc.

> Domnul Dorel Vișan a susținut recent o teorie foarte interesantă conform căreia extratereștrii ar dori să ne sterilizeze prin vaccinurile pe care ni le vor administra agenții lor (Răzvan Zamfir în dialog cu Radu Buzăianu, *Bună, România*, B1 TV, 5 martie 2021).

De asemenea, teoriile conspirației, se poate spune, întrețin un fel de raport paradoxal cu ideea de simplitate. Pe de o parte, prin postularea legăturii universale a faptelor și a ideii că orice eveniment are o cauză determinată, anume voința unei persoane, e clar că teoriile conspirației pretind a fi cea mai simplă explicație posibilă. Pe de altă parte, însă, e la fel de clar că postularea la fiecare pas a unei „realități ascunse” complică întotdeauna explicația:

> Tocmai de aia trebuiau să se producă aceste schimbări (căderea comunismului în Europa – n.n. H.C.), ca să meargă românii să lucreze acolo (în Vest – n.n. H.C.) (inginer de sistem, UTCN).

> Pentru că oculta mondială tocmai asta a vrut: să fie infectați tocmai cei ce se opuneau măsurilor (de izolare în pandemie – n.n. H.C.) (senatoarea Diana Ivanovici Șoșoacă, citată de România TV, 28 aprilie 2021)

Același lucru se poate spune despre orice fel de explicație bazată pe noțiuni precum noua ordine mondială, Oculta și altele asemănătoare[19].

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[15] Vezi convorbirea citată la nota precedentă, în care prezentatorul (sau autorul cărții – căci această emisiune se bazează, teoretic, pe cartea unui autor american, Richard Brown, dar nu este foarte clar dacă în emisiune sunt prezentate ideile din carte sau cele ale prezentatorului, întrucât el nu citează din presupusa sursă nici măcar o dată) susține teoria conform căreia instigatorii Revoluției Ruse ar fi fost un grup (neprecizat) de capitaliști (evrei?) din Statele Unite, care astfel ar fi vrut să provoace tulburări în Rusia, a cărei dezvoltare rapidă strica planurile respectivilor capitaliști. Și această explicare a Revoluției Ruse prin conspirația capitalismului „internațional” are în spate o lungă tradiție.

[16] Vasilis Bakoiannis, mai multe opere și în special *Strigări în pustiu* (p. 312-314).

[17] Vezi Radio France International, 29 octombrie, 2021, unde sunt prezentate diverse poziții politice din Libia actuală, inclusiv aceea a nostalgicilor regimului al-Gaddafi.

[18] *Lumea magazin*, 11 marie 2019.

[19] Richard Grenier: „teoria conspirației este sofisticăria ignorantului” (Richard Grenier, *On the trail of America's paranoid class: Oliver Stone's JFK*, citat în Pipes, 1998, p 10). Sau, dintr-o altă perspectivă: „Din desaga Alexandrinei țâșnește aceeași isterie conspiraționistă care înconjoară multe alte întâmplări și evenimente. Mecanismul ei de producere și de auto-producere pleacă de la ideea că e obligatoriu ca lucrurile simple să aibă explicații complicate .[...] Motivele de primă instanță (jocul slab al învinsei, furtuna de pe mare, combinația de caniculă și vânt puternic din țara unde se produc incendiile) nu sunt luate în calcul. Adevărul e dincolo de noi. Numai că, să vezi minunăție! – noi știm.” (Radu Paraschivescu, 2020, p. 227-228).

O asemenea viziune pe care am putea-o numi „determinism voluntarist” nu exclude doar întâmplarea și coincidențele, ci și greșelile. Căci într-un asemenea univers al determinismului absolut, prin voința altora, cum e universul conspiraționismului, nu există libertate, nici libertatea de a greși. De aceea conspiraționalistul nu crede în niciun caz în greșeli, care sunt tratate tot după aceeași metodă a realităților ascunse – aparentele greșeli maschează un plan ascuns:

> Aia s-o crezi tu, că ăla și-a uitat discul în mașină (e vorba de un agent MI5, care uitase într-un taxi londonez un hard disk cu documente secrete – n.n. H.C.) […] Special l-a lăsat acolo (același locutor care credea că în cazul asasinării țarului Alexandru al II-lea cineva se folosise de anarhiști).
>
> Da, dar și ei i-au vândut pe cubanezii ăștia din Golful Porcilor (e vorba de eșecul operațiunii anti-castriste, care, se sugerează, ar fi fost planificat – n.n. H.C.) (același locutor ca în exemplul precedent).

Și în domeniul politic ne întâlnim cu asemenea interpretări:

> Nu poate fi o întâmplare că tocmai sub un ministru maghiar a dispărut arhiva Ministerului Turismului […] care conținea lista cu punctele de bază de la granița României cu Ungaria (deputata PRM Daniela Buruiană, citată în *Cotidianul*, 27 aprilie, 1998).
>
> Revista noastră aduce dovezile unui complot urzit împotriva TAROM (titlu din revista *Zig-Zag* referitor la accidentul aviatic de la Balotești, 24 septembrie 1996).

(Tot referitor la accidente de aviație, e de notat că unele au fost în mod deosebit generatoare de teorii ale conspirației. De pildă, prăbușirea unui avion militar polonez în care a murit unul dintre gemenii Kaczyński, pe atunci președintele Poloniei, sau prăbușirea unui avion sud-african în 1988 sau dispariția unui avion Air France deasupra Atlanticului în 2000. Și, de altfel, esența acestui mod de a gândi a rezumat-o tot interlocutorul meu de mai înainte: „Domnule, ăștia (adică marile puteri ca, de pildă, Statele Unite, Rusia, Marea Britanie – n.n. H.C.) și când greșesc știu ce fac”.)

Mai clar de atât nici nu se poate. Nu există greșeli. Numai planuri, la limită doar Planul Infinit despre care vorbea o prozatoare din America Latină.

TIPUL UMAN

O asemenea viziune filozofică asupra lumii presupune și un tip uman specific, dotat cu anumite trăsături distinctive. Dacă urmărim narativele practic tuturor teoriilor conspirației, vom vedea că, în primul rând, conspiratorii sunt niște oameni mereu în stare de activitate febrilă; vocabularul teoriilor conspirației conține numeroase elemente lexicale care arată această activitate monstruoasă a conspiratorilor:

> Nu-i de ajuns că ați pus mâna pe toată puterea în cultură, acuma vreți să puneți mâna și pe toată puterea economică și politică! Uite așa să nu vă ajute Dumnezeu! (*România Mare*, 30 august, 1992).
>
> […] Evreii puseseră mâna pe toată politica, economia și cultura Germaniei. (Ilie Neacșu, 14 aprilie 1994).

Nu numai atât, dar, dacă urmărim aceleași narative, suntem întotdeauna sau aproape întotdeauna frapați de un fapt: asemenea acțiuni reușesc întotdeauna (sau dacă nu reușesc, acestea sunt cel mult excepții, datorate unor circumstanțe cu totul ieșite din comun). Ce planifică un conspirator, aceea reușește întotdeauna. Conspiratorii par a fi astfel înzestrați cu un fel de dar al reușitei:

> […] Pentru că Ceaușescu vrusese să-i oprească pe evreii cominterniști care jefuiseră țara mai rău ca fanarioții […], evreii cominterniști au pus la cale răsturnarea lui și au reușit (Corneliu Vadim Tudor, *România Mare*, 18 iulie 2007).

> Mizerabilul complot al binomului SRI-DNA i-a distrus cariera politică (Sorin Roșca Stănescu despre Adrian Severin, NCN, 18 ianuarie 2021).

Nu numai că acești conspiratori reușesc întotdeauna ce-și propun, dar și aria lor de acțiune și capacitatea de planificare e supraomenească, de multe ori putând fi planeta întreagă. Astfel, de pildă, niște misterioși „mobilizatori" ar fi reușit în câteva ore să mobilizeze câteva mii de indeciși să voteze pentru Traian Băsescu în 2008[20].

De asemenea, și omnisciența sau aproape omnisciența e o caracteristică a conspiratorilor în teoriile conspirației. Ei știu mai multe decât oamenii obișnuiți:

> La 11 septembrie n-a murit niciun evreu. Ariel Sharon știa […] (că o să aibă loc atentatele de la 11 septembrie – n.n. H.C.) și de aceea și-a anulat vizita în Statele Unite (*România Mare*, 18 septembrie 2001).

> Toți ăștia (scriitorii contestatari din timpul comunismului ca Ismail Kadare sau Ana Blandiana – n.n. H.C.) știau ce are să se întâmple […] și de aia au scris ce au scris (același locutor care credea că în cazul asasinării țarului Alexandru al II-lea cineva se folosise de anarhiști).

De aceea, conspiraționistul care cunoaște planurile acestor conspiratori, se simte și el dotat cu o stranie putere de predicție:

> Actorul Dan Puric, comentând anunțul ridicării restricțiilor: Nu, nu-i adevărat că s-a încheiat. Pandemia e făcută să dureze, ca un serial, ca Elodia. […] Vor mai fi și alte pandemii, punitive, educaționale (titlu pe RomâniaTV.ro, accesat la 12 martie 2022).

> Dar vreți să vă spun ce-o să se întâmple? […] Noul președinte de la Casa Albă (Joe Biden – n.n. H.C.) nu-i va ierta niciodată lui Iohannis trădarea lui […] rând pe rând vor veni loviturile (Liviu Alexa, NCN, 12 decembrie 2021).

Deci, încă o dată, ei știau.

ÎNCHEIERE PROVIZORIE

Prin rândurile de mai sus, credem că am putut să demonstrăm că universul teoriilor conspirației, departe de a fi o simplă „paranoia"[21], prezintă o structură organizată. Un etnolog dedicat ar putea chiar încerca să facă un catalog al acestor motive conspiraționiste, pe modelul celor care s-au făcut, de pildă, asupra basmului în școala finlandeză de folcloristică. Pentru o viitoare lucrare am lăsat anumite considerații legate de alte note referitoare la narativele cele mai frecvente și obsedante din teoriile conspirației, la conspiraționismul parodic, precum și o evaluare a teoriilor conspirației din punct de vedere filosofic. Deocamdată să notăm un singur fapt: chiar și teoriile cele mai paranoice pot avea o structură.

[20] Cel puțin potrivit lui Liviu Alexa, NCN, 10 martie 2021.

[21] Chiar și cartea, în multe privințe remarcabilă, a lui Daniel Pipes păcătuiește într-o anumită măsură sugerând acest lucru prin chiar prezența cuvântului în titlu.

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Estetica suprarealismului ca metodă de stimulare cognitivă într-o eră a diversității de expresie

IOANA-ALINA COSTEA[1]

Rezumat: Lucrarea de față își propune să abordeze beneficiile artelor moderne ca metodă didactică pentru conturarea unei viziuni obiective asupra realităților actuale supuse unei permanente căutări de insolit. Caracterul surprinzător al esteticii suprarealiste oferă o abordare nouă în comprehensiunea formelor artistice, stimulează procese cognitive complexe și apropriază conceptul de literaritate. Exemple de bună practică demonstrează necesitatea tot mai accentuată de a revigora tehnicile de inițiere a tinerilor filologi în scopul interiorizării formelor de artă modernă analoage diversității de expresie. Astfel, suprarealismul angrenează atitudini precum spontaneitate, vigoare, libertate, curaj, intuiție și le poate transforma în instrumente pentru fertilizarea ideilor inovatoare, dar și pentru a înțelege construcția realității. Preocuparea pentru descoperirea adevărului printre premise prefabricate dezvăluie actualitatea metodelor propuse sub forma unui exercițiu de identificare. Obiectivarea realității și strecurarea de temeiuri fascinante, care palpită în ochii instanței privitorului, creează o rețea abstractă de imagini foarte asemănătoare cu cele livrate și în cotidianul unei lumi globalizate, astfel încât identitatea individuală și cea colectivă devin din ce în ce mai scindate. Articolul structurează provocările și limitele introducerii artelor abstracte în învățământul preuniversitar și decupează elemente ale esteticii suprarealiste, pe care le utilizează drept stimuli pentru a declanșa travaliul cunoașterii. Înglobând în același timp o dimensiune culturală, estetică, cognitivă și didactică, în lucrarea de față, artele moderne servesc drept criteriu identitar în situarea individului pe axa istoriei ideilor artistice și adecvarea lui la expresiile realității pe care o trăiește.

Cuvinte cheie: *suprarealism, avangardă, literatură, dialog intercultural, procese cognitive.*

INTRODUCERE

Artele de avangardă ocupă o plajă limitată în programele școlare, deși ele livrează cel mai clar esența sentimentului de veac contemporan. Incoerența acestor mișcări culturale și caracterul lor abstract le atribuie artelor moderne trăsăturile unor domenii opționale, ignorate de cele mai multe ori în scopul destinderii conținuturilor, mai ales că evaluările naționale presupun valorificarea lor în istoria literaturii române doar în măsura în care explică puntea dintre curentele majore, abordate în diacronie de-a lungul claselor a XI-a și a XII-a. O didactică a fenomenului avangardist poate stimula însă dezvoltarea cognitivă a tinerilor elevi de liceu, întrucât stimulează creativitatea, gândirea critică și capacitatea de argumentare, acționând pârghii motivaționale importante în procesul instructiv-educativ. În lipsa unui aparat critic și a unei terminologii de specialitate, în debutul anilor de liceu, perceperea literaturii contemporane suferă, evoluția viziunii artistice se prefigurează asemenea unui concept ambiguu. Desigur că istoria, sociologia, psihologia, artele plastice, limbile moderne

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și alte discipline din ariile curriculare *Limbă și comunicare*, *Om și societate* sau *Arte* pot susține, într-o manieră transdisciplinară, conturarea raportului dintre individ și cultură; și aici mă refer la cultura în forma ei cât se poate de actuală, ca aparat dinamic de construcție identitară.

Curiozitatea tinerilor este fascinantă și consider că este principalul mecanism de captare a atenției, moment pe care metodicile tradiționale îl prefigurează în termenii necesarului pentru a menține coerența unei didactici eficiente. Literatura de specialitate înlocuiește acest moment cu cel al *Realizării sensului*, ceea ce prefigurează diferit parcursul unei lecții, căci un demers de contextualizare nu poate înlocui pentru mulți dintre elevi stimularea cognitivă. Participarea activă la viața culturală pe care programele școlare o presupun ca principală achiziție este mai mult o atitudine, ascunsă în faldurile unor formulări enunțate în acord cu rigurozitatea științifică a fiecărei discipline. Problema o constituie traseul competențelor specifice către conturarea unor valori individuale și colective, printre care enumăr: gustul estetic, reflexivitate, încrederea în propriile abilități de comunicare, respectul pentru valorile culturale și lingvistice, interesul pentru dialogul intercultural, or, fără o punere în scenă a dezbaterilor actuale, universul elevului rămâne închistat în fragmentarismul fiecărei discipline, al fiecărei unități de învățare și, în cele din urmă, al fiecărei lecții. *Limba și literatura română* este principala disciplină școlară care propune o incursiune în universul cultural, fie el restrâns la conștiința individuală, fie lărgit la conștiința unei colectivități, ca mai apoi elevul să întrețină un dialog intercultural. Elevul, în poziția unui cititor autonom își exersează capacitatea de a înțelege lumea printr-un proces deductiv. De la analiza viziunii despre lume a unor figuri reprezentative pentru literatura română la interpretarea produselor culturale actuale, tinerii își formează o atitudine flexibilă și tolerantă față de problemele societății. Toate acestea ca, în cele din urmă, să întrețină un dialog cu celelalte culturi, în speță să se poată adapta la lume și la diferențele dintre culturi.

În consecință, se poate remarca în explicația de mai sus că literatura, limbile moderne, istoria și artele ar trebui să conducă elevul de liceu către implicarea la viața socială. Artele de avangardă schițează prin spiritul lor dinamic, revoluționar, viril, o atitudine curajoasă, care îndeamnă la schimbare. Estetica dadaistă și cea suprarealistă revigorează viziunea artistică și educă disponibilitatea pentru gust critic și stimulare cultural-artistică. Deși incoerente, abstracte și ambigue, esteticile tocmai menționate construiesc un discurs cât se poate de adecvat realității bulversante și de neînțeles în care tinerii trăiesc. Astfel, identitatea tânărului absolvent nu se mai prezintă scindată, prin atenția acordată produselor cultural-artistice contemporane s-ar putea aplana ruptura dintre frustul aparat teoretic și actualitatea care palpită odată cu decodarea mesajului livrat de atitudinea avangardistă. În genere, modernitatea, avangarda și postmodernitatea se conturează inconsecvent în conștiința elevilor de liceu, prin abstractul lor ele ființează în limitele unui aparat conceptual greu de operat, ele uimesc prin insolitul lor și, în loc să respingă, pot atrage interesul tinerilor în permanentă căutare de adevăr, dreptate și schimbare în consonanță cu valorile epocii în care trăiesc.

O RECEPTARE A ESTETICII SUPRAREALISTE

Experimentul este unul dintre mecanismele de investigație propus de către avangarda istorică și transmis posterității. *Cogito*-ul poetic dorește să recupereze adevărul ultim, să simplifice formele și să integreze cotidianul în sfera artei prin obiectivare, explorând limitele realității. În politicile doctrinale ale suprarealismului sunt prefigurate principiile fundamentale ale unei arte universaliste, în acord cu schimbările științifice și sociale, date specifice culturii secolului XX. Exprimată printr-o negație exacerbată, estetica suprarealistă promovează analogia, hazardul și jocul ca soluție la principalele probleme ale vieții. Istoria literaturii transformă, în anumite circumstanțe, adversarii unei doctrine în continuatorii ei, tocmai prin puterea discursului de frondă, în timp ce, poate că aceia ce se declară discipolii săi, reușesc să o compromită prin eforturile lor. Contra romantismului, poetica simbolistă a preluat și a dezvoltat câteva concepte romantice, preluate din opera germană, engleză sau italiană: imaginația, analogia (ca mijloc de revelare a paralelismului între universul fenomenal şi cel numenal), înrudirea între poezie şi muzică, astfel încât, în ciuda diferenţelor, nu e deloc nepotrivit să considerăm că simbolismul se desprinde din romantism. Într-o situație asemănătoare se găsește simbolismul însuși în raport cu reacțiile, mai discrete sau mai violente, pe care le-a declanşat la începutul secolului al XX-lea. În urma unei analize formale, se constată că unele concepte-cheie ale programelor avangardiste pot fi regăsite în simbolism şi, implicit, chiar în romantism, mă refer aici la similitudinile dintre suprarealism și romantismul german. Matei Călinescu discută despre fenomenul *influenței prin negație*, pe care istoricii literari tradiționali l-au renegat. Precum simboliștii, prin negarea romantismului, și-au dezvoltat un nou crez literar, la fel au procedat și următoarele programe, negând valorile simbolismul, au perpetuat direcțiile lui. Literatura română propune strategii pentru un discurs critic susținut de argumente științifice și nuanțat prin argumente din sfera experienței personale și culturale. Textul receptat construiește astfel rețele cognitive, conceptele activează dimensiunea afectivă și procesul interpretativ contribuie la conturarea unei atitudini, a unei personalități autonome și reflexive în raport cu lumea în care trăiește.

Avangarda debutează cu premisa conform căreia *trecutul nu există*. Scopul artei este deturnat nu doar prin distrugerea formelor, dar mai ales prin negarea perenității care există până în acel moment. Efemerul este conceptul care dirijează noul program caracterizat de autonegație și autodistrucție: *Adevărații DADA sunt contra DADA. DADA nu este contra viitorului. DADA este moartă*. Mişcarea *dada* a revoluționat literatura și arta occidentală între anii 1916-1922 și provoacă un *seism cultural* (Crohmălniceanu~~,~~ 2001) cu efecte care se resimt până în prezent, căci opera lui se află la originea unei mişcări culturale ample, fără de care suprarealismul nu s-ar fi născut ca direcție estetică. Notăm cele mai importante dintre operele lui Tristan Tzara, fondatorul dadaismului: *M. Antipyrine* (1916), *Vingt-cinqpoéms* (1918), *La cœur àgas* (1922), *Sept manifestes dada* (1924), ajunse mai târziu reprezentative pentru cotitura modernității printr-un nonconformism asumat ca o revoltă față de orice dogmatism. *DADA* pune bazele a ceea ce mai târziu avea să elibereze total semnificantul. Semnificantul la Tristan Tzara este vid, însuși numele mişcării *nu înseamnă nimic*. Ludicul izvorăște din tocmai acest vid – exhibat, asociat la întâmplare, lăsat la voia hazardului. Mişcarea dadaistă a demonstrat că sensul este doar de natură relativă, iar de la această teorie vor rezulta imperativele unei estetici noi: spontaneitatea dadaistă, dezgustul dadaist, juxtapunerea, paradoxul, dezordinea, carambolul. Până ca suprarealismul să rupă literatura de vechile convenții, teoria lui Tristan Tzara sugerează inovația *noii mișcări*.

Termenul *suprarealism* circulă astăzi în limbă în mod uzual. El ilustrează ceea ce nu este obișnuit, ceea ce se eliberează de limitele realității, ori ceea ce depășește orice așteptare. În același timp, semantica termenului s-a lărgit din momentul în care originea acestuia este dată uitării. Cuvântul a fost inventat de către Guillaume Apollinaire (1880-1918), poet afiliat primelor avangarde și beneficiar al unei generații posterioare de tineri artiști suprarealiști. Peste doar doi ani, Breton fondează împreună cu doi amici, Louis Aragon și Philippe Soupault revista *Littérature*, care îl atrage, apoi, și pe Paul Eluard. Întreaga echipă este de fapt sedusă de mișcarea născută în Elveția, turbulenta *Dada*, pentru care Breton, liderul grupului suprarealist, scrie în 1920 un articol în publicația *La Nouvelle Revue Française* prin care declară ruptura radicală față de Dadaism. Asumând caracteristicile unui articol de dicționar, Breton definește suprarealismul în primul *Manifeste du surréalisme* din octombrie 1924 printr-un omagiu la adresa antecesorilor săi, Apollinaire și Soupault, și își îngăduie să lanseze public numele actualei mișcări.[2]

Expresia *automatism psihic* implică teoriile lui Jung în procesul creației, însă exclude legislația rațiunii sau cenzura morală. În schimb, sunt invocate visul, copilăria, imaginația, nebunia sub forma unor termeni cheie în definiția unei noi filosofii. După cum se poate observa, suprarealismul nu păstrează decât urme ale scientismului, materialismului, mecanicismului psihologic și propune o redescoperire experimentală și subiectivă în căutarea verbului poetic. Fără a-l confunda cu un model mecanic, biologic sau natural, va fi considerat

> un mecanism neregulat, o spontaneitate pe cale de a se naște, și, de ce nu, o durată magnetizată, un hazard psihic care desfide legile naturii, conformismele sociale, obișnuințele de gândire (Breton, 1985, p. 36).

Scriitura suprarealistă aparține cuvintelor și în același timp imaginii. Discursul poartă o funcție eliberatoare și ne întoarce către sursa pulsiunilor noastre. Automatismul s-a preocupat deja de spiritism încă din secolul al XIX-lea, odată cu proza fantastică, prin declanșarea unei semioze în lanț în scopul decodării de mesaje ascunse în subconștient. Încercând metodic să cunoască un obiect concret, să pătrundă într-un tablou sau să revadă în întregime un oraș, suprarealismul se apropie de fenomenologia lui Husserl, cu deosebirea că substituie rațiunea individuală cu imaginația unui grup. Intrând în jocul de perspective, cu scopul de a reface experiența suprarealistă, între cercetare, anchetă și joc, granița este aproape insesizabilă. În toate cazurile, miza pe care suprarealiștii o formulau consta în a împărtăși o descoperire, în a prelungi o complicitate și în a provoca excese de ilaritate. Jocurile cu hârtia împăturită, cadavrul rafinat, jocul unul într-altul redau un aspect ludic în spatele căruia se ascund intenții ilicite. Picabia cu *exaltarea mașinii*, De Chirico și perioada sa metafizică sau Duchamp și obiectele *ready-made* experimentează la începutul anilor 1910 forme de creativitate pură. Confruntarea ideilor într-o succesiune de imagini, aleatoriul și juxtapunarea cultivă automatismul ca mecanism cognitiv de producere a materialul artistic.

[2] SUPRAREALISM, s.m. Automatism psihic pur prin care se urmărește exprimarea, fie verbal, fie în scris, fie în orice alt fel, a funcționării reale a gândirii. Dicteu al gândirii, în absența oricărui control exercitat de rațiune, în afara oricărei preocupări estetice sau morale. (Breton, 1985, p 36*)*

Funcționarea gândirii și concretizarea într-o expresie a unei serii de imagini incoerente a fost implementată dinamic în manifestele suprarealiștilor. André Masson descrie metoda bipartită a *desenului automat*: materială și psihică. Psihicul are nevoie de un travaliu care să preceadă figura și asociază convențiile formei cu naivitatea, transcendența, numindu-l *gest pur, ritm, incantație* (Masson~~,~~ 1994, p. 37). Astfel, acest spectacol al contururilor, al liniilor neclare, discontinue creează un joc în reflexiile autenticității incandescente. Încercarea de a surprinde insolitul și exersarea unei continue căutări a unui sine pierdut în faldurile realității suspendă acest spectacol într-o *suprarealitate*. Fără a pierde din vedere plăcerea ludică de a descentra și reconfigura elementele realității, asociațiile arbitrare și abruptul elementelor utilizate în conceperea actului artistic creează senzaționalul, ineditul, spectaculosul.

Supunând textele poetice suprarealiste unei analize discursive, se poate observa cu precădere că rolurile semantice sunt aruncate într-un joc al absurdului. Fragmente de sens alcătuiesc un colaj cu scopul de a contura o imagine. Coerența semelor lingvistice este ruptă, relevantă pentru ilustrarea construcției discursive suprarealiste este opera lui Virgil Teodorescu, o manifestare ludică sugerând absoluta libertate de invenție a poeziei, ruptura de orice expresie omologată de tradiție, nostalgia unei vârste mitice, a prospețimii originare a ființei. Este vorba despre un joc al imperfectei traduceri, poetul reface legătura cu ideea de inefabil poetic, acceptând și o interpretare în cheia ironiei la pretenția de a găsi discursului liric echivalențe în limbaj logic-conceptual. Virgil Teodorescu, în 1940, experimentează puterea acestei mașinării a limbajului în *Poemul în leopardă*, text bilingv publicat pentru prima dată în 1969 în *Antologia literaturii române de avangardă* a lui Sașa Pană. Poemul oferă, paralel cu limbajul inventat, și o traducere românească sub estetica suprarealistă într-o înfățișare exotică:

> Sobroe algoa dooy toe founod woo oon toe Negaru Hora urboe revoulud finoe wilot/ entroe toe twoe toe sarah dogarasbasmahi aroe...
>
> Peste câteva zile îți vei găsi umbra care ar orbi fără Polul Nord/ între amândouă alternativele sunt de diamant/.../Am observat câteva vehicule leopardice invadate de ierburi care transportă întotdeauna pericolul naufragiului. (Pană, 1969, p. 434)

Limba leopardă are mai multe în comun cu experimentele lettriste prin ilizibilitatea ei. Din fericire, poetul publică simultan și traducerea din leopardă în română și în acest mod asigură accesul la luxuriante imagini suprarealiste, dar și obișnuitele sfidări ale regulilor lingvistice; o limbă care trăiește exclusiv prin trăsăturile sale și care oferă câteva repere ale superlativului poeților vorbitori de leopardă.

Analogia este exploatată prin jocurile suprarealiste: de la *cadavrul rafinat* la *jocul unul într-altul*. Acest mobil al imaginației creatoare este atras la postmoderniști de ceea ce desemnează alegoria, o voce autentică a expresiei literar-artistice, asemenea unei retorici a ficțiunii. Momentul de criză și de renovație politică și idealistică marchează o orientare subversivă dirijată de forme alegorice ale artei moderne odată cu avangarda. Dinamica semanticii și funcționarea independentă a limbii redistribuie semnificații vii ambiguității imaginii suprarealiste. Experimentul a condus la o nouă sensibilitate poetică în cheie alegorică când tehnicile suprarealiste ale disjuncției, ale fragmentarității juxtapuse și ale montajului au fost rupte de registrele narativului și implementate în noi niveluri prozodice și sintactice. Postmodernismul a resimțit impulsurile deconstructivismului în această transformare obiectivă și formală a obiectului sub pledoaria semnului lingvistic.

La momentul prelecturii, sub aspectul iconicității, poemul *Plat du jour* trimite la tehnica reportajului, la realitatea nudă, *servită* la ordinea zilei și introdusă fără convenții, fără selecție în opera literară. În acord cu ideile lui Johan Huizinga, care punctează printre semnalmentele formale ale jocului „faptul că acțiunea se sustrage spațial vieții obișnuite" (Huizinga, 2003, p. 18), artistul suprarealist distribuie esența acestei nestăvilite libertăți între limitele contingente ale realității create în spațiul ficțional. Poemul este amplu și se poate deconstrui în secvențe inegale, dimensiunea versurilor focalizează din punct de vedere semantic termeni cheie în interpretarea poemului. Titlul are valoare de orientare și propune cititorului avizat, prin simplitatea construcției o formă de literaturizare a existenței fruste, palpabile. Contactul de lectură pe care îl instituie este în acord cu poetica suprarealistă, cu tehnicile de care întreaga generație abuzează și a cărei dominantă estetică era cea a modernității. Spre deosebire de jocul poetic gratuit al poeziei cu formă tradițională, artiștii suprarealiști au practicat jocul colectiv, folosind o activitate ludică de societate, infantilă; persoanele participante scriu, independent unele de altele, câte un cuvânt pe o bucată de hârtie; hârtia este îndoită, iar textele sunt juxtapuse sau citite cu voce tare, alcătuiesc fraze fanteziste, producând adesea efecte de umor, de șoc, sau de perplexitate. Uneori, îmbinat cu tehnica colajului, sunt înfățișate universuri vizuale stranii: decupări de gazete în formă de obiecte, învecinând contururi muzicale, montaj de afișe teatrale, imagini și cronici de ziar (*Thèâtre,* de Man Ray). Max Ernst, lucrând cu foarfeca și materialul de lipit, alcătuiește un decupaj de imagini alese din vechi magazine ilustrate (*Une semaine de boneté*), în formula unei melodrame bufone, de un senzațional adesea rizibil, dar întotdeauna violent de deconcertant.

La nivelul enunțării, printr-o extracție lexematică sunt proiectate instanțele comunicării, un *eu* în raport cu *tu* evidențiate prin predicatele distribuite. Realitatea pe care o proiectează instanța poetică și în același timp subiectul enunțător este una distorsionată. La o primă lectură, poemul pare o confesiune adresată unui *tu* proiectat în afara experiențelor lirice, însă care cunoaște cu desăvârșire *deșertăciunea* realităților transpuse. Referentul intern grupează experiențe atât de obișnuite, încât transcrierea lor, expedientul suprarealist al scriiturii automatice cu o ortografie și punctuație permisive, inițiază absurdul. Astfel, mesajul enunțării are nevoie de o dedublare a cititorului model, de o adaptare la absurdul pe care îl conține. Semnele deictice sunt saturate semantic, există un aici, o lume mecanomorfă receptată de instanța poetică, pe care o vede delirant și de care nu se îndoiește, în raport cu acolo. Indicii de timp și de spațiu fixează cu exactitate localizarea eului poetic, însă acesta este mai mult un punct în continuă mișcare pierdut într-o realitate dezordonată, care nu se supune unei ordini firești. Egocentrismul discursului presupune un *eu* martor care relevă substanța unei realități ale cărei convenții și ale cărei reguli trebuie urmate ca să poată fi decodificată. Imaginile artistice sunt doar mărci ale mobilului creator, un aparat ilogic care procesează exasperare, dar este de remarcat la nivelul enunțării faptul că dicteul este întrerupt pe alocuri de intervenția logică a unor operatori adverbiali, ce orientează conștient semantica frazei în altă direcție.

Odată cu imaginile deșirate, aglutinante, cu pseudo-ființele antimimetice, trăiri profunde se revarsă din banalul lor, stări disforice, disperare, exasperare, stări ale eului interior textului. Predicatele din ultima strofă: *am fost mai dezlânat, am cunoscut, să fac, m-am gândit, am terminat, să fac* tematizează instanța textuală și o învestește cu corporalitate în lumea proiectată anterior, toți termenii care au semantizat ulterior acest eu i-au construit în final un contur. Acest subiect enunțător se instituie în exteriorul textului ca poet, ca revoltat, ca instanță premergătoare de modernitate, revoltată, adeptă a noului și cu o predispoziție către încălcarea limitelor, cultivând *exasperarea creatoare*, ca o meditație asupra libertății, a capacității de prospectare a infrarealității de care însă se îndoiește pentru a le contesta inutilitatea: *şi am terminat poemul în tipografie/ plictisit/ lung/ deșirat neştiind la urma urmelor ce-ar trebui să/ fac.*

Experimentele grafice se limitează la organizarea versurilor prin care un singur termen alcătuiește un vers. În urma unei lecturi pe verticală, în ciuda aparentei invariabilități prozodice, din punct de vedere semantic, structura versurilor este una riguroasă, ținând seama de regulile de sens, care, doar după o decodare a secvențelor poetice poate suporta o interpretare. Așadar, segmentările nu sunt aleatorii din punct de vedere semantic, sensul este grupat în jurul sintagmelor ce sunt organizate sub formă de vers, după cum în prima strofă termenii *bancă, ochi, mort, ștampile, perete, locotenent, oglinzi, goi* conțin semnificatul ultim în această structură deșirată: indiferența macabră într-un univers a cărei formă se rupe și alcătuiește noi contururi semnificante, iar același lucru se întâmplă și în celelalte strofe: *mări, lampă, confesiuni, cinci luni, întâmplat* – relatarea unei realități departe de cea relevată anterior, cu o referință nu chiar la fel de opacă; *claudiamilan, filosofie, deșertăciune, plictisit, lung, deșirat, fac* - nulitatea creației. Ortografia și punctuația sunt permisive, numele proprii apar cu minusculă, transpunând realitatea parcă dictată, cu detalii inconciliabile. Prin aceste strategii grafematice subiectul limbajului este distrus și se acționează în consecință asupra semnificantului.

Trăsătura semantică a inutilității exasperante pe care ordinea de zi cu zi o servește devine cheia de interpretare a textului. Izotopia poetului creator de formă și sens apare semnificativ încastrată în simbolurile poetice, de o ambiguitate sporită față de simbolurile convenționale grație funcției metaforei pe care și-o apropriază. *Un poet cu fața tăiată de geamuri și oglinzi* pe lângă care *oameni/ goi/ trec indiferent în sens opus* grupează celelalte arhisememe. Goliciunea acestui peisaj este compusă de imagini ca *tânăra femeie* de pe bancă *fără față și fără culoare la ochi* care ține într-un mod macabru *sub picioarele ei căpățâna de mort* într-un acces de ilaritate. Căpățâna de mort este un simbol al morții, iar râsul în acest context este un episod de nebunie. Oglinzile redau o lume răsturnată, nu degeaba poetul apare *cu fața tăiată de gemuri și oglinzi.* Limbajul poetic se orientează în universul cratilismului prin simboluri, poetul prin funcțiile sale remotivează ideea de limbaj, iar astfel simbolurile sunt universalii cognitive. Imposibilitatea metafizică rupe semnificantul de semnificat, astfel, *dulapul masiv curge galben pe lângă perete* este o imagine care demontează concretul și propune un act de contemplare. Desigur că aceasta imagine trimite în mod direct la estetica lui Salvador Dali, însă dulapul este un simbol al unui univers închis care se scurge peste toate celelalte elemente din jur. Tocmai din întâlnirea întâmplătoare a tuturor acestor obiecte reiese funcție simbolică destinată să provoace emoție.

Imaginea multiplă sau paranoică se concretizează prin mai multe niveluri ale lecturii prin percepția unui obiect în mai multe forme. Bogza folosește procesul paranoic al succesiunii imaginilor într-un sens critic, ca instrument de cunoaștere, creând astfel o forță organizatoare și generatoare a întâmplării obiective. Sunt materializate imagini concrete ale lipsei de rațiune, care nu pot fi explicate sau reduse prin intermediul logicii sau al mecanismelor raționale. Arhisememele au însă un rol simbolic care alcătuiesc apoi izotopii: *lampa* – izotopie a luminării conştiinţei, a trezirii din acest vis halucinant, *deşertăciunea* – izotopie a irosirii. Asocierile operate la nivel textual sunt blocate de ruptura dintre semnificant și semnificat, însă conținutul noematic trimite obsedant la simbolul poetului care transpune în cuvânt lumea devenită halucinatorie, delirantă.

Prin extragerea elementului senzațional din realitate, autenticitatea trăirii este redată grație instrumentelor stilistice de abordare cognitivă a textului. Automatismul psihic, asocierile libere și diferențele caracterizează literatura care se supune principiilor de eliberare a inconştientului, a imaginaţiei pentru a sublima structura logică şi narativă a realității. Poemul analizat are în centru un *eu* saturat semantic, disolut, o ființă în criză care își pierde viața semantică și își devalorizează sentimentele în fața imensului delirant, a unei zile obișnuite în care îi sunt *servite* imagini cu un conținut figurativ *exasperant*. Actul creator de revalorizare a structurilor de limbaj constă în absurdul fecundat de simpla realitate fără convenții, fără calofilie. Astfel, în *Plat du jour* deversează conținutul unei zile obișnuite în cheie suprarealistă sub influența dinamismului ludic.

Jocul suprarealist constă în permanenta confruntare a ideilor, disputate activ într-un cadru fertil și inovator de către reprezentanți precum Picasso, Otto Dix, Raoul Hausmann, Tristan Tzara, Man Ray. În literatură, rafinamentul dimensiunii ludice derivă din imaginile transcodate în figurativul semnelor lingvistice. Conținutul semantic necesită o permanentă re-interpretare, re-evaluare, re-ordonare până la construirea unei paradigme a spiritului ludic. Formele suspendă o plăcere ingenuă, creativă, eliberată de orice convenție și repetabilitate. Inconsecvența guvernează astfel această estetică construită pe principii fizice, pe impulsuri, pe capacitatea spontaneității de a exprima strigătul dorințelor reprimate de afirmare a tot ceea ce este firesc și tot ceea ce poate elibera conștiința de constrângerile raționale.

Scrisul, într-o accepțiune a suprarealiştilor este o reprezentare a memoriei, este un medium dialogic și dialectic al gândirii, redă felul în care conștiința și structurile gândirii sunt organizate. Poeticitatea oferă o imagine a inconștientului individual și colectiv, este o continuă negociere temporală a decalajelor semantice și sintactice în structuri fragmentate. Camuflate până la banalitatea ultimă și revelate mai apoi ca arhetipuri ale inconștientului colectiv, aceste imagini operează ca modele de gândire ce supraordonează imaginarul poetic. Instanțele textuale se construiesc discontinuu și devin fragmente dezagregate, care nu se pot închega coerent, căci aparțin unei temporalități, și prin urmare unei spațialități difuze. Ele sunt transcodaje simbolice, aparțin unui *locum metafizic* și transcriu o stare forică. Cititorul valorizează gnomic textul, reechilibrează raporturile de cauzalitate cronologică, extrage substanța semantică și o organizează pe o axă verticală sublimând funcția referențială.

Cu scopul de a ilustra în-scrierea trăirii în universul discursiv al textului, am ales romanul lui Gellu Naum, *Zenobia*. Jocul cu structurile imaginarului simbolic sunt pe deplin valorificate, structurile textuale de-construiesc ficțiunea în favoarea de-codării unui univers simbolic universal. Verosimilul este anulat, iar trăirea originară este mediată de către epifanii. Toate structurile textuale scapă de întemnițarea într-un trup și are loc un salt calitativ al ființei prin care unitatea ideală este refăcută. Zenobia are un aspect hibrid și se remarcă prin absența unui relief psihologic. Aceasta este creată în raport cu eul enunțiator care își mărturisește încă din incipitul textului neîncrederea în limbaj, fapt pentru care acceptă primatul unui adevăr unic și imperceptibil ascuns în lucruri.

> ...oricum sunt convins că fiecare va medita mai mult asupra surplusului, lăsând la o parte starea în care plutesc, pe dedesubt, ca un înotător subacvatic, de exemplu. Dar mai există și vuietul acela și capacitatea fiecăruia de a-l percepe. (Naum, 2017, p. 7)

Instanță textuală proiectată într-o mlaștină, după cum elementele paratextuale fixează aparent toposul, Zenobia trăiește în acest spațiu mâlos, ce nu este decât hierofanie acvatică, o reprezentare matricială, a alveolarului în care Gaston Bachelard recunoștea *schema fundamentală a materialității*. Groapa, scorbura, casa, camera descarcă unități semice aflate într-o relație de constelație: automorfism, sondare abisală a sinelui, refacere ritualică a androginului, mandala. Întrebarea este dacă se poate crea o corespondență între aceste unități de sens ordonatoare cu scopul de a sesiza substanța semantico-simbolică a unității textuale. Care este mesajul operei, în cazul în care acceptăm o structură mitică dezambiguizantă? Desigur, acesta n-ar putea fi altul decât refacerea armoniei cosmice, regăsirea sinelui și a unității pierdute, tocmai „una dintre ultimele șanse ale omului de a reîntâlni pierdutele adieri ale începutului" (Naum, 2017, p. 45). Una dintre corespondențele pe care Jung le sesizează în *Arhetiputile și inconștientul colectiv* este aceea conform căreia maternul imprimă ca trăsături fundamentale bunătatea, pasiunea și întunericul, „adică bunătatea ei care îngrijește și hrănește, emoționalitatea ei organistică și întunecimea ei htonică" (Jung, 2014, p. 124).

Lumea pe care o propune Gellu Naum este una dezagregată, unde fragmente semnificante plutesc și se confundă unele cu celelalte, o lume a modernității aflată în plină criză de identitate, în care cunoașterea mediată prin imagini și simboluri constituie un imperativ al ieșirii din tragic.

> Relatând lucrurile acestea cam greu acceptabile, nu încerc să descurc trama în care viermuiam orbit mai mult sau mai puțin de propriile mele retine: la început mă încăpățânam să înțeleg, în sensul obișnuit al cuvântului, dar înțelegerea aceea nu putea atinge decât ecouri venite de foarte departe care abia pâlpâiau, ca niște raze pe ducă; cu timpul explicațiile mele se transformau în portițe pentru noi capcane, născute din ele însele. (Naum, 2017, p. 49)

Poeții au acces la memoria transistorică și organizează elemente disjuncte pentru a revela sensurile și a le reordona într-un sistem colaborativ, astfel creând reprezentări imaginale ce apără ființa de complexele afective.

Se remarcă un puternic impuls alegoric în reprezentările artei suprarealiste. Închistate în structurile cele mai absconse ale inconștientului, imaginile redevin și organizează mai apoi limbajul. Arbitrarul prin care cuvintele se creează și alcătuiesc apoi fundamentul unui sistem de semne, adică al unei limbi pe care creatorul de limbaj și-o însușește, domină logica internă a sintagmelor. Memoria este singura care controlează acest univers aparent incoerent, transcodat și redat în capturi ale unui sentiment viu, obiectivat. Suprarealismul însumează toate caracteristicile unui joc, iar artistul își asumă toate atributele unui *homo ludens*, accesând viața sa subconștientă și controlând impulsurile ca apoi sa le surprindă contururile în reprezentări neomogene. Jocul îi permite conștiinței să-și trăiască propria depersonalizare într-o lume în care dezordinea și pierderea identității ordonează structurile imaginarului.

TRANSPUNERI DIDACTICE

O transpunere didactică a cercetării mele se poate realiza la clasa a IX-a, pentru unitatea de conținut *Joc și joacă*. La disciplina *Limba și literatura română*, în debutul ciclului liceal, programa națională impune studiul literaturii conform principiului tematic. Unitățile de învățare grupează producțiile literar-artistice propuse spre analiză în cinci teme literare de interes, astfel încât să declanşeze reflecții asupra unor problematici intens dezbătute. Se stabileşte primul contact cu evoluția formelor, viziunea artistică uimește prin diversitatea ei și declanșează un travaliu critic pentru tinerii liceeni. Elementele de limbă română sunt aplicate pe discursul fiecărei opere literare, cititorul se transformă pentru prima dată într-o instanță discursivă, asumându-și rolul receptorului avizat, care participă la exercițiul decodării și interpretării semnelor lingvistice. Coborând literatura în trivialul comunicării, elevul devine conștient de funcția emotivă a receptorului prin identificarea mărcilor subiectivității, ca mai apoi să descopere valențele funcției poetice odată cu plonjarea în nivelurile structurale ale textului. Artele plastice susțin dimensiunea stilistică a textului, vizualul este un element cheie în receptarea viziunii artistice, însă ceea ce lipsește cu desăvârșire din discursul didactic este raportul cauză-efect dintre contextul social-istoric și producțiile literare. Așadar, trecerea sub tăcere a dinamicii ideilor responsabilă de evoluția culturii abstractizează în continuare mesajul unora dintre texte. De exemplu, *Manualul de Limba și literatura română pentru clasa a IX-a*, editura Humanitas, (Crișan, Papadima, Pârvulescu, 2006) propune pentru unitatea *Joc și joacă* un amestec de decupaje din poezia interbelică modernistă, renașterea europeană, pictopoezia avangardistă și proza douămiistă. Studiul categoriilor semantice discută forma și sensul cuvintelor ca mecanism expresiv pentru textele literare și contribuie la receptarea semnificațiilor, mai ales pentru cele care necesită o secvențializare a unităților lexematice și o interpretare pas cu pas.

Poemul *Plat du jour* al lui Geo Bogza poate ilustra în conștiința elevilor de clasa a IX-a jocul limbajului. Titlul, element paratextual, întreține o relație transdisciplinară cu limba franceză, iar structura liberă a textului, proiectată în cotidian sub forma unui pseudo-registru al reportajului lansează tehnica dicteului automat. Odată cu o astfel de experiență de lectură, elevul devine familiarizat cu abstractul, imagini analoage realității compun un discurs despre hazardul evenimentelor petrecute în cadrul unei singure zile. Prin metoda problematizării sau a conversației euristice, profesorul poate antrena creativitatea elevilor prin exerciții spontane de producere a unor mesaje expresive. *Poemul leopardă* al lui Virgil Teodorescu poate fi inclus, de asemenea, în cadrul acestei unități de învățare sub forma unui joc bilingv al traducerii. În finalul acestei unități propun un exercițiu de stimulare cognitivă. Elevii sunt invitați să se joace cu informațiile și imaginile din jurnalul de presă. Fiecare dintre elevi aduce câte un ziar editat în săptămâna în care se desfășoară activitatea, foarfece, lipici, culori și ustensile pentru scris. Colectivul urmează să fie împărțit în grupe egale de elevi și, sub supravegherea profesorului, încep să coroboreze informațiile din ziarele ce aparţin fiecărui grup de lucru. Apoi, profesorul pune la dispoziția grupurilor de elevi o planșa albă și lansează cerința de lucru: *Folosind ca materie primă ziarul, alcătuiți un colaj prin care să exprimați o idee sau o problematică a societății care vă preocupă. Aveți libertatea de a crea utilizând orice mijloace doriți.* Activitatea se desfășoară de-a lungul a două ore de curs, o oră alocată pentru discuții preliminarii și documentare, iar a doua oră pentru realizarea colajului și prezentarea lui într-un discurs de 3-5 minute. O analiză a rezultatelor explică nevoia permanentă de a implica elevul în activități creative, mai ales când conținuturile studiate îl îndeamnă să descopere, să cerceteze și să experimenteze raportul dintre realitate și artă. Tinerii cu vârsta cuprinsă între 14-16 ani se află într-o perioadă cheie a regăsirii de sine, iar potențialul lor creativ este uimitor, ei pot fi surprinși în timp ce realizează activități laborioase ce presupun exprimarea sentimentelor, a ideilor și a convingerilor în moduri dintre cele mai diverse și abstracte. În urma activității realizate la clasă au rezultat șase afișe cu titlul: Fig. 1. Atitudinea declanșează schimbarea, Fig. 2. Libertatea, Fig. 3. Succesul la feminin, Fig. 4. Impactul asupra mediului înconjurător, Fig. 5. Antrenamentul minții, Fig. 6. Importanța loisirului și a relaxării (vezi Anexe). Astfel, am reușit să indexez principalele preocupări și interese ale elevilor mei, aceștia au ținut un discurs în care au dezvoltat cu maxim interes intenția și viziunea exprimată, s-a dezbătut fiecare dintre temele de reflecție pe care le-au propus și s-a creat un mediu propice exprimării libere.

Romanul *Zenobia* de Gellu Naum poate constitui un suport didactic pentru unitatea *Lumi fantastice*. Pus în relație cu miraculosul basmelor, cu fantasticul eliadesc și cu fabulosul folcloric din nuvelele lui Caragiale, romanul suprarealist restabilește contactul cu mitul, însă într-o altă formulă estetică. Mai mult, valențe tematice din aceeași operă literară pot fi valorificate în unitatea *Iubirea* și secvențe semnificative pot fi contextualizate cu mitul platonician al androginului. Un permanent dialog cu structurile textului se transformă într-un monolog interior în conștiința reflexivă a tinerilor, apoi conceptele asimilate sunt proiectate spre exterior către conștiința lor culturală. Interesant de observat este că textele autorilor români sunt mereu supuse unui studiu comparativ de-a lungul ciclului liceal, întrucât canonul european reprezintă mereu cadrul de referință în construcția dialogului cultural și intercultural. Pentru unitatea de învățare *Confruntări etice și civice* propun lectura unui manifest suprarealist cu scopul de a evidenția retorica negației. La o observație mai atentă asupra spiritul revoluționar al acestui subgen, tinerii sesizează trăsăturile unui discurs de frondă scos din contextul realității lor imediate. Privind fenomenele culturale asemenea unui organism viu, tinerii simt că ei înșiși, prin trăsăturile lor umane, contribuie la dinamica propriei lor culturi.

CONCLUZII

În loc de concluzii, familiarizarea cu artele de avangardă ușurează traseul cognitiv al elevului din anii superiori de liceu. Paradigma diacronică devine doar un criteriu ordonator pentru cititorii inițiați în comprehensiunea și interpretarea textelor. În literatură receptarea mesajului reprezintă un proces complex ce angrenează o rețea de factori: contextul social-istoric al producerii textului, doctrina esteticii, viziunea artistică a autorului, structura operei, și, foarte important, experiența culturală a receptorului. Toleranța față de formele abstracte și disponibilitatea la noutate declanșează și dirijează capacități cognitive superioare: motivația, învățarea, imaginația, creativitatea. Ultimele decenii au înfățișat realitatea în cele mai abstracte forme ale ei, haosul iscat de polemicile globaliste produce individului o permanentă incertitudine. Sensibil la schimbare, tânărul de astăzi încearcă să găsească o soluție la problemele cu care se confruntă, folosind algoritmi asimilați în anii de școală. Interconectarea de care lumea actuală dispune declanșează imperativul schimbării în domeniul *Limbă și comunicare*, o abordare integrată a limbii române, a limbilor străine și a literaturii ar putea facilita parametrii optimi pentru o comunicare interculturală eficientă. Umanismul apare astăzi ca o mașină care nu s-a oprit din generat comportamente culturale, evenimente istorice, medii sociale și doctrine politice. Însuși sistemul de învățământ și parcursul școlar i se înfățișează elevului ca o abstracțiune din cauză că toate acestea nu răspund direct la niciuna dintre problemele care îl preocupă. Comunicarea, în toate formele ei este unicul mijloc care facilitează cunoașterea alterității, cunoașterea de sine, participarea la viața socială, productivitatea economică și, în cele din urmă, progresul umanității.

ANEXE

Fig. 1. ***Atitudinea declanșează schimbarea***
Sursă: Arhiva personală

Fig. 2. ***Libertatea***
Sursă: Arhiva personală

Fig. 3. ***Succesul la feminin***
Sursă: Arhiva personală

Fig. 4. ***Impactul asupra mediului înconjurător***
Sursă: Arhiva personală

Fig. 5. ***Antrenamentul minții***
Sursă: Arhiva personală

Fig. 6. ***Importanța loisirului și a relaxării***
Sursă: Arhiva personală

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Finding Your Way in Translation. General Remarks

LUCREȚIA-DORINA LOGHIN[1]

Abstract. Translating means engaging in an undertaking that faces many challenges. They are accounted for both by the text itself and by the translator's relationship with that text. During the process of re-constructing an original text, the translator forges a new text out of the original one in which, however, the message is kept untarnished. In this way, they adapt it to a new environment, a process in which the precepts of intercultural dialogue are constantly at work if subtly and implicitly. For a proper adaptation, the text needs to be 'dismantled' only to be 're-mantled' again in a new configuration. Before it 'finds' its final form, the product of translation undergoes several stages of transformation. It is, like probably all intellectual endeavors, a task that 'calls for intellect and 'addresses the heart.' This article is an invitation to look at this type of activity from the perspective of the problematical and not in few cases a dilemmatic experience that permanently finds itself at debut, for each new text comes only to demonstrate that we are invited to a brand-new exploration, one that follows three main routes: the text content that carries a message, the translator and the reader. Yet, apart from these, there are the unexpected by-roads, the translator needs to take into permanent and careful account. Translation is one certain proof, among others, that intercultural communication is a verifiable permanence in human dialogue.

Keywords: *textual construction, deconstruction, and reconstruction, experience in translation, intercultural dialogue.*

INTRODUCTION

Legend has it that at one point in human evolution, when people already had Language as probably the most important facilitator of communication, ambition drove them to want to climb to Heaven and attain Perfection. They thus built a tower, which later became known as the Babel Tower. God, however, thwarted their plan and destroyed the edifice. The collapse of the Tower brought about the collapse of communication and the fragmentation of the universal language.

Life in one big unitary and fairly solid community was sustained by Language, which kept people together and, very importantly, facilitated productive relationships. The legendary Tower may also stand for the primordial community, and when it crumbled so did its language.

Under the process of fragmentation, language became languages and the original character of that first language began to fade away to the extent of losing its distinctiveness altogether. People no longer recognized man and language and the ties between them became loose and they even broke. New communities began to appear, each with a language and

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through it with a culture of their own. These two basic social components were the forces that participated predominantly in the forging of national identities.

It was during that process of separation, of foreignization, when everyone became a 'foreigner' to everyone else. In such a badly injured community like the one legend tells us about, communication becomes chaotic, irrelevant, impossible. This is the theological approach to the beginning of language diversification.

According to science, the existence of such a great diversity of languages is accounted for by the constant mobility of the world's population, who spread all around the world in search for newer territories to satisfy their life requirements. Consequently, people moved further and further away from their 'common cradle'. Adaptation was in play, as it always has been, and this often entailed a complete reformatting of their existence. The complexity of the adaptation process affected, among others, their language. It had to 'speak about' new realities and so it changed. Different contexts called for new idioms to render them.

With each territorial conquest, the common linguistic trunk branched out and languages sprouted. Yet, the hardwired need for belongingness and connection has not been lost. This urge has made man to reach out to man and, by doing so they realized the crucial role of language for and in the restoration of their connectivity. In order to connect, man needed to understand what other people spoke and wrote. And so, they began to interpret and translate, which brought them to the very substance of translation: unification, or, perhaps, re-unification.

For people to come to this realization, there had to be a major incident, some notable event that had led to a disruption of the initial order of things, a moment of uprooting, a separation. It seems that each historical moment was nothing else than an initiator of reformation, and its 'before' and 'after,' necessarily linked, have been influential in what was to come. Language separation brought about the need for re-unification, this time not within a common, unique language, but in terms of communication between languages. This was achieved by and through translation. So yes, "translation is always *after* Babel." (Kearney, 2006, p. xii).

THEN AND NOW

Population growth has led to a huge linguistic diversity, a heterogeneity, perhaps a confusion, too, which nowadays is often referred to as 'Babylonia.' Yet, at the very heart of this diversity has always been the longing for unity and, most of all, clarity in communication. Bridges and channels of communication began to appear, physical and spiritual. Through these channels 'travelled' people along with their realities, realities they wished to share with others. The broken ties of communication had to be mended and relationships reestablished.

For this, people had to learn languages other than the one they heard in their restricted community. And by doing this, the ways of communication in those languages diversified and, very importantly, they improved. People found newer and newer methods to ease their attempts to grasp the intricacies of the new language. Initially, translation was restricted to mere exchanges of gestures that conveyed relatively short and explicit messages. In addition, the communicators used visual signs, such as drawings or other support materials that would thus ease the interpretation of the message and initiate action taking.

In time, along with the discovery of writing, translation entered another dimension: it has become ‘documented,’ and thus it now became verifiable and durable. People became interested in this new form of communication, which they regarded as a truly efficient facilitator in ideas conveyance. Some saw it even further, foreseeing its value as a relation mediator with broad application scope. It was these people who raised it to a professional level and pioneered a new specialized domain of activity.

Translation and interpretation have thus become two challenging and highly utilitarian occupations with immediate applicability. Echoing Ricoeur, languages became many after language was shattered to pieces and when ‘one man’s idiom became another man’s puzzle.’ And indeed, communication means translation (Steiner, 1998). ‘*Translation*’ could be looked at as a means to ‘set up’ relations *across* idioms relating in this way nations to nations.

Also, translation fulfills an explanatory function whenever the message's meaning requires clarification. In such instances, translation is no longer exclusively a vehicle of cross-cultural dialogue, but it fulfills rather an explanatory function during the dialogue between native speakers, when the message has either failed to be decoded properly or at all, or when its reception was impaired. Besides, people had their own dialogue with themselves, moments when they needed to ‘translate’ their own thoughts or feelings which they failed to initially understand (Schleiermacher, 1813), (Jakobson, 1959). Translation in this case, too, is a necessary explanatory act in which meanings are processed for understanding.

TYPES OF TRANSLATION

At first, it all revolved around the oral text and its interpretation in common daily transactions, in everyday activities. In this way, its applicability was rather practical, objective and less analytical-philosophical and subjective. This was probably accounted for by the mercantile characteristic of that type of interaction, one that, by definition, is space and time conditioned.

Before long, the written form of translation has imposed itself. Dictated by necessity once again, people concentrated on formal texts, those containing business transactions, religious texts, or recipes. Additionally, there were personal messages that tackled issues relative to private human intercourse. In such cases, translations were simpler because the original texts were rather short and simple, targeting a practical finality. They were predominantly *word-for-word* translations, objective, and reduced to the essential. The translator did not need to dig for implied meanings and nuances, nor did they need to pay attention to avoid ambiguity and misunderstandings. In this category enter professional, technical and administrative translations[2]. Such translations were done mainly for practical, utilitarian reasons and they all had a concrete rather than an abstract nature. Between the 12th and 13th centuries, Toledo prided itself on a school of translators, who became a hallmark

[2] What are the four types of translation, https://www.espressotranslations.com/what-are-the-4-types-of-translation/, accesses on August 2022.

for this type of activity. They were very active, as their services were both constantly required and were also highly appreciated even though the translations were sometimes non-professional and therefore quite inaccurate. To ease their job and increase productivity, the translators used templates, which they repeated on demand.

Due to their efforts, many valuable scientific and literary texts were disseminated in languages other than their original language. Initially, their translations too were mostly of practical nature, but little by little literary texts entered the scene and began to be in demand.

However, man's life is marked not only by practical, concrete relations but also by spiritual ones. In manifold manifestations, art and religion also claimed more and more territory of expression in human relationships not to the detriment of but to support, to reinforce and potentiate the other domains of our existence. When artistic texts began to appear, so did the necessity to promulgate them, inviting, at first the educated elite, then gradually the commoners, too, to delve into those texts and extract information. In this process of cultural dissemination, translation started to play an increasing part. Literary translations began to appear to promote cultural dissemination. Even though due to the lack of proper training or experience, they were initially inaccurate in most cases, literary texts in translation were still in demand. The endeavor was lengthy and not always fruitful for a text of artistic nature means first and foremost re-creation. That, in turn, entails first of all a good mastery of textual information and also of foreign languages and then the skill, like in any practical craft, to dismantle one text and then to rebuild it anew. "Like a musician, a literary translator takes someone else's composition and performs it in his own special way. Just as a musician embodies someone else's notes by moving his body or throat, a translator embodies someone else's thoughts and images by writing in another language." (Wechsler, 1998, p. 4).

The translation of fictional texts already promised to become a separate domain of activity and to engage in such an activity required more thorough preparation. Even in such cases, when systematic and lengthy studies were involved, not many translations managed to render the original text with accuracy and up to standard. This could be the reason why not many studied translation methodically and made it a lifetime endeavor. With and through them, translation became part of the larger domain of philology. They studied Letters but they did not translate 'letters' or 'letters,' namely correspondence – unless it was part of literary production – or merely random words. Their object of activity was, as has always been, creative and therefore much more complex than the rest of the translation procedures.

LITERARY TRANSLATION

The word-for-word translation is applicable to literary translations, too, but more restrictively. In literary translations, other aspects are prioritized, such as the semantic component, which calls for an in-depth analysis of the text. Which is why, the challenges, and consequently the expectations, the time and the volume of work invested in it, are different. The translators who specialize in this area pursue other objectives, operate with and in different contexts and address a certain type of consumers. The work is indeed strenuous, lengthy, but the satisfaction of a quality output compensates for the agonizing hours spent over such texts.

The experience of such translators has been contained in books and studies that have been appearing in larger and larger numbers. The huge amount of research on literary translation stands proof of the complexity of this kind of activity that needs constant fueling and updating.

People convey ideas by 'translating' their thoughts into comprehensive language so that others would understand them.

Translation is a double-ended relationship, in which the product of communication, the text is 'shifted,' or 'transferred' from the source to the receiver after it undergoes a linguistic reconversion. In reference to literary translation, Anna Holmwood deems that when one "takes a text and gives it life in another language," along with the 'translation' of the meaning, the tone, the flavor, the things that make it exciting for people to read."[3]

Literary translation should be looked at as 'personalization,' more precisely, the original text is internalized by the translator and then brought to light in a new linguistic form, that of another language. The translator is not like the medieval hired painters or painter apprentices, who merely copy a master painting, but rather as a form of conveying a text as an actor does when they interpret a role on stage. They give the character and the part they play a personal touch, somewhat similar to Gadamer's "interpretative paraphrase" (Gadamer, 2004, p. 403).

When applied to the literary text, translation itself becomes art (Steiner, 1991, Wechsler, 1998). It is, however, often regarded as copied art, or borrowed art, which is why some do not even recognize its artistic status. "Literary translation is an odd art. It consists of a person sitting at a desk, writing literature that is not his, that has someone else's name on it, that has already been written. The translator's work appears to define derivativeness" (Wechsler, 1998, p. 4). But regardless of all the attacks against this status, translation, especially literary translation rests heavily on the translator's creativity and sensitivity, on their ability to 'resonate' with the already created artistic text and, most of all, their ability to re-create it in such a way as not to prejudice it in any way of its artistic value. "Like a musician, a literary translator takes someone else's composition and performs it in his own special way. […] (*The translator*) embodies someone else's thoughts and images by writing in another language." (Wechsler, 1998, p. 4, italics added) What we should not forget here is that as compared to the writer, the translator "is a performer without a stage, a performer who, when all his work is done, has something that *looks just like the original*" (Wechsler, 1998, p. 4, italics added). According to Wechsler, the translator is "invisible" in the sense that "while the translator is shouldering this responsibility and forcing literary works into forms they were never intended to take, no one can see his difficult performance. Except where he slips up" (Wechsler, 1998, p. 5). This is true, because once noticed, mistakes instantly trigger off public contempt and chastisement. Still, a good reader will always appreciate the translator along with the text they have received from them. 'This is a good translation, this translator is really good,' we often hear. A good translation makes the translator appreciated and well-known. It could be true, however, that once the translation sees the press, "the translator knows that his performance may be the only one, at least the only one of his generation, and that he will not have the opportunity either to improve on it

[3] 'What is Literary Translation', https://www.youtube.com/watch?v=ogmvoZfum0E, accessed on August 2022,

or to try a different approach" (Wechsler, 1998, p. 5). It is also true that when reading a text in translation, the translator's hand must remain inconspicuous. Why? Maybe because the reader does not need to take on their mind extra burdens, extra food for thought. The reading should run smoothly from the beginning to the end. So, in this case, we could agree that the translator is "praised primarily for not being seen" (Wechsler, 1998, p. 5). So, good translation could be regarded this way: "the translation is […] a palimpsest, two works, one on top of the other, an original and a performance, difficult to tell apart" (Wechsler, 1998, p. 5).

ADAPTABILITY TO TIME

Change affects everything: language in its evolution and, along with it, as one of its forms of expression, translation. In order to read foreign texts in their original language, one needs to know the language, and in the case of literary translations, the culture that expresses itself in that language. So, in most cases, when we read a literary text written by a foreign author, we usually read it in translation. The reader normally approaches a literary text having already created their horizon *d'attente*. Our expectancies are normally shaped by the socio-historical context in which we live and which we instinctively project on any context we explore. This facilitates our awareness of the new contexts, which, in turn, broadens our education. When we read, we enter contexts that have already been created, with which we are expected to become familiar. When we read a translated text, we are invited to explore a universe that is built up according to certain norms, linguistic and cultural, that, one way or another, sound familiar to us or, quite the opposite, ones that we find to be are totally new. The linguistic norms are probably of immediate importance because they open the door and usher us into the textual world. For proper reception of the text's message, we need to learn the rules according to which that world lives, adopt them as our own so that we can eventually adapt to that world as well we can. When that happens, the mission has been fulfilled and the translation has achieved its goal, namely, to make that text receivable.

As we evolve, our mentality changes along with our needs and expectations. In order to 'represent' all these, language too undergoes modifications. Texts are circumscribed in time, as are their authors, translators and readers. When we read, we do it according to the norms of historicity, which means that a text is an intrinsic part of a certain temporal and spatial context. For optimal reception, the reader needs to enter the context of the text and exit the text correspondingly transformed. When reading a translated text, the reader will receive its message and undergo the expected and resulting 'transformation' if the translation is faithful. Good translation is first and foremost an act of respect, of consideration expressed towards the author, their creation and last but not least, the reader.

The reader expects to read ideas, and messages formulated in a way that is intelligible to them. That is why the text must synchronize with the entire life context of the reader through language and the meaning of the message conveyed through it. If that does not happen, the reader will have to make extra efforts to extract it from the text. This is sometimes perceived as cumbersome, and many may remain un- or ill-informed. In short, the translated text should go toward the reader with its complete informational content.

Predominantly, fictional texts are written for the general public. The general public reads out of various reasons, such as pleasure, personal information, and education. The few specialized readers, the philologists, by the nature of their profession, approach the literary text in a different way. This time, the approach is scientific and analytical.

The translator should take into consideration a very important fact, namely that any text is historically circumscribed. The reader belongs to a certain time frame which shapes their entire personality. It influences their actions and manages their options. The best way to make the reader 'accept' a translation is either to fit the translation in their time frame or to immerse the reader into the time frame of the original text. In the former case, from the textual time frame which is actually an 'environment' or space where the acts of comprehension and reception take place, the reader will eventually reach out to the context rendered by the text and accomplish the act of proper reception. "[…] Every language-act has a temporal determinant. No semantic form is timeless. When using a word we wake into resonance, as it were, its entire previous history. A text is embedded in specific historical time; it has what linguists call a diachronic structure. To read fully is to restore all that one can of the immediacies of value and intent in which speech actually occurs" (Steiner, 1998, p. 24).

YES, NO, HOW MUCH? ROBINSON'S TWO NOTEWORTHY POINTS

Ethics

Meticulous translators have always given careful thought to the ethical component of the translation activity. That is to say, translators must be both text-friendly and reader-friendly. What is, exactly, the ethics of translation? Whose ethics should the translator adopt to a greater extent? The text's or the reader's? Decency would answer that both should but to the proper extent. Being unbiased in terms of ethical choice is doubtlessly a hard choice that is sometimes prone to change, it fluctuates at the contact with each text. How accurate should the translator be, and accurate regarding what: the commonsense code, the text, or their own rigor or objectivity?

> […] it has often been thought to consist of the translator assuming an entirely external perspective on his or her work, thinking about it purely from the user's point of view: thinking, for example, that accuracy is the only possible goal of translation; that the translator has no right to a personal opinion or interpretation; that the finished product, the translated text, is the only thing that matters. What other ethical considerations are important? Is it possible to allow translators their full humanity – their opinions, interpretations, likes and dislikes, enthusiasms and boredoms – while still insisting on ethical professional behavior that meets users' expectations? (Robinson, 2003, p. 19)

Machine Translation

Another quantification is made when it comes to whether or not the translation should employ machine translation. And if yes, how much and how often? Can and should a translator of a literary text rely on machine translation? "Translators are usually, and understandably, *hostile* toward machine translation systems" (Robinson, 2003, p. 19). It may be worth pointing out here that it is primarily literary texts translators who would be reluctant to resort to this kind of aid in their work, even though speed is quite a tempting advantage to be considered here too. These translators "typically point to the *low quality or reliability* of machine-translated texts" (Robinson, 2003, p. 19). This does not seem to be a problem "in some technical fields, where style is not a high priority, the use of constrained source languages (specially written so as to be unambiguous for machine parsing) [which] makes reliability possible along with speed and low cost" (Robinson, 2003, p. 19, italics added).

With the advance of technology, and the availability of Internet sources, translation seems to have made if not a quality, then at least a considerable time management leap. Machines translate but they don't do it accurately, so the human touch is still the primary condition in this kind of work. Also, in literary translations, creativity is a sine qua non ingredient, a condition that machines alone cannot yet fulfill.

LANGUAGE FOR LANGUAGES

When reading a translated text, the reader does this unaware of how the translator has worked. That they first had to go inside the text with all it implied in order to accomplish the finite product, the one that gets to the reader. They learn *the* language in order to work with languages.

> Language is one yet languages are many. In this very distinction lies the primordial need for translation. What all languages share in common is a capacity to mediate between a human speaker and a world of meanings (actual and possible) spoken about. But if this function constitutes the unifying property of language, the fact that there exist a plurality of languages, both living and dead, means that we are faced with a double duty of translation, internal and external. (Kearney, 2006, p. xii)

Words and their rules represent the constitutive elements that ensure the proper functioning of language. The rules that are at work in one language may not be applicable to another language. This aspect, among others, renders each language unique. As language comes "naturally" to us (Pinker, 1999), the native speakers, once they have learned it, no longer concentrate on its rules, and when they do, they actually do it when studying it in school.

When translating, language undergoes a substitution, namely, the source language is replaced by the target language. Working from within the language of the original text, the translator adapts its semantics by reconfiguring it. In this way, the translator makes the original text resonate in terms of its semantics with the text of the target language. By doing this, the translator facilitates its comprehension as completely and accurately as possible.

Perhaps, in the case of the non-literary translations, comprehension is more facile than in the case of the literary text. This may be motivated by the configuration of non-fictional text, like, say, the scientific text, which involves constituents that belong to a common vocabulary stock. The words included in this stock are 'codes' that are, by convention, universally recognizable in a certain field or community and therefore accessible to the user-members of that community. Such 'codes' are symbols and reference terms, formulae and other systems that communicate specific, more or less 'technical' information.

Two perspectives are at work in the field of translation (Ricoeur, 2004). There is the *linguistic* perspective, which may be regarded as support element for both the mechanism of the translation process, and it can also be applied evaluatively to the final product of translation. The second perspective is *ontological*, which refers to the self-to-self communication and is seen like an “act of dialogue between self and stranger,” a dialogue that, in this case, facilitates communication at more intimate, deeper levels of expression. Which one should enjoy more consideration when we attempt to translate a text? It all depends on the text. It may be that the text guides its translator to choose the best tools for the work and to find their most appropriate light which to shed on the text’s translation.

THE RIDDLE OF TRANSLATION

In any translation activity doubts and hesitations are implicit. The translator with an education in the domain, no less than the dilettante, is confronted with a complex, problem-ridden endeavour. This often makes the job baffling and intricate. Translation can be dilemmatic, for often, the alternatives you have found are not the ones you were looking for. Choices are hard to make, and many try but few actually succeed.

Perhaps, a point from where to start in translation would be to get to know the target language well enough as to be able to operate efficiently with its rule system. And once we do that, the sliding of a text from one language into the other may happen more smoothly, more naturally and, hopefully, more accurately. We need to befriend the language, to ‘tame’ it, and then the relationship will be established in the right way. It’s all about ‘creating connections,’ de Saint-Exupéry would put it. The translator should try to create connections between languages, and once they are created, the translator will be able to commute from one ‘location’ or reference point to another to facilitate message transmission.

One of the common quandaries is whether translation is about the re-creation of an already existing text. Can an original text be created again in another context and in such a way that during the process its essence remains unharmed? Does ‘perfect’ translation exist, in the sense that it is possible to replicate a text in a foreign language? If not, what is it then? It may be a matter of adaptation. In principle, and in a very simplified way, it is like taking a coat off its wearer and changing it with another one. The original coat is the traditional clothing which represents a specific community and is unanimously recognized as emblematic by its members. The new coat is the traditional garment of another community, and, when a foreigner puts it on, they will be recognized and accepted by its members. By integrating the incomer, the second community expands in both membership and knowledge. The more diversified and comprehensive a nation becomes, the more knowledgeable of the world they grow.

Similar to the individual who gets to wear the costume of another community and preserves their identity, translation must always take care to retain the true nature and identity of the original text.

From the very beginning, the translator needs to learn something that is as troublesome as it is simple: the “finite limits of language, the multiplicity of different tongues. To function authentically, therefore, the translator must renounce the dream of a return to some adamantine logos of pure correspondences” (Kearney, 2006, p. xii).

TRANSLATORS AND TRANSLATIONS

Translation is also about 'choices.' The linguistic choices the translator makes when rendering a text into another language, when they re-create it in such a way as to keep its meaning intact. If we read the same text translated by different translators, we will notice differences. They are primarily the result of the translator's choice of lexical items: words, phrases, or expressions they considered to best render an idea or a concept that belongs to the source text. As long as the original meaning remains unadulterated by misunderstandings or inaccuracies, those translations are reader-friendly. They propose the text to the reader, who will now become exclusively responsible for its reception.

> Linguistic hospitality calls us to forgo the lure of omnipotence: the illusion of a total translation which would provide a perfect replica of the original. Instead, it asks us to respect the fact that the semantic and syntactic fields of two languages are not the same, or exactly reducible the one to the other. Connotations, contexts and cultural characteristics will always exceed any slide rule of neat equations between tongues. Short of some kind of abstract symbolic logic or fantasy Esperanto logos there is no single unitary language. (Kearney, 2006, p. xii)

There is a great variety of literary translations available today. Sometimes, the same text is translated by different translators, which offers the reader choices. They may now compare, evaluate and decide, and, thus, become more educated and versatile in textual matters. As their tastes refine, they become more exigent vis-à-vis their reading choices. This will automatically give the translator the impetus to perfect their skills for better productivity.

CONCLUSIONS

An exercise with language for language that relates mind to mind, translation has entered our life as a major aid in communication and education. What was once the privilege of scholars, quite a socially restricted category as it was, is now accessible to practically everybody thanks to the efforts of translators: access to texts written in other languages. Translation is diving for essences: one has to enter the heart of the matter in order to extract them. It is a comprehensive approach, one that calls for an integrated application of skills, the linguistic skill being only one of them.

In literary translation, there are two major aspects that should be considered and respected, studied and included: linguistics and psychology (Bell, 1991). This is because there will always exist those *"beyond the text"* (Bell, 1991, p. xii) *issues* that will puzzle, complicate, and, above all, will challenge the translator to start the process.

Translation fulfills yet another important mission, that of being a vehicle for intercultural relations. Through translations, the world becomes larger and information more diversified. People become more informed and, consequently, more selective, but more appreciative at the same time. 'Your culture becomes my culture' becomes a fact, an axiom even when we consider translation from this perspective too. Creative voices enter a wonderful polyphony, each carrying its own signature, the author's no less than the translator's. Each position will therefore receive its share of appreciation and respect from the reader, the ultimate evaluator and consumer of the product.

Translation is ultimately an act of faith and of faithfulness. Faith in a successful result of one's endeavour and faithfulness to text and reader.

It is also a longwinded activity full of revisions, reconsiderations, changes, reconstructions.

Since dilemmatic experiences are not rare in this type of activity, once the translator's wrestling with writerly matters is over, it is now the reader's turn to decide whether the translated text is accomplished or not.

People wish to know, to discover things and to educate themselves, and when they do this, they look for sources. Text production is the primary source and its translation the one to follow it closely and, hopefully, faithfully.

Whoever works in the domain of foreign language teaching is inevitably confronted with texts of various types that, at one point, require translation. Of course, the need for translations appears in any domain that involves work with languages other than one's own. The teacher of a foreign language will always take into consideration translation and include it in their activities with their students. In this case, the teacher does not necessarily need to have undergone a prior specialization in translation, which is, after all, a separate subject in higher education curricula. Yet, it is something that sometimes comes along with the teaching profession and is a valuable tool for language acquisition.

Nowadays we can't imagine a world without translations. Even though the number of translators has increased considerably over the centuries, good translations are considerably fewer in number, and probably less when it comes to translations of literary texts.

What makes a translation good? There are many answers to this question, each highlighting a different aspect that regards it. It could probably be about the translator's gift of having a way with words. That may work well when it comes to captivating the reader. When the reader reads a translated text, they look for that feeling of satisfaction that comes from acceptance, which, in turn, comes from the fulfillment of their expectations. So, each reader can appreciate the text their read in translation while having their own criteria in mind. The educated reader is analytical, expecting to read a rigorously built text in all respects, linguistic, semantic, and also one that would offer them intact the cultural context in which it was originally written. The less educated reader will be less analytical and will read for the delight of reading in their native language a text that tells them about a foreign experience, mentality, or culture, or which would give them a glimpse into some writerly craft that is brand new to them. Translations can offer the reader the satisfaction of good work done or the disappointment of a failed attempt.

Whichever the case, translation is in itself an experience worth living by reader and translator alike.

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L'histoire des médias :
Des signaux de fumée aux réseaux sociaux

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Résumé. Si autrefois seulement les personnes qui savaient lire avaient accès aux informations en général, aujourd'hui les médias se battent pour faire connaître la vérité et encourager la liberté d'opinion. L'Internet sera un jour dépassé par d'autres technologies qui permettront à chacun de plonger dans les artefacts des événements, jusqu'à des artefacts ayant une conscience de soi. À l'avenir le réel et le virtuel ne seront plus discernables. Un jour, peut-être, la transmission de pensée permettra de transférer des souvenirs, des opinions, des goûts et même la conscience de soi à un hologramme, ou à toute autre sorte d'artefact. Les humains, au moins les plus riches et les plus puissants, seront alors devenus des algorithmes biochimiques immortels. De cette façon, la transmission d'information aura atteint son but: l'artificialisation du vivant.

Mots clé : *les médias, l'information, le réel, le virtuel, l'artificialisation*

INTRODUCTION

Le but de l'article est de présenter le rôle des médias à travers les époques. Du point de vue de la méthodologie, la présente recherche propose une approche historique.

Depuis toujours, l'homme doit savoir ce qui se passe autour de lui. Et pendant longtemps, seulement ceux puissants (les souverains, les religieux, les marchands) ont eu le monopole de l'information. L'information libre, diffusée par des médias accessibles à tous et recueillie par des professionnels est le fruit d'une histoire récente, inattendue, fascinante. À présent, la vérité est terriblement menacée. Quel rapport s'établit entre informer, convaincre, enseigner, distraire ? Comment la démocratie résistera-t-elle à la censure ? Comment la grande quantité d'informations vraies ou fausses, influera-t-elle sur notre façon de gérer les problèmes d'aujourd'hui et de demain ? Les réseaux sociaux, outils de surveillance généralisée seront-ils remplacés par une vague technologique plus puissante ? Les journalistes seront-ils substitués par des automates ou resteront-ils des acteurs irremplaçables de la démocratie ? Dans notre étude, nous essaierons d'apporter des réponses aux questions ci-dessus.

AU DEBUT DE NOTRE ERE

Bien avant l'humanité, les gens partageaient des informations, par le biais des sons, des odeurs, des gestes et des mouvements. Ils y avaient plusieurs buts : pour survivre, pour

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séduire, pour identifier les dangers, pour chercher de la nourriture, pour organiser la vie en collectivité, pour évoluer. Le premier signe écrit est un zigzag tracé sur un coquillage il y a 500000 ans sur le site de Trinil, à Java, en Indonésie. Un peu plus tard, les hommes griffonnent des dessins dans les grottes ; ces dessins sont sans doute des messages laissés à ceux qui y viendront.

La première preuve archéologique de la domestication du cheval remonte à -3500, dans les steppes du nord de l'actuel Kazakhstan, région alors occupée par des nomades de la culture Botai. Ils utilisaient le cheval pour la chasse, pour garder les moutons et pour s'en nourrir.

En -3000, sur les rives d'un autre fleuve, le Nil, paraît une autre forme d'écriture, plus simple que l'écriture cunéiforme des Mésopotamiens, fondée sur un système de dessins logiques (hiéroglyphes). Entre -2500 et -2300, sous le règne de Néferefrê, pharaon de la V^e^ dynastie, on commence à écrire des textes religieux et des édits sur du papyrus et de la céramique.

En 1600, dans le Sinai, des esclaves hébreux inventent le premier alphabet, dit protosinaitique, dont tous les autres vont dériver.

Entre le XV^e^ et le XIII^e^ siècles avant notre ère, dans le Nouvel Empire, les pharaons mettent en place une poste à cheval, qui transporte leurs messages vers les gouverneurs des provinces, les hauts fonctionnaires et les chefs militaires.

En Chine, comme ailleurs, pendant des millénaires, les premiers moyens de communication sont les signaux de fumée, les pigeons voyageurs, le cheval. Selon la légende, l'écriture serait née sous le règne mythique de l'empereur jaune (- 2697 à -2597), qui aurait demandé à un de ses ministres nommé Cang Jie, représenté avec quatre yeux, d'inventer un système d'écriture.

Chez les Hébreux, la Torah est le premier message de Dieu, envoyé à Moise, qui la transmet à son frère Aaron ; ce dernier la transmet à ses fils, puis, à soixante-dix sages, qui la transmettent au peuple.

Pour communiquer, en Grèce, on utilise aussi les signaux de fumée et des messagers, les hérauts, à pied ou à cheval, qui transmettent les messages judiciaires, politiques et diplomatiques de cité en cité.

Au VII^e^ siècle avant notre ère, alors qu'arrive en Grèce un alphabet inspiré de celui des Hébreux, les dirigeants d'Athènes commencent à afficher leurs décisions sur des tableaux de bois, puis gravés sur la pierre une fois le décret voté par l'Ecclésia. Aristophane décrit d'ailleurs dans *Les Oiseaux* les Athéniens se jetant chaque matin sur ces affichages publics.[2]

LE TEMPS DES MESSAGERS (DU I^er^ AU XIV^e^ SIECLES)

En Europe, jusqu'au X^e^ siècle, le délabrement des routes, l'absence de vraie autorité centrale, la réduction de l'alphabétisation obligent les souverains et les seigneurs, la papauté

[2] « Dans l'Italie préromaine, les Étrusques, dont la langue reste aujourd'hui encore mal connue, utilisent comme supports de leurs messages des tissus de lin, des tablettes de cire, de la terre cuite, de la pierre et du bronze. Quand Rome est fondée, le dieu des messages, l'équivalent du Hermès grec, est Mercure, fils de Jupiter et de la nymphe Maia. » (Andreau & Virlouvet, 2002, p. 111)

et les abbayes, les généraux et les armées, les guildes de marchands et les universités, à se doter de moyens propres de collecter et de transmettre les informations. La plupart de la population, qui ne sait ni lire ni écrire, n'est informée que grâce au le bon vouloir des puissants.

Au XII^e^ siècle, un nouveau réseau de courrier apparaît : celui des universités. Le premier réseau est celui de l'université de Paris, créée en 1150. Ses 1500 étudiants, d'origines différentes, regroupés en « nations », mettent en place, pour correspondre avec leurs familles, un système de « petits messagers ». C'est grâce aux marchands que vont naître les premiers courriers réguliers spécialisés dans la propagation de l'information.

Jusqu'au X^e^ siècle, les marchands européens ne transportent que des correspondances privées, et en particulier des informations essentielles pour l'exercice de leurs métiers.

En 1319 apparaît en français le mot « journal », dérivé du latin *diurnalis* (« journalier ») qui désigne un « livre d'enregistrement des actes » de la chambre des comptes.

> Les *avvisi* sont les grandes nouveautés : ces lettres, qui contiennent des informations générales, sont commercialisées. Les marchands transforment leurs propres correspondances en marchandises, toujours manuscrites, et pour la première fois vendues comme telles à quelques clients, à intervalles presque réguliers. On est encore loin d'un journal (Verdon, 2010, p. 165).

Au Moyen Âge, les marchands juifs accompagnent encore leurs marchandises par des lettres, demandant des avis juridiques aux principaux sages juifs à Troyes, à Cordoue, à Fostat, au vieux Caire. Selon le géographe persan Ibn Khordâdbeh, des Juifs contrôlent les quatre routes de la soie, allant de la vallée du Rhône vers l'Égypte, la mer Rouge, l'Asie centrale, les Indes jusqu'à la Chine, où les radanites ont leurs entrées et leurs correspondants. Ils participent ainsi à l'arrivée en Occident des idées, des informations, des techniques, du papier et des produits médicinaux venant de Chine.

Au VI^e^ siècle, le papier devient le support officiel des documents administratifs de l'Empereur ; de plus, celui-ci est utilisé aussi pour transmettre de nouveaux savoirs scientifiques et culturels. Il est peu à peu utilisé pour la correspondance, mais pas encore pour le journal.

IMPRIMER POUR FAIRE SAVOIR

Au début du XV^e^ siècle, la Chine se referme ; ses communications intérieures et externes se séparent. L'Europe revient sur le devant de la scène. Les modes de communication restent inchangés : le bouche-à-oreille, les repas, les marchés, les courriers des papes, les universités et les marchands, les proclamations des crieurs et les chants des ménestrels. L'information importante demeure réservée à un petit groupe de privilégiés.

Johannes Gutenberg, né en 1400, à Mayence dans une famille aisée, formé à l'orfèvrerie, construit en 1448 une presse d'imprimerie, avec l'aide du banquier Johann Fust, proche du cardinal de Cusa, un bibliophile ayant vécu à Constantinople et connaissant les techniques d'impression chinoises. Grâce à l'imprimerie, le latin va s'imposer comme la langue de communication de toute l'Europe, et l'Église renforcera son pouvoir en distribuant la Bible à tous.

À la fin du XV^{e} siècle, on imprime à Mayence les premiers *almanachs*, le mot vient de l'arabe *munawaq* (disposé en ordre). Ces brochures reprennent ce qui circulait déjà un peu sous forme manuscrite : des informations pratiques (dates des fêtes religieuses, noms des saints, jours de foires et de marchés…), des descriptions astrologiques, des faits divers, des conseils (culinaires, d'horticulture, de santé, ou d'éducation).

Le 31 octobre 1517, le professeur de théologie, Martin Luther, auteur d'une traduction de la Bible en allemand, affiche, sur la porte de l'église de Wittenberg (en Saxe), 95 thèses où il dénonce la corruption de l'Église, qui vend des indulgences pour financer la construction de la basilique Saint-Pierre de Rome. L'année suivante, ce texte est imprimé par ses étudiants et diffusé en Europe. Pour Luther, l'imprimerie est « le plus grand et le plus extrême acte de la Grâce divine par lequel se propage l'influence de l'Évangile » (Eisenstein, 1991, p. 98).

En France, il n'y a aucun *avviso* ou brochure au XV^{e} siècle, même après l'arrivée de l'imprimerie. Mais en 1529 apparaissent les *canards*[3]. Ils racontent des crimes imaginaires, des catastrophes inventées, des faits surnaturels et des événements extraordinaires. Ils sont imprimés sur des feuilles volantes, quelquefois illustrés, vendus à la criée et parfois lus à haute voix. La typographie n'est pas homogène, le papier est de mauvaise qualité, les auteurs sont anonymes, les récits écrits avec quantité de détails sensationnels et des faux témoins. Ces canards sont tolérés parce qu'ils ne parlent jamais de faits réels.

LES DEBUTS DE L'ECRITURE DE NOTRE EPOQUE

Au XVII^{e} siècle, les marchands ont de plus en plus besoin de plus informations qu'avant. Par conséquent, les premiers journaux commencent à s'imposer, d'abord aux Pays-Bas, annonçant la liberté de l'information.

En 1686, un an après la révocation de l'édit de Nantes, à Leyde, apparaissent des mensuels, nommés des *mercures*. Comme la gazette de Leyde, les mercures sont diffusés à travers toute l'Europe par des réseaux clandestins et traduits en plusieurs langues, notamment en espagnol et en anglais. En 1688, un diplomate français exilé en Hollande, Jean Tronchin Du Breuil, fonde la Gazette d'Amsterdam, rédigée en français et distribuée clandestinement partout en Europe :

> En France, le pouvoir contrôle tout, Théophraste Renaudot, considéré le fondateur de la presse moderne, mais il est aux ordres de la Cour. Richelieu, fâché de ne pas avoir d'instrument de propagande pour contrer l'influence clandestine des gazettes hollandaises, charge Renaudot de leur répondre. Le 30 mai 1631, Théophraste Renaudot, financé par Richelieu, crée sa propre imprimerie et prépare un journal, *La Gazette*. En 1653 Renaudot meurt, ses fils, médecins tous les deux, prennent sa succession à la tête de la *Gazette*. Deux nouveaux journaux sont alors autorisés : *Journal des Savants*, consacré exclusivement aux nouveautés artistiques, aux découvertes scientifiques et aux comptes rendus des livres récemment parus et *Le Mercure galant*, périodique à la fois politique et littéraire qui colporte les rumeurs de la Cour et parle littérature (Lise, 1994, p. 143).

À Londres, sous les Tudor et les premiers Stuart, les feuilles autorisées ne peuvent, comme en France, publier que les nouvelles officielles du royaume et de l'étranger : la censure est très sévère. Malgré la censure, les nouvelles continuent de parvenir à Londres et

[3] Terme qui désigne les personnes bavardes: « bâiller un canard » veut dire raconter des mensonges.

circulent dans les nombreux cafés où les hommes viennent lire des pamphlets interdits et des newsletters payantes, manuscrites et confidentielles.

Au Japon, les journaux apparaissent de façon épisodique : des prospectus, nommés *kawaraban* (« impression de tuile ») ou *yomiuri* (« vendre et lire »), sont imprimés à l'encre noire sur de grandes feuilles de papier. Ils visent à faire connaître des nouvelles (des guerres, des catastrophes naturelles, des suicides d'amour et des histoires de vengeance).

En Chine, les méthodes de communication de l'information restent sommaires. On continue d'afficher les décisions importantes, faute d'autre moyen de les communiquer.

LIBERTE D'EXPRESSION, JOURNALISME ET DEMOCRATIE

Au XVIIIe siècle naît en Europe et en Amérique, le métier de journaliste, en germe depuis trois mille ans. Il apparaît dans les Provinces-Unies, puis en Angleterre, là où, on l'a vu, dominent les marchands[4].

Au début du XVIIIe siècle, règne en France Louis XIV, monarque absolu; ne peuvent y paraître que les livres et les journaux autorisés explicitement, à l'avance, par le système du privilège et de l'autorisation préalable, qui règlemente en France, depuis le XVIe siècle, tous les métiers de l'imprimerie et de la librairie[5].

En Amérique du Nord, le pouvoir britannique est total et les contrôles sur ce qui se publie sont encore plus sévères qu'en Angleterre. Les autorités coloniales britanniques contrôlent tout, à commencer par le papier nécessaire à l'impression des journaux. Le premier journal sur le sol américain, la *Boston Newsletter*, est créée en 1704 par un certain John Campbell, maître de poste à Boston.

LA PRESSE, LE GRAND REMPART DE LA LIBERTE DU PEUPLE (1788-1830)

Pendant quarante ans, au tournant des XVIIIe et XIXe siècles, vont s'écrire les grands textes qui soutiennent la liberté d'expression et la liberté d'information.

Le 4 juillet 1776, au congrès de Philadelphie, sous la direction de George Washington, les représentants des 13 colonies, signent une déclaration d'indépendance. La Constitution américaine est adoptée le 17 septembre 1787 et entre en vigueur le 4 mars 1789. Elle prévoit le contrôle de l'État sur la poste et donne au Congrès le pouvoir de « créer des bureaux de

[4] Ailleurs, ce n'est encore que censure et propagande ; des philosophes et des écrivains prennent mille risques pour dire les faits et donner leur opinion. Par leur courage, ils accélèrent la conquête de la liberté d'expression, qui conduira, chez eux aussi, à la naissance de la démocratie. Tout naturellement, c'est dans la première puissance économique du monde, où les marchands dominent et qui domine les marchés de l'Europe, que tout commence : les Provinces-Unies constituent alors un ensemble confédéral extrêmement solide, très soucieux de son indépendance et totalement hostile à l'absolutisme (Popkin, 2011, p. 205).

[5] Dans son pamphlet *Le Préservatif ou Critique des observations sur les écrits modernes*, Voltaire critique les « écrivassiers » et encense cependant *Le journal des savants*, qu'il considère comme « le père de tous les ouvrages de ce genre » ; il apprécie aussi le *Mercure de France*, le *Journal encyclopédique* et la *Gazette littéraire de l'Europe*. Dans sa pièce *L'Ingénu*, les journaux sont désignés comme « des brochures périodiques où des hommes incapables de rien produire dénigrent les productions des autres ». Sa célèbre citation : « Je ne suis pas d'accord avec ce que vous dites, mais je me battrai jusqu'à la mort pour que vous ayez le droit de le dire est apocryphe » (Voltaire, 2007, p. 98).

poste et des routes postales ». On observe l'importance de ce réseau de communication dans la construction de la nouvelle nation.

Le 20 février 1792, le président Washington, se fondant sur la Constitution, crée le Postal Service Act, garantissant la confidentialité des courriers et accordant des tarifs préférentiels aux journaux. Cette loi accélère massivement la distribution de la presse : elle constitue aussi une incitation à l'alphabétisation.

À Paris, le 16 mars 1789, Jacques Pierre Brissot, chef de file des Girondins, annonce la création d'un quotidien, *Le Patriote français :* « Nous nous proposons de publier un journal politique, national, libre, indépendant de la censure et de toutes espèces d'influence. » (Feyel, 2005, p. 345)

Le 11 août 1792, les journaux royalistes ou modérés sont interdits ; leurs éditeurs arrêtés et leurs locaux mis à disposition des journaux révolutionnaires. Le 12 août, la Commune de Paris proclame : « Leurs presses, caractères et instruments seront distribués entre les imprimeurs patriotes. » (*Ibidem*). La liberté de la presse n'aura pas duré deux ans.

> Le 22 avril 1804, Napoléon écrit à son ministre de la Police, Joseph Fouché : « Réprimez un peu les journaux : faites-y mettre de bons articles… Mon intention est que vous fassiez appeler les rédacteurs du *Journal des débats*, du *Publiciste* et de *La Gazette de France*, qui sont, je crois les journaux les plus en vogue, pour leur déclarer que, s'ils continuent à n'être que les relais des journaux anglais, et à alarmer sans cesse l'opinion […] leur durée ne sera pas longue ; que le temps de la Révolution est fini et qu'il n'y a qu'un parti en France ; que je ne souffrirai jamais que les journaux disent ni fassent rien contre mes intérêts. » (Tulard, 1976, p. 55).

> En France, après la chute de Napoléon, la censure n'est pas supprimée. Une loi du 9 novembre 1815 confirme la censure : « Sont coupables d'actes séditieux toutes personnes qui répandraient ou accréditeraient, soit des alarmes touchant l'inviolabilité des propriétés qu'on appelle nationales, soit des bruits d'un prétendu rétablissement des dîmes ou des droits féodaux, soit des nouvelles tendant à alarmer les citoyens sur le maintien de l'autorité légitime et à ébranler leur fidélité. » (Ibidem, p. 62).

Pendant toute cette période, en Grande-Bretagne, bien qu'on promeuve la liberté de la presse, en réalité on surveille les informations à paraître : les élites anglaises, toujours masculines et limitées aux plus riches propriétaires, tremblent de voir se développer une presse populaire, politiquement radicale. Les journaux maintiennent le prix élevé.

En Chine, à partir de 1815, un missionnaire américain, Robert Morrison, publie à Malacca, le *China Monthly Magazine*, puis en 1827 naît le *Canton Register*, suivi en 1835 par le *Canton Press*. Toutes ces publications sont en anglais.

En Égypte, en 1828, Mehmet Ali (gouverneur ottoman originaire de Macédoine, qui règne d'une main de fer depuis 1805) crée le journal *Les Affaires égyptiennes*, qui devient le journal officiel de l'Égypte ; les articles sont écrits en turc et en arabe.

SAVOIR TOUT AVANT LES AUTRES (1830-1871)

Alors que presque rien n'a changé depuis des milliers dans la façon dont les peuples sont informés et que les peuples continuent à ne pas recevoir, pour l'essentiel, d'autres informations que celles que leurs maîtres veulent bien leur transmettre. Voici que, à quarante années, les progrès techniques (le bateau à vapeur, le train, le télégraphe électrique, la photographie, le téléphone) vont bouleverser la façon de donner des nouvelles. Quelques innovations viennent de France et, comme la censure y interdit leur usage privé, la plupart vont donc se développer en Grande-Bretagne et aux États-Unis.

Il devient clair, au début de la phase industrielle de l'économie de marché, qu'une information économique vaut surtout si on est le premier à l'avoir, ou, au moins, si on l'a à temps ; d'où ce désir de vouloir tout savoir avant les autres. Deux innovations vont accélérer considérablement la vitesse de transmission des informations et des journaux : la locomotive et le télégraphe électrique.

> Une autre innovation va donner une tout autre dimension à la presse, en lui permettant de rendre compte des événements par l'image, et plus seulement par du texte. L'innovation vient d'Europe, mais c'est aux États-Unis qu'elle sera d'abord exploitée industriellement. Il s'agit de la photographie : Joseph Nicéphore Niépce met au point un premier procédé à l'aide d'une plaque d'étain recouverte de bitume de Judée ; il faut plusieurs jours de pose. Treize ans plus tard, toujours en France, Louis Daguerre réduit le temps de pose à moins d'une heure. En 1843, *L'Illustration*, premier hebdomadaire illustré français, qui vient d'être créé, publie une gravure sur bois, réalisée, d'après un daguerréotype, représentant les troubles politiques au Mexique (Kyberd, 1991, p. 211).

En 1867, dans le *New York Herald*, Joseph Burbridge McCullagh interroge le chef de l'Église mormone et une propriétaire de bordel à la suite du meurtre d'une prostituée. Ce sont les premières « interviews » publiée par un journal. En 1869, le mot apparaît dans l'*Oxford English Dictionary*, où il est explicitement présenté comme une invention américaine.

LA MISE EN ŒUVRE DES PROGRES (1871-1918)

Dans un des derniers tomes des *Rougon-Macquart*, « L'Argent », publié en 1891, Émile Zola évoque le métier de journaliste et surtout ses relations avec la presse, la finance et la politique. Il n'y invente rien : il fait le portrait de la presse, entre 1871 et 1918, époque d'euphorie boursière et de scandales, de chantages et de corruption. La presse n'est pas plus libre qu'auparavant. Elle dépend toujours des pouvoirs politique et religieux, elle répond de plus en plus à la demande de scandales. La presse ne livre pas encore au peuple les secrets que les puissants gardent pour eux.

Par ailleurs, en Occident, l'urbanisation, l'amélioration des réseaux postaux, le développement des transports et des moyens de transmission d'information, le progrès techniques (la photographie, l'électricité, le télégraphe le téléphone, le cinéma, le moteur électrique, le moteur à explosion, l'automobile, l'aviation), entraînent l'augmentation du niveau de vie. Le journal devient accessible à un plus grand nombre de gens qui ne se contentent plus de rumeurs et de scandales.

Dès août 1914, la guerre accroît le tirage de tous les journaux du monde. Les Anglais détruisent le câble télégraphe sous-marin allemand qui relie l'Europe aux États-Unis. Pour contrer ce blocus, L'Allemagne crée la Transozean Gesellschaft, qui tente de transmettre par radio des informations allemandes à la presse mondiale. En France, le papier se fait rare et les ressources publicitaires disparaissent ; les journaux ont du mal à être produits et vendus. La censure, mise en place par la loi du 5 août 1914, leur interdit de parler des stratégies militaires, de l'état de l'armement, du nombre de blessés, tués, prisonniers.

La grippe dite espagnole est aussi l'occasion de formidables fausses nouvelles. Alors que, entre septembre et octobre 1918, 195 000 Américains en meurent, le président Woodrow Wilson interdit aux journaux de donner des informations alarmantes. À propos de l'épidémie, la presse britannique ne fait pas mieux que celle française ou américaine. En quelques lignes, chaque journal explique que cette maladie n'est pas si grave et donne des conseils pour éviter de l'attraper : laver ses verres, éviter les foules.

COMMENT TRANSMETTRE AUTRE CHOSE QUE DES TEXTES ECRITS ?

Au début, la voix se transmet par des cris répercutés de vallée en vallée ; à partir de la fin du XIX[e] siècle, par le gramophone et le téléphone. L'image se transmet par des dessins sur les murs des cavernes, puis par des tableaux ; à partir du milieu du XIX[e] siècle, par la photographie puis par le cinéma. Après la Première Guerre mondiale, la voix va être diffusée par la radio ; grâce à elle, la musique et les informations parviennent dans les lieux les plus éloignés. La télévision viendra un peu plus tard. La presse commence veut combattre la concurrence puis collaborer avec la radio.

> La presse britannique sort dans un excellent état de la Première Guerre mondiale. Près des deux tiers de la population britannique lit désormais des tabloïds, dont les propriétaires, devenus riches, sont très puissants. Les journaux anglais pensent, pour la plupart, que l'antisémitisme d'Hitler est justifié, ou qu'il n'est qu'un argument de propagande à ne pas prendre au sérieux. (Sharf, 1964, p. 213)

En France, à l'inverse de la presse quotidienne, qui stagne, la presse magazine, les périodiques littéraires et artistiques, sportifs, féminins, illustrés, politiques, surtout de droite, gagnent en importance.

La presse allemande est au service de la montée au pouvoir des nazis. À partir de 1919, dans une Allemagne vaincue, où la République est disputée entre mille courants, l'Agence Continentale fusionne avec la *Telegraphen Union* d'Alfred Hugenberg, ce patron de Krupp ayant fait fortune pendant la guerre, qui réussit en quelques années à constituer un énorme conglomérat de journaux, de maisons d'édition, de cinéma, de publicité. En 1918, il fonde le *DNVP* (Deutschnationale Volkspartei), un petit parti proche du NSDAP d'Adolf Hitler.

La presse nippone est au service du militarisme ; la censure y est absolue : une directive gouvernementale stipule que tout article de presse ou photographie « défavorable » à l'armée impériale est interdit.

Dès le début des années 1920, les fascistes prennent le contrôle de la presse italienne. Alfredo Frassati de *La Stampa* et Luigi Albertini du *Corriere della Serra* doivent céder la direction de leurs journaux, les plus importants de la péninsule, à des hommes proches de Mussolini.

> Quand le régime tsariste tombe, 90% de la population russe ne sait encore ni lire ni écrire. Les rares journaux existants passent sous le contrôle des bolcheviques. Les feuilles d'opposition sont supprimées. En 1918, le premier Congrès des journalistes soviétiques fixe clairement ses objectifs : « La presse soviétique est entièrement soumise à la tâche essentielle du moment : celle de mettre en vigueur la dictature du prolétariat. » (Lovell, 2015, p. 118).

En Amérique, la radio annonce une immense mutation en ce qui concerne la façon de diffuser des informations : la musique, le théâtre, les matchs, les artistes, les sportifs, les hommes politiques, les journalistes, les gens ordinaires deviennent audibles. La radio est gratuite, étant impossible de faire payer celui qui écoute ; pour subsister, la radio peut faire appel aux subventions publiques, ou à la publicité.

En Europe, presque tous les gouvernements, fascinés et terrifiés par ce nouveau moyen de communication avec leurs électeurs font le choix contraire : pas de radios privées, que des radios publiques

Après le son, l'image apporte d'autres changements ; la photographie existe depuis près d'un siècle, et elle est transmise à tous depuis trente ans par les journaux. Le cinéma commence dès son invention à diffuser des actualités filmées.

L'AGE D'OR DES TROIS MEDIAS (1945-2000)

À la fin de la Seconde Guerre mondiale, les journaux américains ont une concurrence durable et redoutable : la radio et la télévision. En 1949, l'organe de régulation des médias américains impose aux radios et aux télévisions la fairness doctrine[6], selon laquelle toute information diffusée doit servir l'intérêt général, au détriment de la liberté d'expression. Cela devient vite une arme contre les discours ségrégationnistes dans les médias.

En 1950, premier signe du prochain déclin de la presse américaine : son tirage augmente désormais moins vite que la population, alors que la radio prospère et que la télévision connaît un décollage foudroyant.

> Les journaux, comme les radios et les chaînes de télévision, quand ils ne diffusent pas de la musique, des feuilletons et des jeux, se concentrent sur les sujets d'information les plus locaux, le sport, la cuisine et ce qui peut intéresser les femmes, trop souvent réduites au rôle de ménagères. L'idéologie dominante reste celle d'une Amérique toute-puissante et centrée sur elle-même, obsédée par l'anti-communisme, avec une classe moyenne obnubilée par la consommation des nouveaux biens d'équipement ménager que l'industrie déverse et dont la publicité vante les produits. (Cayrol, 1991, p. 89)

La télévision s'impose désormais face aux médias écrits et à la radio. En 1973 a lieu le premier *reality show* sous le nom de « An American Family » sur PBS. L'apparition du magnétoscope permet d'enregistrer une émission de télévision et de la voir quand on veut.

Les médias britanniques suivent le même schéma que ceux américains : l'après-guerre commence par une période flamboyante pour tous les médias, suivie, à partir du milieu des années 1980, par une baisse significative de la lecture des journaux. Là encore, pour l'essentiel, les médias parlent toujours surtout de sport, de distraction, de cuisine, de musique, de vie quotidienne et locale, de jeux, de scandales plus ou moins imaginaires, en particulier liés à la famille royale. La presse est encore en grande partie entre les mains des lords.

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[6] La *fairness* doctrine était une politique qui exigeait des titulaires de licences de radiodiffusion qu'ils présentent à la fois des questions controversées d'importance publique et qu'ils le fassent d'une manière qui reflète équitablement les points de vue divergents.

Même évolution en France, où l'après-guerre voit fleurir les titres de presse dont le développement est freiné par les difficultés de la distribution. La radio triomphe et la télévision s'impose.

À la fin de la IV^e^ République, deux puissants groupes de presse familiaux sont constitués : le groupe Amaury, qui possède *Le Parisien libéré, Marie France, Point de vue, images du monde, puis l'Équipe* ; et le groupe fondé par Robert Hersant, constitué à partir des journaux de province et de titres spécialisés (*l'Auto-Journal, France-Antilles, Paris-Normandie, Femina, TV Magazine*). Partout dans le monde, le pouvoir surveille les médias. Les journaux, depuis longtemps, cherchent à connaître leurs lecteurs et ce qu'ils veulent lire.

La publicité est désormais la condition de survie des médias privés Les marques cherchent ainsi à connaître aussi précisément que possible l'audience des médias. Par conséquent, on voit apparaître des stratégies qui mesure l'audience des journaux.

Après la guerre, les États-Unis n'exigent pas la fermeture des journaux qui ont soutenu la guerre nippone Allemagne. Seule obligation : en 1946, l'Association des éditeurs de journaux et de publications (Nihon Shinbun Kyokai) doit approuver les « Canons du journalisme » qui considèrent que « les journaux sont les gardiens d'une société dans l'ordre ».

> Pendant que trois médias triomphent encore, un quatrième se déploie : Internet. Comme le courrier a conduit à des gazettes, comme le téléphone a conduit à la radio, comme la photographie a conduit au cinéma et à la télévision, c'est en utilisant une technologie d'abord conçue pour transmettre des messages personnels que va commencer un nouveau média : Internet. C'est en cherchant un moyen de faire passer des messages personnels d'un ordinateur à un autre qu'apparaît un moyen radicalement neuf de communication : les réseaux sociaux. Pendant longtemps, ce ne sont que des technologies de communication qui progressent, sans que personne ou presque n'en imagine l'usage à venir comme un média. (Missika, 2006, p. 54)

Tout commence en 1948, quand le professeur Claude Shannon, spécialiste de cryptographie, publie un article fondateur sur la théorie de l'information, où il introduit le concept de « bit » et la capacité de transmission d'un code. En 1971, l'ingénieur américain Ray Tomlinson, qui travaille pour Arpanet, réussit à transmettre, sur ce réseau, un message envoyé d'une machine à une autre : c'est le premier courrier électronique ; il est envoyé à partir de la première adresse mail, la sienne, tomlinson@bbn-tenexa. En 1972, est utilisé pour la première fois le mot « Internet » par l'ingénieur américain Robert E. Kahn lors de la première International Conference on Computer Communications (ICCC), à Washington. Le terme est dérivé d'*internetting* (« interconnecter des réseaux »).

En 1990, un premier moteur de recherche est développé par Alan Emtage, étudiant de l'université McGill à Montréal, sous le nom d'Archie : c'est un annuaire, très difficile à employer, qui recense les liens des sites Web. En 1991, un projet similaire est mené à l'Université du Minnesota ; puis apparaît Wandex, premier moteur de recherche des pages indexées sur le Web.

En 1992 est créé le premier site d'e-commerce, Book.com ; le paiement en ligne n'étant pas sécurisé, personne ne l'utilise.

En 1994, un jeune diplômé d'informatique de Princeton, Jeff Bezos fonde un site de vente de livres en ligne : Amazon. Toujours en 1994 sont créés des annuaires du Web : Yahoo, Lycos, Infoseek, AltaVista.

En 1997, alors qu'est créé un nouveau service de location de vidéo, sous le nom de Netflix, le Wall Street Journal, n'espérant plus rentabiliser sa version en ligne par la publicité, est le premier journal au monde à proposer un paiement pour accéder à sa version en ligne sous forme d'abonnement.

LIRE, VOIR, ENTENDRE, TOUCHER (2000-2020)

Les deux décennies qui vont de l'an 2000 à 2020 sont d'abord celles de la montée en puissance des réseaux sociaux, dont le nom est apparu, on l'a vu, cinq ans plus tôt.

Comme plusieurs fois dans l'histoire de l'humanité un moyen de communiquer devient une façon de faire fortune pour les mieux informés et un simple moyen de distraction pour les autres. Une fois de plus aussi, les propriétaires de ces nouveaux médias prennent le contrôle des médias précédents pour les mettre à leur service.

En 2000 apparaissent les premiers médias en ligne. Tous veulent attirer l'attention des gens sur des images :

> En 2004, il existe 5,6 millions de sites Internet, le patron de Google explique encore que la mission de son entreprise n'est que d'orienter celui qui dépose une requête sur son moteur de recherche vers le site le plus pertinent. En 2006, Jack Dorsey fonde Twitter qui dépasse 320 millions d'utilisateurs à la fin 2020. En 2007, alors que sort le premier iPhone d'Apple, qui va bouleverser l'usage d'Internet en le faisant basculer sur le téléphone. (Cagé, Hervé, Viaud, 2017, p. 172)

En mai 2015, une dizaine d'éditeurs (National Geographic, Wall Street Journal, Buzzfeed, New York Times, The Atlantic, The Guardian, Der Spiegel, BBC), incapables de conserver leurs lecteurs, qui se dirigent vers les sites Internet gratuits, et surtout Facebook, où tous les articles sont en ligne, se résignent à signer un partenariat avec Facebook, l'autorisant à publier directement leurs articles, en échange d'une faible rémunération.

Même si le déclin des journaux papier, commencé à la fin des années 1980, s'accélère considérablement, dans de très nombreux pays, quelques journaux sont encore très lus. Toutefois les journaux papier sont de moins en moins adaptés au mode de vie rapide et changeant d'aujourd'hui : lire un quotidien prend du temps.

> Les États-Unis ont perdu autour du quart de leurs journaux entre 2000 et 2020. En Grande-Bretagne, le tirage des quotidiens baisse de moitié entre 2008 et 2020. En Allemagne, le tirage des quotidiens s'effondre aussi de 22,5 millions en 2003 à 12,5 en 2020. En France, la presse écrite s'effondre aussi : la consommation de journaux et de presse écrite est au plus bas depuis qu'on a commencé à la mesurer en 1940, avec 28,6 millions d'exemplaires pour les quotidiens et 30,8 pour les hebdomadaires. (I*dem*, p. 205)

Le principal signe de l'effondrement mondial de la presse papier est la consommation de papier journal, qui a baissé mondialement de trois quarts entre 2000 et 2020. Tous les journaux papier tentent désormais leur chance en ligne.

La télévision résiste encore. Les événements sportifs, parfois les journaux télévisés, les jeux et les émissions téléréalité, des séries et des campagnes électorales sont encore suivis par le public. Aux États-Unis, la télévision n'est plus un moyen de s'informer que pour 12% des 18-29 ans, 21% des 30-49 ans, 25% des 50-64 ans et 43% des plus de 65 ans. En Europe, 82% des adultes regardent quotidiennement la télévision sur des chaînes très diverses. En Chine, un tiers seulement de la population regarde la télévision tous les jours. L'Afrique semble le continent où la télévision reste la plus prisée. 42% des ménages africains regardent une télévision en moyenne 3h 20 par jour, pour la distraction et le sport.

Les réseaux sociaux s'imposent comme moyen d'information. Les plateformes numériques, créées pour transmettre des messages privés, deviennent des moyens de communication de masse. En 2020, les réseaux sociaux les plus utilisés pour s'informer en Occident sont Facebook, YouTube, WhatsApp, Twitter, Instagram.

Jamais l'humanité n'a eu autant de moyens de s'informer. L'analphabétisme a reculé partout. Le niveau d'éducation des garçons comme des filles est plus élevé que jamais. Presque partout on a accès au moins à la radio, sinon à la télévision, à Internet et à la presse. L'éducation primaire, secondaire et universitaire est de plus en plus répandue. De plus en plus de nouveaux médias de qualité sont apparus : dans la presse écrite, sous forme surtout de magazines ; à la radio, sous forme souvent de podcast ; à la télévision, sous forme de chaînes spécialisées et d'émissions d'enquête ; en ligne, sous forme de médias universitaires ou de think tanks, rassemblant les meilleures sources disponibles.

La pandémie a révélé que certains médias peuvent être dangereux. Les réseaux sociaux ont véhiculé à la fois la vérité et les fausses nouvelles. En effet, les fake news voyagent six fois plus vite que les vraies sur Twitter.

ÊTRE INFORME, ETRE LIBRE ET AGIR (2021-2100)

Dans un roman universellement connu, *1984*, George Orwell publié en 1948 et inspiré par les totalitarismes hitlérien et stalinien, décrit comment un homme et une femme sont broyés par un système qui les force à nier ce qu'ils sont, en utilisant les méthodes des pires dictatures : la propagande, la surveillance, la réécriture de l'histoire, la novlangue, la police de la pensée ; au service d'un Big Brother. Et c'est bien, d'une certaine façon, la réalité aujourd'hui, pour beaucoup d'humains. Non seulement pour ceux qui vivent dans les dictatures contrôlant plus du tiers de la population du monde, mais aussi pour ceux qui, dans les démocraties formelles, sont encore martyrisés, affamés, sous-éduqués, sous-informés, distraits. Sinon que, loin des dictateurs, le Big Brother moderne n'est ni une personne, ni un État, mais un système technique au service de quelques grandes fortunes.

Quelles leçons tirer du passé ? Pour bien comprendre ce qui suit, et pour que nos sociétés ne soient pas un jour balayées par les outils qu'elles ont créés pour lire, entendre, voir, savoir, il faut d'abord tirer les leçons.

Des événements, des technologies, des aventures qui jalonnent l'histoire de l'information et des moyens de communiquer. Car, dans ce passé, on peut repérer des motifs, des invariants, des constantes, des tendances qui forment comme des lois l'histoire des médias.

> Prédire l'avenir n'est pas impossible. Il existe une immense littérature de science-fiction, qui donne à entrevoir les mille et un avenirs possibles. Des films décrivent l'envahissement vraisemblable du monde par des écrans, et la façon dont s'y mêleront le réel et le virtuel. (Attali, 2015, p. 33)

Pendant quelques décennies encore, la population mondiale continuera d'augmenter, puis se réduira ; le climat se détériorera ; le niveau éducatif et culturel de la société mondiale s'améliorera ; le mode de vie, le travail, la consommation seront rapides, flexibles, nomades ; travail et consommation se confondront dans la plupart des cas ; les couples, comme les emplois, seront de plus en plus précaires.

Le marché et ses maîtres informeront, surveilleront, persuaderont, contraindront ; l'information, la plus rare, celle qui a de la valeur, sera encore monopolisée par les mêmes individus, leurs héritiers et ceux qui sauront se glisser dans les interstices de ce monde clos.

Les industries qui recueilleront l'essentiel des investissements seront les industries de la vie (la santé, l'hygiène, l'alimentation, l'agriculture, l'éducation, la culture, la recherche, le numérique, les énergies propres, le logement durable, l'eau propre, la sécurité, la démocratie, l'information, la distraction, l'hospitalité, l'assurance, le crédit). Les activités humaines seront en grande partie automatisées.

ENSEIGNER L'ART DE S'INFORMER

Une fois que l'on a appris à distinguer le vrai du faux, puis on a développé l'esprit critique, il faut apprendre comment et où trouver les meilleures informations ; apprendre à distinguer clairement un fait, une opinion et une croyance ; ce qui demande de l'esprit critique, le doute systématique, la recherche obsessionnelle de preuves.

Il faudrait, pour y parvenir, enseigner dans toutes les écoles du monde à analyser l'actualité, à y distinguer l'accessoire, l'important et l'essentiel ; sans que l'enseignant glisse dans ses cours ses propres croyances, ses propres biais idéologiques.

Encore faudrait-il que chacun dispose des moyens de détecter une fausse nouvelle, une menace, une théorie complotiste. Ce n'est pas toujours possible. Pas seulement faute d'éducation ou de savoir, mais parce que les mensonges et les fausses nouvelles sont de mieux en mieux dissimulés.

Il est, certes, désormais, possible, avec un peu ou beaucoup de recherche, de repérer un plagiat, une fausse citation, une photographie utilisée hors contexte ou truquée. Il est, par contre, beaucoup plus difficile de repérer une fausse nouvelle, une erreur scientifique, de dépister un faux complot, de débusquer de fausses preuves, de confondre de faux témoins.

Chacun peut, à cause de réseaux sociaux, fournir des informations plus ou moins vraies aux autres. Et on pourrait prédire, on l'a vu, que le métier même de journaliste disparaîtra, chacun étant à la fois informé et informant. Il n'empêche : ce n'est pas irréversible et il est possible de protéger l'existence d'une profession si essentielle. Pour cela, il faut commencer par reconnaître qu'informer est un métier qui suppose des compétences très spécifiques. Bien former des journalistes reste la meilleure garantie de la qualité de l'information à venir.

Il n'existe encore, on l'a vu, aucune protection internationale réelle des journalistes. Le travail de l'Unesco en matière de liberté d'expression et de sécurité des journalistes s'inscrit dans la continuité de l'article 19 de la Déclaration universelle des droits de l'homme sur la liberté d'expression, et répond au mandat constitutionnel de l'Unesco de « promouvoir la libre circulation des idées ». Mais il n'a pas abouti pour l'instant à une convention, pas même à une recommandation.

CONCLUSIONS

Idéalement, les médias classiques et privés devraient pouvoir être autonomes : ne plus dépendre des grands groupes financiers, qui ne leur garantissent pas l'autonomie éditoriale ; ni de la publicité, qui va les dépasser ; ni de grands réseaux et plateformes, qui ont vocation à les détruire ; ni des états, qui les tiennent, par nature, en suspicion. Cela passe par l'indépendance de leur financement et l'élargissement de leurs activités.

Pour l'avenir, on peut proposer des solutions. Des mécènes et des fondations, pour qui la défense de la démocratie et de l'information libre peut être une cause aussi légitime que celle de l'écologie ou de la justice sociale. Des associations d'usagers de ces médias, qui pourraient verser volontairement une contribution régulière à une fondation de média, ce qui revient à demander à ceux qui le consultent gratuitement de payer un abonnement.

Des rémunérations par les lecteurs à chaque clic sur le lien d'un article comme ceux que reçoivent, on l'a vu, certains journalistes chinois sur WeChat ; comme on devrait rémunérer les ayants droit des auteurs de vidéos, de sons, de musique ou de films chaque fois qu'un utilisateur écoute, regarde ou poste une œuvre dont un tiers est titulaire des droits. Des kiosques permettant à des usagers de s'abonner à un ensemble de médias, écrits, parlés et télévisés, sur le modèle de Spotify.

L'*avviso* numérique serait un tout nouveau média, qui utiliserait à la fois les formes des quatre autres, pour produire des lettres confidentielles, réservées, à des abonnés, utilisant l'écrit, le son, l'image et le réseau social. L'*avviso* numérique utilisera aussi les technologies du virtuel pour se constituer en hologramme du journaliste ou d'un de ses avatars, qui viendra chez ses abonnés pour les informer façon personnalisée. Ces *avvisi* numériques auront d'autant plus de succès qu'ils seront capables de reprendre la maîtrise des graphes sociaux de leurs abonnés pour leur permettre d'échapper aux réseaux sociaux et construire des communautés qui ne sont pas accros aux plateformes.

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Why *Two* Could Be the First Number Ever Discovered

TEODORA ONUTZ[1]

Abstract: This paper offers a new way of interpreting the grammatical dual and connects it to the discovery of numbers. It argues that notions like singularity and plurality expressed in nouns are not directly linked to numbers but capture the relation between individual and collective. The development of the grammatical dual as a specific declension in languages from different linguistic families around the world and its widespread use especially in ancient languages mark the discovery of the first number: the number *two*. Used initially to represent pairs of objects in nomadic or seminomadic animal breeders, it was extended to all other nouns. Modern Indo-European and Semitic languages keep only traces of it with rare exceptions as it has been eliminated from modern grammar. This type of evolution could be linked to the discovery and use of numbers instead of declensions as the grammatical dual became the number two, the singular – the number one, and the plural – all the other numbers including zero. The use of the plural in expressing negation in many languages, ancient and modern shows that there was no notion of zero or other numbers before their discovery and the negative referred to an undefined quantity. If the singular ending described individuality and the plural ending a yet to be identified quantity, then the grammatical dual becomes the first number to be conceived as an abstraction and the first used to count separate entities, making counting by twos the basis of arithmetic.
Keywords: *grammatical dual, number, two, declension, pair*

INTRODUCTION

A study of linguistics and semiotics is not one that would directly be linked to the history of numbers, yet if we think about language as the structure of thought itself, we can discover how all human ideas were born. This research offers an interpretation of the grammatical dual – a linguistic particularity of some ancient languages – as testimony of the discovery of the first number in human history – the number *Two*. The grammatical dual exists in many languages, especially ancient ones, that belong to unrelated linguistic families with no interaction between them. Thus, the appearance of this morphological structure cannot be attributed to outside influences and must have evolved independently and authentically from human thought.

Several theories have been created around the Dual, trying to analyze or explain its existence, from Wilhem von Humboldt to Otto Jespersen, Frans Plank and Greville Corbett. Their approaches have been either philosophical, morphological, or grammatical, focusing more on the types of duals that can be found and their role in languages rather why they existed. This article suggests a different approach that delves into the deeper semiotics of the grammatical dual and connects it to the discovery and use of numbers. It argues that

[1] PhD

declensions, plurals, and negation were used to intuitively signal individuality, collectivity and even nullity before numbers had been discovered and used and that the grammatical dual was an important step in identifying abstract numbers. The first distinction that human thought made when it came to objects was between singularity and plurality, without attributing a number to them. Even in the case of the singular it can be argued that it did not describe a number itself but the general name for something, be that concrete or abstract. Namely, the word *cow* did not mean one as number but the general notion of a cow and sometimes an individual cow as opposed to a group of cows. Further classification of objects came using declensions.

Amongst the languages that have featured the grammatical dual is the Slavic linguistic family, a branch that also uses an extensive system of declensions. It is by analyzing the way in which these declensions are used in connection to numbers and the grammatical dual that we come to see just how the number *two* emerged as an individual, abstract concept. Counting objects by two or pairs was very useful for semi-nomadic animal breeders who needed to keep track of their herds. In the absence of any notion of abstract numbers, the use of declensions to show singularity, plurality and pairs can prove useful enough for defining quantity in a world that had no need for exact accounts. And it is through the use of such declensions that the notion of numbers starts to emerge, with the number *Two* as the first. Dividing items into pairs using a special declension offered a way to keep an account of possessions, time, and people in a world where numbers and calendars didn't exist yet. It is also a more intuitive way for humans, whose thought patterns are so shaped by their language, to discover numbers. Before any abstract idea of numbers, language filled this absence by providing concrete forms of counting, by simply changing the endings of words. This requires no separate words for numbers, no written signs, and no need for arithmetic.

THE GRAMMATICAL DUAL IN INDO-EUROPEAN AND SEMITIC LANGUAGES

The **Dual** is a grammatical number that appears in some languages, alongside the singular and plural forms. When a noun or pronoun is used in dual declension, it refers to two things or items – animate or inanimate, by the use of just one word. Sometimes a similar dual form is used for the verb as well.

This grammatical dual number existed in Proto-Indo-European which passed it on to some of its descendants, primarily Ancient Greek and Sanskrit, which used dual declensions for nouns, verbs, and adjectives; Gothic, which used dual declensions for pronouns and verbs, Old English (Anglo-Saxon) which kept the dual declension for pronouns and, Old Church Slavonic, which kept the dual declensions for nouns.

Some modern Indo-European languages still use it, the Celtic ones, such as Irish, Scottish, Gaelic, Baltic - Lithuanian, Slavic - Slovene and Sorbian. In most Indo-European languages of today only some traces of the dual declension still exist as its use has been overtaken by a regular plural. Words like the English *both*, the German *beide*, the Romanian *ambii/ ambele*, *amândoi/amândouă*, the Russian *obe/oba*.

Semitic languages also have the dual declension, either only for some words or extended to all nouns. In Hebrew יים- (*-ayim*) or a variation of it is added to the end of certain nouns: parts of the body (eye, ear, nostril, lip, hand, leg), temporal nouns (minute, hour, day, week, month, year).

A similar ending is found in classical Arabic, ان *-ān*, that is added to the end nouns to form a dual, different from the regular plural ending. Ancient Akkadian used a dual number, again for certain body parts like "two hands", "two eyes", and "two arms". The dual in Hebrew is considered to be an atrophied declension, having been used only for time, number, and natural pairs (like body parts) even in its archaic stages of the language. .

From a morphological point of view, a noun goes from singular to plural by adding an ending or changing its structure, usually keeping the stem and its phonetics. The exception is those words that make the plural very differently from the singular such as: *om - oameni* in Romanian, *mouse - mice* in English. The Dual was an intermediate state in which the noun received a certain ending if it only comprised two entities. The modern Hebrew term for the week - *shavua*, has as plural *shvuot* and the dual *shvuaim*. Ancient languages, closer to the common Indo-European, still used the dual, but in time it disappeared from the structures of their modern descendants because the original meaning had been lost and would no longer be understood. There are only a few words left that are either defective of plural or singular which can be considered as originating in the dual, as in the Romanian*: ochi, genunchi, rinichi*. The origin of the dual is found in the common Indo-European language, as well as in other ancient languages with this feature, where it had the role of designating the things that came in pairs, or that were traded in pairs. Given that the ancient Indo-European and Semitic peoples were animal breeders, living a semi-nomadic lifestyle, it is reasonable to consider that they may have developed a special category for animal pairs, either for keeping account of their own livestock or for trading purposes. In time, the original purpose of this linguistic feature was forgotten and either extended to all nouns in the language, like it happened with ancient Greek and Old Church Slavonic or restricted to a few expressions, as it developed in Hebrew.

> It is unclear whether the dual was an old category that gradually disappeared or more likely a recent development (in late Indo-European) that did not reach all Indo-European dialects. (Quiles, Lopez-Menchero, Sevilla, 2011, p. 191)

The study of the evolution of language has been categorized since Humboldt as impossible because, as he observed, no languages were found in an evolutionary stage inferior to others, but already structured in concrete and complex forms. However, assumptions regarding the beginnings of speech could not be avoided, starting from the direct study of human linguistic expression.

> For many adaptive complex systems information about the environment is not simply recorded in a look-up table, but is rather encoded in a theory, schema, or model, which compresses information. The grammar of a language can be viewed as such a schema or theory. (Taylor, C., Teal, T., Taylor, C., 2000)

It is not possible to establish the exact chronological stages of language development and of each part of speech, but it does not mean that traces of this process could not be found in elements of current languages. Thus, although we may never fully comprehend the phenomenon of language development, we can illuminate parts of it, in the hope that it will help us to perceive the big picture.

LINGUISTIC AND PHILOSOPHICAL APPROACHES TO THE GRAMMATICAL DUAL

The first linguist to address the existence of the grammatical dual was Wilhelm von Humboldt. He had certain views over language itself that influenced his understanding of morphology.

> If, therefore, we see in languages an explanatory principle of successive spiritual development, it is necessary, however, to consider that they (languages) arose because of their intellectual specificity, and to look for the type of this intellectual specificity exclusively in the internal structure of each language"[2] (Humboldt, 2008, p. 81).

Humboldt primarily linked language to the development of human thought and found in grammar expressions of abstract concepts.

> Since thinking consists in nothing but division and re-assembly, the need for a sense of language to symbolically represent in discourse, all kinds of unity of concept must awaken by themselves and come to light in language on the measure of one's own mobility and one's established legitimacy.[3] (Humboldt, 2008, p. 150)

He addressed the issue of the dual in his article *Le duel* or *Uber den Dualis,* published in 1827, in which he expressed a philosophical view regarding duality as otherness. Wilhelm von Humboldt saw in dual a concrete argument for his theory of the original otherness of language, the foundation of human communication.

> According to this view, the dual is, as it were, a collective singular of the number two, since the plural only occasionally, but not by virtue of its original concept, turns plurality back into the concept of oneness. As a form of the plural and at the same time as an indication of a unified whole, the dual form has the nature both of a plural and a singular... Humboldt mentions that the dual as a grammatical category is closely related to the plural...the dual should be studied not separately but together with the plural. (Slobodchikoff, 2019. pp. 29-30)

He also offers a first division of languages based on the dual form they used, an approach that will be taken up by his successors.

> Humboldt's linguistic typology of languages with the dual is based on three factors: (1) notion (Begriff), (2) extension (Umfang) and (3) concept (Vorstellung). In terms of notion (Begriff), he divides all languages into three classes: (1) languages whose notion of the dual comes from the opposition between the speaker („I") and the addressee („You"); (2) languages that derive the dual based on objects found in

[2] Our translation (In Romanian: "Dacă vedem deci în limbi un principiu explicativ al dezvoltării spirituale succesive, este necesar totuși să considerăm că ele au apărut datorită specificității intelectuale și să căutăm tipul acestei specificități intelectuale exclusiv în structura internă a fiecărei limbi. Humboldt – Despre diversitatea structurală a limbilor.")

[3] Our translation (In Romanian: "Deoarece gândirea nu constă în nimic altceva decât în diviziune și în re-asamblare, necesitatea simțului limbii de a reprezenta în mod simbolic, în discurs, toate tipurile de unitate a conceptului trebuie să se trezească de la sine și să iasă la lumină în limbă pe măsura propriei mobilități și a propriei legități instituite. Humboldt – Despre diversitatea structurală a limbilor.")

> natural pairs; and (3) languages in which the dual derives not from any kind of phenomenon but from an abstract concept of duality. (Slobodchikoff, 2019, p. 31)

Another linguist that approached the dual in detail is Otto Jespersen, yet he did it mostly to categorize the types of duals found in languages.

> Jespersen divides all languages with a nominal dual into two classes: (1) those where a dual is used to refer to duality of two referents, and a plural is used to mark natural pairs whose duality is semantically obvious; and (2) those where the dual only is used to mark objects naturally found in pairs. (Slobodchikoff, 2019, p. 35)

He focuses more on the dual which appears in objects naturally found in pairs and the languages that use it and the dual which literally counts two entities, regardless of whether they naturally come in pairs. He does seem to have an intuition towards the concept of numbers as being more complex linguistically than previously thought.

> Number might appear to be one of the simplest natural categories, as simple as „two and two are four". Yet on closer inspection it presents a great many difficulties, both logical and linguistic. (Slobodchikoff, 2019, p. 35)

Following Jespersen is Frans Plank who considers the grammatical dual as linked to a possible status of pronominal expressions and a hierarchy of importance and privilege. He argues that the first and second persons are used to show a sort of privilege.

> Plank's typology of pronominal duals reveals a close correlation between dual number and the second person...the second person has a special status. The person of the addressee is more „privileged" than the first." (Slobodchikoff, 2019, p. 42)

Similar in that he has an equally hierarchical personal centric approach to the dual is Greville G. Corbett, who links the grammatical dual to living things primarily. In his view, the nominal distinction of animate vs inanimate is linked to the prevalence of the dual as a special category designated more for expressing number in living beings and later in objects.

> Corbett's first proposal about the Animacy Hierarchy as a constraint for number systems which include the dual. According to the Animacy Hierarchy, the more „animate" a nominal is, the more likely it is to mark dual. According to Corbett, the top members of the hierarchy - the first and the second persons – are more likely to be marked for dual number than the third person, kin, human, animate, and inanimate nouns, respectively. (Slobodchikoff, 2019, p. 45.)

He also makes a link between grammatical singulars, duals and plurals and numbers. "Corbett attributes the rise of dual number in a singular/dual/plural system to the numeral „two", „three" and „four"" (Slobodchikoff, 2019, p. 46) Regarding the numbers two, three and four, this idea applies especially to Slavic languages, which use a different Genitive declension for the number one, two to four and five. It appears that the discovery/ development of the notions concerning these numbers have remained within the grammar of some languages.

LANGUAGE, SCRIPTS, AND NUMBERS

If Humboldt offered a philosophical explanation of the dual, and the others created categories to try and understand it linguistically and sociologically, I will try and offer a more psychological and anthropological interpretation. The premise from which I start is that the dual or its traces reflect a certain stage in the development of language, linked especially to the discovery of numbers.

> The normal condition of humans consists not only in being present in the world but in taking part in it. Man must establish relations with the world through a game of creation and re-creation starting from the natural world and reaching a personal report, a work of culture. In its relation to reality, to the sense of reality, man created a specific means, of subject towards object, from where knowledge expressed through language emerges. (Freire, 1971, p. 108)[4]

Ancient languages like common Indo-European, Akkadian, Ugaritic and isolated languages with archaic traits like Uralic Siberian languages, Polynesian or Amerindian use the grammatical dual regularly. Its very existence reflects a certain stage in the development of language and in the evolution of human thought, namely the way in which the transition from the singular to the plural was made. Human thinking could identify the singular from the moment it began to realize the separate existence of objects, concrete or abstract (days, weeks).

Ancient Semitic and Indo-European people were nomadic or semi-nomadic animal breeders, so it is believed that the dual declension was used to describe pairs: pairs of animals, body parts, notions of time that were important for their livelihood. Traces of such a way of thinking have remained in languages that still have specific words to describe pairs. However, extending the use of the grammatical dual to all words shows a shift in paradigm. It meant that the notion of two did not refer anymore only to things that come in pairs but came to represent the number itself, before there was even the concept of numbers.

Singularity could also equate individuality when it came to people or to the self. The emerging awareness of the self as an individual separate from the group, with its own conscience and will is connected to singularity as referring to others, be they creatures or objects. Individuality and singularity were opposed to the collective and plurality. These are not numbers, as numbers are not needed to differentiate the individual from the group, a single piece from several pieces. This idea can be supported by looking at undefined articles as a linguistic phenomenon.

Most languages have a singular and a plural undefined article that does not express numbers necessarily. Indeed, in many languages the singular article is morphologically and phonetically linked to the expression of the number one, but it could be argued that the number one itself was derived from the article later. This connection does not necessarily prove the existence of the notion of one as a number but only of singularity as opposed to

[4] Our translation (In Romanian: “Condiția normală a omului consistă nu doar în a fi prezent în lume ci în a face parte din ea. Omul trebuie să-și stabilească relații cu lumea și printr-un joc de creație și re-creație pornind de la lumea naturală să ajungă la efectuarea unui raport personal, o operă culturală. În relațiile cu realul, cu simțul realului, omul creează un mijloc specific, de subiect către obiect, de unde rezultă cunoașterea exprimată prin limbaj. Freire – Eudcația, practică a libertății”)

multitude. The lack of any number distinction in the plural indefinite article suggests that these grammatical features were not linked to numbers and only identified individuals or groups. Precise quantity was undefined except for pairs – from animal couples to doubles – body parts, time frame.

Ancient scripts represented numbers through letters and did not have a distinct sign for them. A letter would carry a numerical value and was used to write dates, years, basic mathematics, or accounting. This phenomenon also supports the idea of numbers stemming from grammatical developments, just like abstract concepts emerged from concrete objects. Numbers themselves are abstract and could not have been discovered before there was the language to express them. In this case, there couldn't have been a number one before there was the distinction between individuality and plurality expressed through articles.

However, how did this work in the case of Slavic languages, which have no notion of article, be that definite or indefinite, yet used a highly complex grammatical dual. Another special feature of Slavic languages is their use of declensions with numbers, a trait linked to the grammatical dual that is still in use today. Specifically, in Slavic languages counting is done with the use of declensions, for the number one, the Nominative is used, for the numbers two to four, the Genitive singular and or numbers five and more, the Genitive plural as illustrated below:

Examples:

один стакан (Russian) – one glass (Nominative ending)
два стакана (Russian) – two glasses (Genitive singular ending)
пять стаканов (Russian) – five glasses (Genitive plural ending)

jeden szkło (Polish) – one glass (Nominative ending)
dwie szklanki (Polish) – two glasses (Genitive singular ending)
pięć szklanek (Polish) – five glasses (Genitive plural ending)

Slovene grammatical dual:
volk – wolf (Nominative singular)
volka – two wolves (Nominative dual)
volkovi – wolves (Nominative plural)

Slovene grammatical dual with numbers:
En volk – one wolf
Dva volka – two wolves
Trije volkovi – three wolves
Pet volkov – five wolves

This feature of Slavic languages could be perceived as quite baffling if it were regarded as a modern development and not as part of an ancient way of thinking in which numbers had not yet been discovered. Namely, the declensions came before the numbers themselves and were used to signal singularity or multiplicity. In this case, they split objects into three categories: singular, small groups – two to four and collective – more than five. They are not specific to a certain number, otherwise we would have seen a special declension for each one, at least between two and five. And it is precisely here that the grammatical dual comes to play its part in offering the first exact quantity, expressed through declensions

– a pair or two objects. If we take out any knowledge of numbers used for counting or categorizing objects and we keep only declensions, we will still be able to assess quantity:

Nominative used for singular or individual
The *grammatical dual* used for two or pairs
The *Genitive singular* used for three or four
The *Genitive plural* used for five or more

Out of this list, the only precise quantities are for one and two, but if one is just a general reference to the object or concept as it is named, then only two could be regarded as a standalone number. It is the only one to be separated by a special declension and used extensively, whether in Slavic languages or others that feature it. This can be explained by the needs of the people who created it. If the number two was the first number to emerge from the dichotomy of singularity and plurality, then counting by two could be the basis of arithmetic. The need for such a counting system could be justified in a semi-nomadic animal breeding society, because on the one hand it allows for a quick counting and on the other it breaks herds into pairs. Using a grammatical dual that has a special declension allowed these people to keep an account of their animals before any counting system existed. The other common use of the dual, in expressing time frame, can be explained by the need to divide stretches of time into useful parts, again in pairs. Pairs of days, pairs of weeks, pairs of months. This type of measurement can be used to tell time regardless how long a week or a month was counted as. They can consist of five days, seven days, 28 days, or 30 days and still be counted. Counting by 2 or by pairs allows for ambiguity and remains accurate at a time where there was no official calendar.

CONCLUSIONS

The grammatical dual has fascinated philologists ever since linguistics emerged as a separate field from philosophy and started to define itself as a science, as Humboldt's pioneering article *Der Dualis* proves. Several other specialists later followed in his tracks, each adding another layer to the understanding of such a ubiquitous and for modern thinking, strange piece of morphology. To fully grasp its usefulness and development we must go back to the time when human thought was becoming more and more complex as it began to translate and understand the world around. This is a time before abstract ideas, mathematics, writing and philosophy. That is why a too sophisticated philosophical approach to understanding grammar can be a compelling exercise in syllogisms but not truly reach the essence of its subject. Language is a natural human translation of the environment and an attempt to bring order into an unpredictable life. Before it is philosophical, it is utilitarian. And any grammatical or morphological feature, however complex and nuanced emerged out of an actual need and played a practical part in everyday life. Grammar is not decorative but essential even when outdated.

The grammatical dual is no exception, and it must be approached from within the world it served: an ancient, non-numerical, concrete way of life that was just starting to discover abstraction. Before any number could be discovered, there needed to be the linguistic framework to bring forth its existence and allow for it to be understood and used efficiently by people. Declensions played the part of a bridge between naming everyday items and connecting them to each other, either by emphasizing characteristics, possession, gender, or number. They offered a way of counting without numbers and the more precise they were, the closer human thought came to isolating abstract numbers themselves.

In this line of thought it becomes clearer how the grammatical dual led to the discovery of the number two and how this could be regarded as the first number ever discovered. The eventual disappearance of this declension in many languages that used it is further supported by the emergence and use of abstract numbers, making the grammatical dual obsolete. It remained as exceptions for items that come in pairs or that are to be counted in pairs for one reason or another. Most languages still intuitively carry the original meaning of the dual through these traces even if they have forgotten the role, it originally played. While the grammatical dual often baffles speakers of modern languages that have lost it or never used it, they can still understand its usefulness through the small traces it left behind. Although we may not be able today to imagine a world without arithmetic, we can quite easily grasp how words like *both* or *either* easily express number without having to count.

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Conceptual Metaphors of Biblical Proverbs on the Concepts of Health and Illness

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Abstract. The paper aims to analyse a set of biblical proverbs dealing with the antagonistic concepts of health and illness and to propose a conceptualisation of the two terms so as to reveal additional meanings and facilitate their understanding. The corpus comprises a set of Romanian and English biblical proverbs dealing with the concepts of health and illness and the analysis is performed in order to provide a word choice comparison between the English and Romanian Bible translations. The first stage of the research aims to detect the proverbs and their variants, followed by an analysis stage intended to identify semantic differences in translation. Both the structure and the meaning of the proverbs and their variants are considered. Additionally, the cognitive approach adopted in the current paper involves a combination of the Pragglejaz Group metaphor identification technique, Charteris-Black's method, and Lakoff and Johnson's approach to metaphor conceptualisation. Consequently, the proverbs are analysed from a semantic point of view, and conceptual metaphors are identified to reveal additional similarities and differences between the Romanian and English versions of the biblical proverbs.

Keywords: *biblical proverbs, the concept of health, the concept of illness, conceptual metaphor.*

INTRODUCTION

Proverbs are an expression of wisdom, and they are present in people's lives early in history. A proof, in this respect, is the Bible, specifically the Old Testament, which contains a set of proverbs dealing with particular concepts, such as wisdom, behaviour, health, illness, or courage. Although their frequency is not high, proverbs regarding the concepts of health and illness can also be found in the biblical collections of proverbs.

Firstly, the Bible is identical for all Christians, even if there are differences among particular Christian denominations or cults. Accordingly, biblical concepts are regarded as universal, a feature that is also shared by the proverbs within the Bible dealing with the concepts of health and illness. Thus, their comparative and contrastive study can only be performed if both semantic and structural aspects are taken into account as differences in the vocabulary used in different versions of the Bible in a particular language are observed in general. Subsequently, when a comparative and contrastive approach is performed regarding the biblical proverbs in Romanian and English, specific words appear to have been chosen differently. A similar trend is noticed regarding the structure of the biblical proverbs due to both linguistic differences and the available Bible versions. Accordingly, the English Standard Version, the King James Bible, the Orthodox Bible, the Catholic Bible, or other

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versions of particular denominations can be mentioned along with different updates of the same version.

Therefore, a comparative and contrastive study of the equivalent Romanian and English biblical proverbs may reveal both lexical and structural similarities and differences regarding the concepts of health and illness. Furthermore, their conceptualisation unveils further differences due to biblical proverbs' semantic and structural aspects.

LITERATURE REVIEW

Scholars have approached proverbs widely from various perspectives, and biblical proverbs are not an exception, as they comprise sets of eternal principles. Thus, biblical proverbs are studied not only by theologians but also by linguists, and their findings enrich the current interpretation and knowledge on this subject. The current literature review considers only an overview of the definitions of the proverbial genres and the metaphorical aspect of proverbs as the aim is to analyse the corpus from the semantic and structural point of view and to conceptualise the proverbs.

Firstly, all proverbs have particular features which have been studied since Antiquity, as suggested by Mieder (2004), who mentions Aristotle among the scholars who tried to supply a definition of the proverb. Mieder's work, *Proverbs: A Handbook* (2004), also stresses the metaphorical and conceptual nature of the proverb as well as its longevity (Mieder, 2004, p. 4). Additionally, Neal Norrick focuses on defining the proverbial genre and its structural characteristics while also emphasising the fact that "proverbs are also often constructed around formulas which fail to conform to normal sentence grammar" (Norrick, 2014, p. 21). Moreover, Norrick explains that the ellipsis and repetition frequently occur, with the aim of highlighting specific aspects. Marcas Mac Coinnigh has a similar approach in *Structural Aspects of Proverbs* (2014), a work that focuses on the structural analysis of proverbs. Thus, Mac Coinnigh is concerned with aspects such as the sentence type, the affirmative or negative aspect of the verb, and isolates four categories of proverbs: declarative, interrogative, imperative, or exclamatory, which can also be considered within two broader main groups, namely, affirmative and communicative proverbs.

Secondly, biblical proverbs have been approached by specialists in theology such as Robert Alter, Tremper Longman III and J. Stephen Lang and their works deal with the Wisdom literature or are focused on biblical proverbs specifically. Thus, in the introductory chapter of *The Wisdom Books: Job, Proverbs, and Ecclesiastes: A Translation with Commentary* (2010), edited by Robert Alter, the scholar states that "the perspective of Wisdom literature is international and, in many instances, one might say, universalist" (Alter, 2010, p. 11). Alter also emphasises a feature of the Wisdom literature, which is to raise "questions of value and moral behaviour, of the meaning of human life, and especially of the right conduct of life" (Alter, 2010, p. 11). Furthermore, in the introduction of the chapter dedicated to biblical proverbs, Alter presents the Book of Proverbs as "not merely an anthology but an anthology of anthologies" (Alter, 2010, p. 174) and offers a brief presentation of its structure, i.e. "six discrete units, each marked editorially as such at the beginning, with notable differences of emphasis and style among the units" (Alter, 2010,

p. 174). However, Alter's work is essential in studying proverbs as it offers both theological and linguistic explanations.

Similarly, J. Stephen Lang suggests that the Book of Proverbs is "a book of reminders" (Lang, 2004, p. xi), being the voice of parents who are endowed with wisdom and experience "passing on to a willful child some basic truths that every generation past knew" (Lang, 2004, p. xii). Additionally, J. Stephen Lang presents some characteristics of The Book of Proverbs, particularly the fact that, firstly, it targets all people regardless of their age, secondly, it is a type of writing that is clear and non-mystical and, thirdly, it deals with aspects of everyday life and acts. Furthermore, the Book of Proverbs might also be called a "Book of Character" (Lang, 2004, p. xii) as it revolves around small yet great acts which become good or bad habits. According to J. Stephen Lang (2004), "those habits turn into what we call *character*" (Lang, 2004, p. xii).

Last but not least, Tremper Longman III provides a slightly different structure to his book, *Proverbs* (2006). This work comprises a topical appendix representing a valuable tool for research, especially when a specific concept is targeted. Thus, the concepts of health and illness are considered essential as "the ancient sages had an understanding of the relationship between what we call mental health and bodily well-being" (Longman III, 2006, p. 553). Additionally, the link between positive emotions and health, on the one hand, and negative emotions and illness, on the other hand, is underlined and supplied with examples, together with advice for a healthy lifestyle.

However, as previously stated, according to Mieder (2004), proverbs should be regarded as metaphorical expressions, and their analysis needs to rely on specific techniques of metaphor identification and conceptualisation. Thus, the Pragglejaz group supplies the MIP procedure in *MIP: A Method for identifying metaphorically used words in discourse* (2007) in which each lexical unit is considered. Therefore, the MIP procedure consists of four stages, such as close reading for general comprehension, followed by the determination of the lexical units, then the analysis of meaning in context for each lexical unit finding its basic meaning, and how it affects understanding, and lastly, the decision if the lexical unit is metaphorical in meaning.

Another useful approach in metaphor identification and mapping is the method developed by Jonathan Charteris-Black, presented in the first part of his 2004 volume, *Corpus Approaches to Critical Metaphor Analysis.* Thus, the stages of metaphor identification, interpretation, and explanation are thoroughly described, and examples are provided in support. Moreover, Charteris-Black's work also offers a valuable presentation of the religious discourse in Part IV, where the author approaches both the Christian and the Islamic discourse.

Finally, the term "conceptual metaphor", introduced by George Lakoff and Mark Johnson in *Metaphors We Live By* in 1980, together with a procedure of metaphor identification and conceptualisation, proved to be extremely important for our analysis. Thus, Lakoff and Johnson discuss people's metaphorical way of approaching life in which concepts are essential because "most of our conceptual system is metaphorical in nature" (Lakoff & Johnson, 1980, p. 4). Moreover, the work supplies specific types of conceptual metaphors which are analysed and exemplified, becoming an effective tool on detecting conceptual relation within a statement.

RESEARCH METHODOLOGY

Research Hypothesis

The following research hypothesis can be adopted concerning the comparison and contrast of Romanian and English translations of biblical proverbs: if Romanian and English equivalent biblical proverbs regarding the concepts of health and illness are analysed, then they will expose both similar and different positions towards the concepts under scrutiny. Furthermore, the analysis will reveal both correspondence and dissimilarity regarding the semantic and structural aspects, and their interpretation will support the conceptualisation and the interconnection of the concepts.

Research Questions

In order to support the hypothesis demonstration, the focus will therefore be directed towards answering four research questions:

1) What semantic and structural features are used in the biblical proverbs comprised in the corpus related to the concepts of health and illness?
2) Can the semantic and structural patterns of proverbs be compared and contrasted so as to unveil similarities and differences between the equivalent English and Romanians biblical proverbs?
3) What conceptual metaphors can be identified after the analysis of the corpus?
4) What differences and similarities between the Romanian and English biblical proverbs can be established based on the analysis of the data?

Corpus Description

The corpus comprises eight equivalent Romanian and English proverbs dealing with the concepts of health and illness, retrieved from the Proverbs of Solomon, specifically from the Book of Proverbs which is part of the Christian Old Testament. The criteria for their choice were the concepts they contain and consider, and their author. Thus, only those written by Solomon were chosen as a large corpus of proverbs would not be appropriate for the current research. Sue to the space limitation. The sources used for retrieving the proverbs were a website dedicated to the study of the Orthodox Bible entitled bibliaortodoxa.ro and Longman III's *Proverbs* (2006).

Research Aim and Objectives

The aim of this paper is to analyse biblical proverbs dealing with the concepts of health and illness from the semantic and structural perspectives and to conceptualise them. Thus, the analysis will reveal additional meanings, but a theological approach is not the purpose of the current paper, as the analysis targets only a linguistic interpretation. Specifically, it dwells on vocabulary and structural aspects and the proverbs' conceptualisation. Thus, the detected similarities and differences identified in this research are expected to promote a more accurate understanding of the language and concepts of biblical proverbs, and, subsequently, to enhance instruction.

Accordingly, the following research objectives guided the present research:

a) to comprise a self-made corpus consisting of English and Romanian biblical proverbs dealing with the concepts of health and illness;
b) to analyse the vocabulary in the biblical proverbs to detect similarities and differences in the equivalent biblical proverbs;
c) to detect structural similarities and differences in the equivalent biblical proverbs;
d) to analyse the detected similarities and differences in the English and Romanian biblical proverbs;
e) to conceptualise the proverbs;
f) to detect correspondence and dissimilarity regarding the conceptual relations;
g) to link the findings regarding the detected similarities and differences regarding the vocabulary, structure and conceptual metaphors.

Methods and tools

The starting point for this research consists in detecting the proverbs and their variants, followed by a stage of semantic and structural analysis aimed at identifying differences in translation. Additionally, the cognitive approach adopted in the current paper involves a combination of the Pragglejaz Group metaphor identification technique, the Charteris-Black method, and Lakoff and Johnson's approach to metaphor conceptualisation. Specifically, assuming that proverbs are metaphorical in their meaning, they are analysed from the semantic and structural perspective, and then conceptual metaphors are identified.

Firstly, the corpus is built using an online version of the Romanian Orthodox Bible and Tremper Longman III's work entitled *Proverbs* (2006). Next, the proverbs are analysed to detect syntactic and semantic similarities and differences between the English and Romanian versions. Thirdly, the conceptualisation stage is performed using the Pragglejaz Group metaphor identification technique, employed exclusively in the analysis of the main parts of speech. Both Jonathan Charteris-Black's method and Lakoff and Johnson's conceptual metaphor theory are applied in order to create conceptual relations revealed from the previous stage of vocabulary investigation. The printed and online conceptual metaphor lists, i.e., Lakoff, Espenson, and Swartz's *Master metaphor list*(1991) and the list provided by the International Computer Science Institute in Berkeley, California, will also be used to confirm the novelty of particular relations. Finally, the interpretation of the findings will map out the set of correspondences and dissimilarities revealed in our analysis of biblical proverbs.

FINDINGS

The proverbs subjected to analysis are equivalent in meaning, but there are particular differences to be noticed regarding vocabulary and structure. Specifically, a word-for-word analysis is targeted and similarities and differences concerning their structural aspect to support their conceptualisation.

Thus, the first proverb states the importance of joy in people's lives and its influence on health. However, according to the proverb, illness is caused by the lack of courage, metaphorically expressed by the *dryness of bones*.

(1) A joyful heart can effect a cure, but a lamed spirit dries up the bones. (Solomon 17: 22)
O inimă veselă este un leac minunat, pe când un duh fără curaj usucă oasele. (Solomon 17: 22)

There are two differences in the vocabulary used in the two versions, namely, the adjective *lame* used to denote lack of courage and the expression *can effect a cure*, having as a Romanian equivalent *is a great cure,* while the use of modality is noticed in the English proverb. Furthermore, the reference to the parts of the body, *heart* and *bones,* is observed in both proverbs, which is also noticed in the second pair of proverbs that deals with benevolence, metaphorically expressed by the *bright eyes*, and associated with a positive influence on health. Similarly, the *happy heart* stands for health, while the *good news* is believed to enhance health.

(2) What brightens the eyes gladdens the heart and good news puts sap in the bones. (Solomon 15:30)
O privire binevoitoare înveselește inima şi o veste bună întărește oasele. (Solomon 15:30)

Nevertheless, a difference in terminology is noticed in the two versions, i.e. the noun *sap,* which refers to the vital fluid in our body, used only in the English version for strength that makes it more metaphorical than the Romanian one. Similarly, the noun *bone* is also used in the third proverb, together with the noun *flesh*, referring to the human body in general. The metonymy targets the fear of God, promoting health, humbleness, and the avoidance of evil.

(3) Do not be wise in your own eyes, fear the LORD and swerve from evil. Let it be healing for your flesh and a balm to your bones. (Solomon 3:7–8)
Nu fi înțelept în ochii tăi; teme-te de Dumnezeu şi fugi de rău; Aceasta va fi sănătate pentru trupul tău şi o înviorare pentru oasele tale. (Solomon 3:7–8)

Similar to the previous pair, the English version is more metaphorical due to the use of the verb *swerve* for *run* and the noun *balm* for *refreshment*. Furthermore, the two proverbs differ in their structure as the English proverb contains the phrase *let it be* which is not used in the Romanian version, but the meaning is similar. Conversely, the next pair of proverbs does not present differences in structure, but the phrase *lame spirit*, detected in the first proverb, is used once more to denote lack of courage. There is also a difference in translation, as the Romanian proverb contains the expression *a man who lacks manliness* instead of *a lame spirit*.

(4) A man's spirit sustains him in his illness, but a lamed spirit who can bear? (Solomon 18:14)
Curajul omului îl întărește în vreme de suferinţă, iar pe un om lipsit de bărbăție, cine-l va ridica? (Solomon 18:14)

Further differences in terminology are noticed, namely, *a man's spirit* is translated into Romanian as the *man's courage* and the expression *who can bear* is replaced by *who will rise him*. It is worth mentioning that both proverbs contain an interrogation. However, the meaning conveyed by the proverbs is similar, and it refers to courage which has a positive effect on health. Conversely, the following pair is highly metaphorical, and it targets moderation which promotes health, but the English proverb differs from the Romanian equivalent as *envy* is used for *obsession*. Furthermore, *a healing heart* is transposed into a heart which lacks obsession in the Romanian version, whilst both proverbs contain the metaphors *rot in the bones*.

(5) A healing heart is life to the body, but envy is rot in the bones. (Solomon 14:30)
O inimă fără patimă este viața trupului, pe când pornirea pătimașă este ca un cariu în oase (Solomon 14:30)

Similarly, there are no differences regarding the structural aspect in the last two proverbs similar to the next, which also refers to the way in which emotions affect people's health. Thus, a long wait may affect health negatively, in opposition to fulfilment which enhances it. There are similarities in the use of the metaphor *a tree of life* and the term *heart* in both versions, but there are differences regarding the structural aspect, specifically, the English proverb contains the expression *desire come true*.

(6) Drawn-out longing sickens the heart, but desire come true is a tree of life. (Solomon13:12)
Așteptarea prea îndelungată îmbolnăvește inima, iar dorința împlinită este pom al vieții (Solomon13:12)

The seventh pair contains a proverb fairly similar in structure but rather different in the use of terminology and in its meaning. Thus, it discusses the importance of nice words in addressing somebody, which may act like a medicine and bring healing. Both proverbs are highly metaphorical in their meaning, and there are differences regarding the term *palate*, which is replaced by *spirit/soul* in the Romanian proverb, and the link to the enjoyable sweet food is noticed as promoting health in both versions.

(7) Pleasant sayings are honeycomb, sweet to the palate, and healing to the bones. (Solomon 16:24)
Cuvintele frumoase sunt un fagure de miere, dulceaţă pentru suflet şi tămăduire pentru oase. (Solomon 16:24)

Finally, the eighth proverb included in our corpus underlines the importance of finding a good wife, and the terms *crown* and *rot* are used in this respect in both versions. However, there are differences in the structure of the proverbs, as the English one contains ellipsis and inversion.

(8) A worthy woman is her husband's crown, but like rot in his bones a shameful wife. (Solomon 12:4)
Femeia virtuoasă este o cunună pentru bărbatul ei, iar femeia fără cinste este un cariu în oasele lui. (Solomon 12:4)

All in all, despite the differences, the universal message conveyed through a specific proverb is similar in both languages, and the variation in terminology and structure do not affect it profoundly. However, the conceptualisation stage proved that there are eighteen conceptual metaphors of the proverbs, namely, dealing with antagonistic concepts in the same proverb, and the differences regarding the terminology analysed in the previous stage. Accordingly, the conceptual metaphors are listed below, together with the English and Romanian proverbs from which they resulted.

CHEERFULNESS IS HEALTH

COWARDICE IS ILLNESS

(1) A joyful heart can effect a cure, but a lamed spirit dries up the bones. (Solomon 17: 22)
O inimă veselă este un leac minunat, pe când un duh fără curaj usucă oasele. (Solomon 17: 22)

BENEVOLENCE IS HEALTH

GOOD NEWS IS HEALTH

(2) What brightens the eyes gladdens the heart and good news puts sap in the bones. (Solomon 15:30)
O privire binevoitoare înveseleşte inima şi o veste bună întăreşte oasele. (Solomon 15:30)

MODESTY IS HEALTH

FEAR OF GOD IS HEALTH

AVOIDING EVIL IS HEALTH

(3) Do not be wise in your own eyes, fear the LORD and swerve from evil. Let it be healing for your flesh and a balm to your bones. (Solomon 3:7–8)
Nu fi înţelept în ochii tăi; teme-te de Dumnezeu şi fugi de rău; Aceasta va fi sănătate pentru trupul tău şi o înviorare pentru oasele tale. (Solomon 3:7–8)

MANLINESS IS HEALTH

COWARDICE IS DOWN (the Romanian proverb)

COWARDICE IS INSUPPORTABLE (the English proverb)

(4) A man's spirit sustains him in his illness, but a lamed spirit who can bear? (Solomon 18:14)
Curajul omului îl întăreşte în vreme de suferinţă, iar pe un om lipsit de bărbăție, cine-l va ridica? (Solomon 18:14)

HEALING IS HEALTH

LACK OF OBSESSION IS HEALTH

(5) A healing heart is life to the body, but envy is rot in the bones. Solomon 14:30
O inimă fără patimă este viața trupului, pe când pornirea pătimașă este ca un cariu în oase (Solomon 14:30)

LANGUISH IS ILLNESS

FULFILMENT IS HEALTH

(6) Drawn-out longing sickens the heart, but desire come true is a tree of life. (Solomon13:12)
Așteptarea prea îndelungată îmbolnăvește inima, iar dorința împlinită este pom al vieții (Solomon13:12)

NICE WORDS ARE HEALTH

NICE WORDS ARE SAVOUR

(7) Pleasant sayings are honeycomb, sweet to the palate, and healing to the bones. (Solomon 16:24)
Cuvintele frumoase sunt un fagure de miere, dulceaţă pentru suflet şi tămăduire pentru oase. (Solomon 16:24)

BAD MARRIAGE IS ILLNESS

GOOD MARRIAGE IS WEALTH

(8) A worthy woman is her husband's crown, but like rot in his bones a shameful wife. (Solomon 12:4)
Femeia virtuoasă este o cunună pentru bărbatul ei, iar femeia fără cinste este un cariu în oasele lui. (Solomon 12:4)

CONCLUSIONS

The analysis of the biblical proverbs in the corpus regarding their semantic and structural aspects and their conceptualisation revealed both similarities and differences occurring in the pairs of the equivalent proverbs. Thus, dissimilar words choice, different structural patterns and diverse conceptual relations were detected and therefore, the research questions were answered.

Firstly, the analysis of the vocabulary reveals the presence of words associated with the semantic field of the *human body* together with terms related to *the spiritual side of the human being*. Thus, the following parts of the body are detected: *the heart, the bones, the eyes, the flesh, the palate*, and the *body*, completed by words which refer to religious aspects, specifically, the *soul, the spirit,* and *life*. Furthermore, the *senses* and the *physical body* are connected to health and illness, and metonymy is often used in both languages.

Secondly, regarding the structural aspect, the English and the Romanian versions are affirmative with the exception of one pair, and ellipsis and inversion are recorded only in the English version of the proverbs. Similarly, modal verbs are used only in the English proverbs, but a dual construction of the proverbs is noticed in both languages, one dealing with the concept of health, whilst the other with the opposite concept, i.e. illness. One exception is recorded in the case of the third proverb that consists of four parts instead of two.

Accordingly, a double conceptualisation in the same proverb needs to be highlighted, as a result of which sixteen conceptual metaphors were recorded. We mention that two other relations need to be added to this list, given the structure of the third proverb. However, similar concepts such as marriage and manliness also occur and they can be related to the concepts of both health and illness, while dissimilar concepts occur separately, in relation to only one of them. The latter category includes concepts such as cheerfulness, cowardice, benevolence, good news, languish, fulfilment, nice words, modesty, fear of God, and avoiding evil. Thus, ILLNESS is represented alone in two conceptual metaphors, and health occurs free from any conjunction with illness in four proverbs. There are also two opposite conceptual metaphors in English and Romanian, i.e. COWARDICE IS DOWN, in the Romanian proverb and COWARDICE IS INSUPPORTABLE, in the English proverb.

Finally, two English proverbs are more metaphorical in meaning than their Romanian counterpart, and vice versa, one Romanian proverb is more metaphorical than its English equivalent. Additionally, in the case of the first proverb, the former half is more metaphorical than the latter, and two proverbs are more metaphorical in meaning than the rest.

In conclusion, the analysis of the biblical proverbs targeting the semantic and structural aspects followed by their conceptualisation shed new light on and promotes their proper understanding. Moreover, the conceptual metaphors identified in the proverbs create additional connections and meanings.

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