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"TIME PASSES" IN VIRGINIA WOOLF'S NOVEL
" TO THE LIGHTHOUSE"

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So concerned in her own fiction with disparities between the mind within and the world without, Virginia Woolf is naturally enough one of the clearest of critical commentators on the division between subjective and objective methods in the writing of her period.

" To the Lighthouse" was published in 1927 and considered Virginia Woolf's masterpiece and also an autobiographical work. She succeeded in harmoniously combining recollections of her mother, her father and her childhood with her poetic technique and the final result was a reconciliation between life and art. Frank Bradbrook stated that the themes of the novel are those of Shakespeare's sonnets: time, beauty and the survival of beauty through the means of art, absence and death.

The title of the novel " To the Lighthouse" represents a symbol which lead the reader towards the main themes of the novel: life, death, the passing of time and also life beyond death either through art or through memories.. The lighthouse through alternation light and darkness evokes the alternation between life and death; the matches struck in the dark stress the idea of transcience. These short illuminations make consciousness reache " to the edge of eternal revelation, to moments of vision"(Malcolm Bradbury).

" To the Lighthouse" is a result of Woolf's attempt to understand the nature of time and immortality since she is obsessed with the transcience of life and the oblivion of death.

The plot is very simple and structured on three sections which correspond to different moments of light or darkness, life or death, consciousness or unconsciousness. The structure of the novel is built on a period of two days both separated by a period of ten years. We can say that the structure of the novel is symetric.

I chose to comment the second chapter entitled " Time Passes" because through the name of the title we can see the presence of the time's theme. From the begining time is mentioned: " Well, we must wait for the future to show, said Mr Bankes, coming in from the terrace."(To the Lighthouse, p171).

The central section is an experiment in modern prose in which Woolf absorves the representation's form of the new cinematographic art.

The second chapter, which is the shortest brings a lot of changes: Mrs. Ramsay dies, her eldest daughter gets married and dies, her son Andrew dies in The First World War:

" Prue Ramsay died that summer in some illness connected with childbirth, which was indeed a tragedy, people said. They said nobody deserved happiness more".(To the Lighthouse, p180)./ " [A shell exploded. Twenty or thirty young men were blown up in France, among them Andrew Ramsay, Whose death, mercifully, was instantaneous.]"(To the Lighthouse, p181). The War interferes creating a crack in history and in life. Inverting the priorities , the author puts in the brackets, in the central section, death and marriage, focusing on time's changes about the matter."[Prue Ramsay, leaning on her father's arm, was given in marriage that May. What, people said, could have been more fitting? And they added, how beautiful she looked.]"(To the Lighthouse, p179).

This section implies a change in style since darkness, unconsciousness and external elements become active; in the first chapter Woolf uses the secvential technique but in the second chapter she uses the resumative technique. This section extends over ten years when the human domain is diminished. The time and space are now the main characters which suggests the illustration of eternal chaos which are a background permitting the appearance of consciousness, it is necessary

as silence is necessary for the utterance of the word, it can reinforce consciousness as darkness makes light stronger. Woolf uses spatial units but the main space used in this chapter is the house.

The space that it is created is isolated because the house left by its owners is " spied" by the wind which " wonders" and " questions": " So with the house empty and the doors locked and the mattresses rolled round, those stray airs[...].What people had shed and left – a pair of shoes, a shooting cap, some faded skirts and coats in wardrobes…"(To the Lighthouse, p175).

The time and space creates a style not so much objective as adept in bringing objects themselves to life, dramatising, equally, comprehensively, the domain beyond consciousness which inexorably resisits its order and light. The time is split revealing new ways capable to penetrate the darkness of Mrs. Ramsay's death.

The second part is associated with a nightmare which deepens the reader in terror; the unconscious level, including the war, can be interpreted as a testament or as a warning" what is left when the human eye is substractef from the sum of things; matter drained of spirit, pure as a chair or table or flower viewed by some Teutonic artist prescient of War and death-camps."(Stevie Davies).

Although the human eye loses its power being unable to see any more the narrataor keeps vigil the eye of the lighthouse whose twinkle suggests rebirth. However the idea of rebirth is also suggested by the paragraph " In spring the garden urns, casually filled with windblown plants, were gay as ever. Violets came and daffodils."(To the Lighthouse, p183). The violets and daffodils are always new but their presence is familiar. Woolf's deepest fears which make their way in this section are diminished by symbols of rebirth.

The ireversible time's flow is represented in novel through syntagms like: " Now, day after day, light turned, like a flower reflected in water…"(To the Lighthouse, p 176)," Night after night, summer and winter, the torment of storms, the arrow-like stillness of fine weather, held their court without interference." (To the Lighthouse, p183).

The succession of light and darkness, of life and death implies a linear perception of the coexistence of life and death. But this temporal perspective which actually suggests motion is also created at a motionless level, the image of the island surrounded by water. The sea has the same meaninig as darkness and at the same time the waves which are familiar and expected for this frame suppose a reiterative cycle and rebirth.

Though the first chapter entitled " The Window" suggests light, life and calmness. Mrs. Ramsay is presented as mother, as hostess and as wife; the action of the first chapter takes place in a morninig and continues the firstpart as if all the characters had been asleep. In the third section Lily Briscoe finishes her painting and Mr. Ramsay and his little children James and Cam reach the lighthouse; in spite of her death Mrs Ramsay goes on living in the characters' memories and she reaches the lighthouse from a spiritual point of view.

The whole novel is a reiterative document from facts to language. The characters Mr. and Mrs. Ramsay- the representatives of male and female- are associated, the former with an analytic rationalist mind and the latter with an " intuitive, holistic, creative, imaginative mind."(Stevie Davies).

The technique used by Woolf and the structure of the novel and even the process of creation is reflected at the novel's language as a form of poesis, the creation of formal beauty, coincides with Virginia Woolf's close mimesis of the mind's verbal habits.

The book is a sort of ghosts' story, in which Woolf explores the death's impact, representing indirectly, strongly resounding through entire novel.

" To the Lighthouse" represents a profound study of the memory and time, of the victorians conventions seeing masculinity and feminity; the novel is a symbol of the relation between the art and what is this tryng to represent.

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PROMOTE AN ENTREPRENEURIAL ATTITUDE THROUGH EDUCATION

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Being an entrepreneur is not exclusive to some people. It is a mentality and way of being in life that is cultivated and nourished. If I am not an entrepreneur and we do not grab our lives, no one will. There are two ways of being in life. Through action, and be the master of your destiny, or live in the expectation that someone will solve the problems.

To speak of education is to speak of continuity in time -to feed a process of continuous evolution. The sooner we wake up to the evolutionary sense the sooner we get to a point where we vibrate in line with our essence. To evolve and progress is our essence.

Entrepreneurship is more than training people to have a limiting vision. It is having a collective imperative. The well-being of all depends on the ability of each to create new paths -with more efficiency, more fulfillment and more opportunities for all.

Entrepreneurship is not the privilege of the enlightened. we have entrepreneurs in all sectors of the economy and contexts. Breaking imperatives that are not effective is a must. Arts, Schools, Companies: all have to coexist. To undertake is to respond to the most basic instinct -to overcome and overcome your environment.

This is only possible if we can function as a system. To be part of an organic and interconnected whole. The knowledge that the consequences of doing or not doing has an impact on the people around us.

The entrepreneur must have the ability to feel and hear the needs of those around us. Empathy is the key competence of the century. It is the awareness of interconnectedness with others.

We must have the capacity to unite all our efforts for a joint, for a common imperative. This is what happens with the SDGs. It is necessary to know how to work together using the best of each part. Strong and democratic leadership is needed that involves local communities as learning communities and develop meaningful learning.

Do, experiment, learn from mistakes and try again. We are all very concerned about the human beings that students will be in the future. It is important that they know how to deal with adversity. Learn by doing. There is only one way to overcome fear -by doing so. And at school, the environment is controlled.

Schools that are more entrepreneurial are those with initiative, with concerns and a purpose that go beyond space. Not only focusing its action on young people, but also on the communities in which they operate. These changes go through another way of organizing the teaching work, it implies questions of schedules that allow time to implement the cooperative and collaborative work.

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STUDY ON THE THEMES AND MOTIFS PRESENT IN ENGLISH CHILDREN'S LITERATURE

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Stories, it has been said, are as old as bread. This links stories to something as indispensable to human survival as food. It also means that stories are created from simple ingredients readily available but transformed according to the occasion, the teller, the listener. Recipes for stories are passed across cultures and generations. In industrialized countries, they can become standardized and bland in their mass production or even fortified with things that audiences have been told are good for them.

Contrary to common beliefs, there are no themes that cannot appear in children's literature; rather it is a question of how they are presented.

Themes believed to be taboo, such as death, are on the contrary ubiquitous. Death is the most pervasive theme in children's literature and the most sensitive indicator of the particular historical period's, culture's, or individual's author's views about childhood. This notion of almost losing, or actually losing, a family member and thereby reinforcing the importance of the whole family is equally evident in modern children's literature, where death is replaced with divorce or separation (Madame Doubtfire, The Suitcase Kid). The portrayal of death is motivated by religious and educational factors in the early nineteenth century story The History of the Fairchild Family (Sherwood 1818–47), in which two chapters depict the different deaths of two children.

Another theme may be that of entrapment, possession. Walter de la Mare's children's stories, collected in Broomsticks (1925) and The Lord Fish (1933) are set in houses and/or involve people in conditions of stasis, whether through captivity or inertia: and they thus often naturally suggest the mind.

From 1946–49 a dominant motif in children's fantasy is the idea of an idyllic retreat that must be protected – doubtless carrying over from the war. In Elizabeth Goudge's Carnegie Medal-winning The Little White Horse (1946), the central concern is the protection of the island kingdom of Moonacre from threat. The protection motif is also seen in T. H. White's Mistress Masham's Repose (1946), a tale of the descendants of Swift's Lilliputians found living on an island in a lake on a country estate, and the subsequent near-ruin of their and the young owner's happy lives.

In later 1960s children's fantasy a frequent theme is uncertain identity. In the 1950s the emphasis was on the conscious self, but that self could inhabit two different realities, whether Narnia, or Tom's Midnight Garden or Marianne's drawing of a house; and exceptionally in The River Boy the self was double and a function of the unconscious.

Another recurrent theme is poverty. Noel Streatfield's Ballet Shoes (1936) and Eve Garnett's The Family from One End Street (1937) addressed economic difficulties with which many people would have been familiar during the depression of the 1930s. In Ballet Shoes the family is still solidly middle-class, and the children are poor in the same way as their predecessors.

Poverty, in the family story, almost always acts as a unifying bond; all have to work together to find a solution. Five Little Peppers and How They Grew describes the formulaic story in which the small, poor family is 'saved' by richer relatives whom the family has recently, and rather co-incidentally, rediscovered. The Peppers are effectively submerged into the richer Kings and the strength of the family, epitomized in their home, is beginning to dissolve.

CHANGE THAT EMPOWERED AND BROUGHT EMOTIONAL AWARENESS

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„Opportunities to find deeper powers within ourselves
come when life seems most challenging."
Joseph Campbell

Change is an inevitable part of our lives. We all face **changes** every day – let this be a simple **change** in the weather, our daily schedule or a sudden change coming through a brand new beginning. Covid 19 was a brand new one actually, but not the happy type. It felt like being pushed to hop on Noah's ark and waiting for the storm to pass. Once the shock of fear was gone, we all started to experience this journey and somehow learnt to ride the tides. Sometimes we ruminated looking back at the waves thinking if we would ever return to where we were before. Eventually we arrived at a different shore in a new version of ourselves.

I felt that I came out of this challenge empowered. I owe this empowerment to two things. On the professional side I became a technology wizard learning many tools or platforms effectively while on the individual side I learnt how to help myself and others through emotional awareness.

Technological empowerment during a pandemic (Ted Ed Lessons)

Today thanks to technology the things we can do in the classroom are literally limitless. My favorite platform is Ted-Ed (Lessons Worth Sharing), which I randomly started to watch a couple of years ago out of curiosity. I enjoy the videos as they are concise, animated, interesting and definitely very helpful in keeping one's relationship with a foreign language alive.

How do I use them during online teaching and face- to- face teaching?

I use them in three main ways. One way I stick to is to employ them as an in-class material for brainstorming. Students watch it either right before they are introduced a specific argument or after the in-class discussion used for activating schemata. Another way I use them is to facilitate or concretize the vocabulary taught in the classroom. Especially teaching words with more abstract associations can be rendered more precise through the visuals and explanations provided in the video context. One final way of benefitting from the lessons is setting them as an outside class task for listening or writing practice purposes. For the listening practice you can either use the ready-made questions available on the ''Think'' part of the lessons or edit them based on your class dynamics and prepare a tailor-made set of questions considering your objectives. For the written
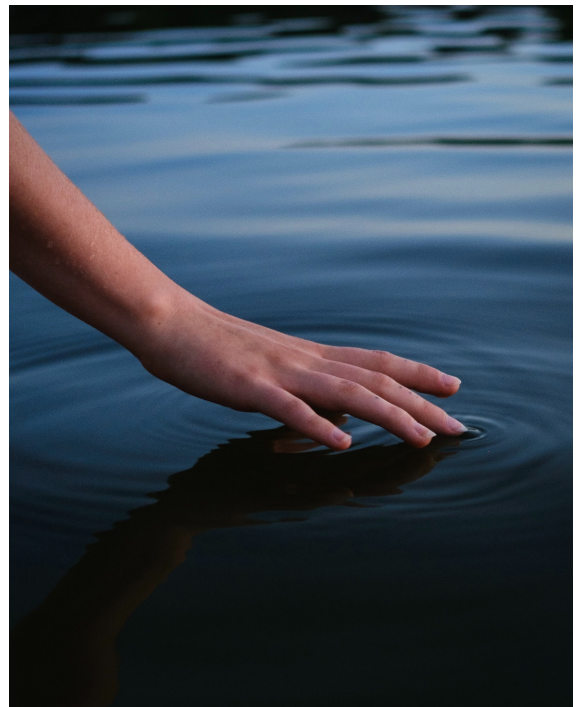
production I usually set my own discussion question and ask the students to employ a 3 or 4 words from the target vocabulary studied in class in their response.

I have loads of reasons to use Ted-Ed videos in class, but my favorite reason came up during the online education. **My students enjoy the Ted-Ed videos because they feel that the discussion questions help them get to know each other and brings them closer despite the physical distance.**

„Enhancing emotional awareness from a personal perspective.“

While being technologically empowered felt great, just like everyone else, I also felt the need to balance my exposure to it and give equal focus to my physical and emotional well-being.

The most challenging part of the pandemic was that it was a big 'obscurity' and this not knowingness felt awfully disturbing. Within the many social roles I found myself in I had this idea that I had to be strong for others; as a teacher for my students, as the rock of my mom and my friends and I also had to be there for myself.

As most of you I also watched lots of webinars and on one side I felt it was great to have access to all of these, on the other side I felt I was bombarded with infinite online stuff. One of these webinars of Dan Thompson on **(Covid-19: Online teaching with a long-term mindset by Dan Thompson) has helped me find a life skill that would serve me both during this obscurity and after.**

This is how I came up with some type of survival guidelines and reflective questions that I first started to experiment with a colleague. Then I started to apply them also in my classes and used them for checking up on my students' emotional and mental state.

The survival guidelines involved a couple of aims such as encouraging very short-term goal setting, creating space for self-care or simply appreciating ourselves for how we are managing this situation.

❶ How are you feeling today?

❷ What's something you can do today that's good for you?

❸ What's something you're looking forward to in the next few

days?

The reflective questions were in line with the guidelines, but aimed at bringing our awareness to our emotions, which is something that could help us face any challenge more easily.

Simple questions cannot only help us understand ourselves better and act upon it, but they can also connect us at a deeper level, which is the biggest empowerment we all can have in the face of any challenge.

INTERACTIVE METHODS AND STRATEGIES USED IN THE CLASSROOM

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There is a whole range of didactic methods in teaching activities, which are being selected and used by the teacher, according to the goal, the content of the lesson and the efficiency they provide. The methods, techniques and procedures become part of a didactic strategy at a certain point, in a certain moment. The preference for classical, traditional methods or for modern ones is still to be discussed in a reformed educational system, based upon the idea of modernizing the didactic methods.

Role playing is an activity that has a decisive importance for students' development. Its formative, stimulating and interactive character contributes to the emergence of skills that enable them to understand better the complex situations encountered on a daily basis. The game is a way of practicing the imaginative capacity for the purposes of constructing plausible circumstances. The atmosphere created is to increase the self-confidence of the participants and to improve critical evaluation capabilities. Another positive element is the assimilation of logical

deduction that can prove beneficial for circumscription of specific instances of the social environment.

Playful exercise that we will describe is addressed to high school students belonging and its purpose is to highlight the structure of dialogue and how it is determined by the context. Human relationships always depend on environmental factors, but also to the type of speakers, being a sensitive process to a range of factors. Students will better understand these variations if they will notice immediately, going, through a representation, in various situations.

Teachers have always been in constant search of essential activities that allow students to improve their learning abilities of a foreign language. It seems that the use of dynamic activities as a complement to the teaching-learning process is increasing. Thus, the aim of this paper is to study the role of interactive games and its probability to improve the student's learning and teacher's teaching abilities, and therefore to possibly be considered as a useful resource of this process. The quality of our teaching relies on our ability to structure and design class activities that are engaging and support student learning. The range of activities we use should accommodate all learning styles and encourage students to assume responsibility for their learning. Teachers can create a dynamic and flexible learning environment that accommodates individual learning needs by using interactive activities. Such activities should provide students with opportunities to share ideas, test their thinking and examine different perspectives on issues. Who doesn't like to play classroom games?

Not only are games fun, interactive and social, but they're also great tools for learning.

What is a game, anyway? Game is structured playing, usually undertaken for enjoyment and sometimes used as an educational tool. Key components of games are goals, rules, challenge and interaction. Games generally involve mental or physical stimulation, and often both.

Games have long been advocated for assisting language learning. Here are some of the reasons why:

1. Games add interest to what students might not find very interesting.

2. Games provide a context for meaningful communication.

3. This meaningful communication provides the basis for comprehensible input (Krashen, 1985), i.e., what students understand as they listen and read, interaction to enhance comprehensibility,

e.g., asking for repetition or giving examples (Long, 1991), and comprehensible output, speaking and writing so that others can understand (Swain, 1993).

4. The emotions aroused when playing games add variety to the sometimes dry, serious process of language instruction ((Bransford, Brown, & Cocking, 2000) Ersoz, 2000; Lee, 1995).

5. The variety and intensity that games offer may lower anxiety (Richard-Amato, 1988) and encourage shyer learners to take part (Uberman, 1998).

6. Games can involve all the basic language skills, i.e., listening, speaking, reading, and writing, and a number of skills are often involved in the same game (Lee, 1995).

7. Games are student-centered in that students are active in playing the games, and games can often be organized such that students have the leading roles, with teachers as facilitators.

8. Many games can be played in small groups, thereby providing a venue for students to develop their skills in working with others, e.g. the skill of disagreeing politely and the skill of asking for help (Jacobs & Kline Liu, 1996).

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GAMES – A FUN WAY OF TEACHING

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Although several books are aimed at some skills and subskills of a language, there are other ways in which games can be classified and some of them are the following:

According to students' age games are designed for children, teenagers, youngsters or adults. It is often very much a matter of opinion and local circumstance to place a particular game in one of these categories. In other words, the teacher chooses the game according to students' needs, and also considers their personalities.

•According to students' level there are games for elementary, intermediate and. A peculiarity, which exists in games, is their flexibility of adaptation, this means that the same game can be used in an elementary level or in an advance one by just adapting the complexity of the item studied or practiced.

• According to the place or the space where games can be used, the classification might be:

· Outdoor games played outside the classroom, in free space.

· Indoor games developed inside the classroom by using the material available in it (chairs, table, board)

• According to the number of students games can be done:

· Individually, when each student competes alone.

· By teams or groups, when a group of three or more students compete against other teams. The number of students each team should have depends on the objective to be achieved in the game.

· By pairs. / · By the whole class.

• According to the skills wanted to practice there are:

· Listening games, in which the aim is principally focused on the practice of the listening skill.

· Writing games, in which the aim is principally the practice of the writing skill.

· Reading games, where reading comprehension is the principal purpose of the task.

• According to the subskills wanted to practice there are:

· Grammar games that provide experience of the use of particular patterns of syntax in communication.

· Vocabulary games that are the ones in which the learner's attention is focused mainly on lexicon.

· Spelling games, which mean the way the words are spelt.

· Pronunciation games, which mean the way the words or phrases, are uttered.

Preparation stage

There are some standard rules which is good to be learned by beginners. But one can imagine an infinite variety of problematic situations likely seeking appropriate rules. The bases are as follows. Class is held circular, for each student to have eye contact with all participants (it is an optimal way for increased responsiveness interlocutors). It sets out some rules: one person speaks at a time; questions are addressed only after completing a performance etc. Students are divided into groups of 4-5. Each group receives a worksheet sealed. This detail captures children's attention and increase involvement. The teacher highlights the main requirements of the game: sheets contain a summary description of real situations dialog (specify place and, if applicable, the persons who converse); students must devise appropriate context cues, and then distribute their roles to play just written discussion; assisting colleagues are charged with evaluating the performance depending on the language used (formal / informal) and delineation of features that differentiate

the characters played.

Playing the game

The task of relating the context is in many ways difficult. The teacher will answer all uncertainties expressed by students. Time is required for solving consistent requirement, plus acting sequences themselves. An interval of 30 minutes may be insufficient, so it is recommended that the game takes place where it is possible to extend the duration of two hours of lecture. After each performance will listen colleagues questions and take notes from the main observations exposed.

Key points will be written on the blackboard, to give students cues in the analysis they perform.

Step conclusions

To give the game a competitive tinge notes may be granted at the end of each time stage.

The winning team receives a symbolic prize. All groups are required to play in front of colleagues. Finally, the teacher will summarize the key issues by asking questions.

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EXAMPLES OF MODERN TECHNIQUES USED IN EDUCATION

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Vâlcea CountySchool contributes more and more to shape the personality and character of its culture and the citizens of a country. Throughout the work of the new man, of his personality, an important part is played by the early years of school.

The primary school has the task of building the first intellectual work habits. Therefore, it is necessary for the teacher to be preoccupied with continually improving the methods and processes of teaching and learning styles in general, to optimize the educational process.

The use of interactive methods of teaching and learning in academic activity contributes to the improvement of the quality of educational process, has an active-participative and real value on the personality of the pupil's formative. Active learning engages creative capabilities, the operations of thought and imagination, turn to mental structures and the student's cognitive features and it is used in the production of the new teaching. Modern education is based on a methodology focused on action.

I am going to present some of the interactive methods I use very often with my students at school and they are really fond of them.

Tehnica Florii de nufăr (Lotus blossom technique) - The method requires the deduction of connections between ideas, concepts, based on a central theme. The problem or central theme determines the eight central ideas which are built around it, like the petals of the Flower of a Lotus. Thus, starting from a central theme, there are generated for new themes to be developed and new concepts. Advantages: it is a method that can be used successfully in a group, can be applied as an exercise in creativity, but also for evaluation.

Pălăriile Gânditoare (Thoughtful Hats) – this method is a technique of interactive creativity of participants based on the interpretation of roles depending on the hat you chose. Students are divided into six groups for the six hats. The division of students depends on the material studied. For the success of this method it is important that teaching material to be rich in content and the hats to be colored to attract students. The advantage of this method is that it develops the skills, linguistic and logical intelligence and interpersonal intelligence.

Metoda Cubului (The Cube Method) is a strategy that facilitates the analysis of a topic from different points of view and can be used at any time of the lesson. This method gives students the opportunity to develop the skills necessary for complex approaches. The advantages of this method are: developing teamwork, involving all students.

Metoda Ciorchinelui (The Cluster Method) stimulates highlighting connections between ideas; one way to analyze new ideas or associations to resume new meanings of ideas.

Harta cognitivă (Conceptual maps) represents a way of expression through diagrams, an important tool for teaching, learning, research, it is applicable at all levels and in all disciplines.

The essence of knowledge lies in the way they are structured. Important is not how much you know, but also relationships that are established between the assimilated knowledge. Performance depends on how the individual experiences organize the ideas. It is a tool to capture important aspects of these conceptual relationships. To build a conceptual map it is required a list of 10-15 key concepts or ideas about what interests us and some examples. Starting from one list there can be more conceptual maps.

The steps to create a conceptual map:

1. Write down each concept/idea and each instance on a sheet.
2. Arrange general concepts first, and the other below.

3. You can add other concepts to facilitate understanding and explanation of existing ones.

4. Plot lines from the top to the concepts with which they relate to each other.

5. Write one word to explain the relationship between the joined concepts.

6. Pass the examples under the concept of belonging.

7. Copy the result obtained with the conceptual map on a sheet of paper.

Advantages of a conceptual map: it gives a concrete product, offers the possibility of cooperation between teacher-student, student-student, identifies obstacles, strengths, personal resources, values and beliefs.

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ADVANTAGES OF USING INTERACTIVE METHODS OF TEACHING

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Modern methods are more and more present in everyday teaching classes and they are used on a daily basis due to their irrefutable advantages, one of them being the involvement of students in research activities and research of the phenomenon. The use of interactive methods in teaching activity results in increased motivation for learning and self-confidence, contributes to the shaping of a positive attitude towards objects of study in school and ensures the conditions of children's ability to interact and communicate better in society.

Through this type of methods, we as teachers can develop in our students skills that will develop their creativity, imagination, ability to think on their own and to be able to build a life independently.

There are some characteristics of interactive methods and here I will name just a few:

they are attractive;

they stimulate active involvement;

they stimulate initiative;

they put into practice knowledge, skills and accomplishments;

they provide an interactive approach of teaching-learning-evaluation;

they recover and stimulate the creative potential, the originality of children;

they act upon critical thinking to students;

students become responsible in solving tasks;

they promote co-operative learning;

they teach students to communicate with each other and listen to the opinions of those around them.

The advantages of modern methods:

they transform the student object in the subject of learning;

they provide the learner optimal conditions to affirm itself individually and in a team;

they develop critical thinking;

they develop learning motivation;

they allow evaluation of one's own activities.

For example, using songs with primary children proves to be a very pleasant and educational method of teaching. Below, I will present an example of such activity.

Singing the song "Come on, come with us …" the red team reaches the lake, where, on a stump, sits the angry bear. It tells them to Patan and asks to help him find the tail.

Didactic load:

- To find the bear's tail, guided by clues given in the lyrics heard;

- To break the ice cube using materials in the backpack.

Children, guided by cues from spoken lyrics, they are looking for the tail, which is an ice cube. The team must choose the right tool to remove the tail of the bear from the cube (hot water in thermos, hammer).

Children break the ice cube and give the tail to the bear. To solve the sample, the team receives a fungus. Yellow team reaches the road map indicated by the "seaside", where on a boulder, sits Ariel, The Little Mermaid. He tells the children that the witch had taken prisoner best friend, the dolphin.

Didactic load:

- To solve the exercises;
- To crack the code to open the cage;
- To use the materials provided to solve the exercises.

Children should solve some exercises to find the code behind the locked cage.

After solving the task, Ariel invites all to Carnival. The children receive a flower, then they sing and move to the next point on the map.

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ACTIVE TEACHING : "REVOLVING CIRCLES"

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The new trend in Romanian schools is to promote active teaching techniques where the pupil is the coparticipant of the teaching-learning – evaluation process. This means that he/she is actively engaged in activities, such as reading, writing, discussion, or problem solving that promote analysis, synthesis, and evaluation of class content. Instead of listening, absorbing the information presented and memorizing, the pupil becomes an active partner of the teacher who answers, finds solutions, evaluates himself/herself and the others.

In modern teaching there are many active learning strategies, one of them being the "Revolving circles". This method encourages pair work: the pupils are divided in two groups- one group forms an inner circle and the other group forms an outer circle, pupils facing each other. The teacher asks a question or gives the pupils a task .Each pair discusses and solves the task. The outer circle rotates clockwise, thus forming new pairs. The rotation may continue until pupils have had the opportunity to work with a wide range of partners. Young learners are usually very open minded about these active methods.

• Organizational moment. Pupils sat down on their chairs, forming two concentric circles. Pupils from the inner circle received a coloured paper to write the answers.

• Presenting and explaining the task. Pupils were explained that, in pairs, they had to find as many derived words as they could, in 2 minutes.They would use the prefixes and suffixes told by

the teacher.

• Pair work. Each pair had 2 minutes to write as many words as possible. The pupils in the outer circle then moved one chair to the left and the teacher gave a new suffix/prefix each time the pupils changed pairs. The pupils in the inner circle wrote the words on paper given at the beginning of the lesson.

• Conclusions. At the end of the rotation, the pupils in the inner circle placed the coloured papers on the flipchart and they read the words they had created with each pair (each pupil from the outer circle). The teacher and the pupils assessed the derived words presented by the pupils in the

inner circle and they made a hierarchy of the coloured papers, according to the number of correct words .

After using the method Revolving circles, I have noted the following advantages:

• All the pupils showed interest, they engaged actively and enthusiastically

• Pupils found many solutions for the same task (at least 10-12 derived words with a suffix or prefix)

• Pupils engaged both in solving the task and in assessing their peers

• Pupils interacted with one another, developing the ability to communicate and to work in pairs/team

• The role of the teacher was that of a facilitator, supporting pupils as they solved the task independently.

As in the case of other active teaching methods, there are also some disadvantages:

• This method may be time consuming and requires more effort to organize the pupils and to solve the task.

• During the rotation, noise and discipline problems can occur.

• Some pupils were less involved in solving the task, leaving their pair to do the thinking.

• The assessment is collective.

Despite the above disadvantages, this method is very effective, as it stimulates pupils' creativity, team spirit, their reaction when solving tasks etc. The pupil is an active partner in the process of teaching and evaluating and doesn't notice the intellectual effort because of the competition and the game. The pupils learned the new vocabulary and they understood the difference between a prefix and a suffix, between a derived word and a word that starts with the same group of letter (e.g. incomplete – intelligent). Despite the effort and the time allocated, both the teacher and the pupils win.

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THE PATH TO A POSTMODERN EDUCATION

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The education system is a subsystem of the social system, which is subordinate to and integrated into the framework and the general structure of society, having only an internal structure, but obeying external social impulses.

Education system, viewed as a whole, refers fundamentally to the organization as institutional education in this school system including all the institutions that pursue educational goals. I must say that the education system is national and historical, in other words, evolves and develops in relation to the development of material and cultural specificity of each country. Therefore, there are common features between the education systems of different countries, features and differences that are related to economic, social and cultural life of the country.

One of the challenges already underway in contemporary society is the need of rethinking school: formally, non-formally and informally learning. As a subsystem of the macro system of education, the school system helps to structure trajectory of (self) training and (self) development of individual personality, preparing it to be a demanding customer and continuing education. The abundance of information that today's society faces, the educational system has a difficult role to shape personalities who know how to discern valuable information from the surplus, the essentials from the general.

Thus, education has emerged the term "modern education". The term modern is used in education, usually to reveal this advanced position in relation to the past which has been overrun by development. For some, modernity is opposed to traditional practices and is characterized by change, innovation and dynamism. School and its people are now on the border between modernism and postmodernism. In modern societies, knowledge is equivalent to science and is important in itself. People look for the best ways to gain "knowledge", "science" in as many areas, considering that this will be recognized as educated. In a postmodern society, knowledge must be functional, useful; learn not only to "know" and store a range of information from different domains to demonstrate how "educated you are", but learn to "make" to "use" what you know, "a apply "what you accumulate, the better for you and others. Knowing what to do with what you have learned is a major desideratum postmodern education.

Postmodern pedagogy envisages educators to be those that facilitate knowledge and participate in knowledge construction. Knowledge is achieved because it is useful. Educator-educated relatively open, mutual support based on constructive dialogue and cooperation. This vision promotes collaboration co-ordinated the school's educational community involving students return to the world, promoting investigations, interrogations and discussions. It gives up control, focusing on the process. The teacher is an entertainer, moderator.

Student activism involved in the strategies used by the teacher in the teaching-learning activity is considered as an imperative of postmodern orientation in education. Postmodern school should know how to motivate students to learn and how to facilitate the learning process, organizing and developing interactive strategies work, focusing on the usefulness of knowledge and the need to unravel their properties alive. Educational agencies should be interested in what they want students to learn and what they can do with this knowledge. The teacher's role is not to gobble students with diverse knowledge, but to show them what to do with them.

Postmodern schools promote cooperative learning as superior form of psychosocial interaction based on mutual support, on tolerance, on the effort of all directed towards the same goal. Motivation is the result of joint action of all members pursuing a common destiny. It shared

the view that all can provide valuable alternatives to solve the problem, if they are offered the prerequisites while having a more corrective, ameliorative way of assessment, rather than sanction, leading to stress reduction. It is achieved by individual progress and considers both the participation of each member in the joint development and team results.

In conclusion, I can say that education, understood as an institutional body, cannot be considered as having an internal structure as a result of interactions between its components, but it is subject to social pressures that operate independently.

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SPRING

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Spring is one of the four seasons, marking the transition period between winter and summer.

Springtime is the season of rebirth, renewal and regrowth. The specific definition of the exact timing of "spring" varies according to local climate, cultures and customs.

Generally 1st of March is regarded as the first day of spring. At the spring equinox days are close to 12 hours long with day length increasing as the season progresses.

Some people consider spring the most beautiful season of all because it is ful of colour and wonderful smells. The trees blossoming, flowers growing, blooming and enchanting the eyes with their amazing colours, bees buzzing around looking for pollen, birds coming back from migration, animals giving birth to their young, fields turning from black to green, these are only a few of the many changes nature prepares for us every spring.

People welcome spring working their gardens, and planting trees and vegetables. They clean their houses and their backyards as a sign of purification of the body, preparing for Easter, which means purification of the soul.

The Snowdrop is the first spring flower to appear. Children pick it up and offer it to their mothers on the 1st and 8th of March, as a symbol of their love. Violets, daffodils, hyacinths, tulips, carnations and roses fascinate our senses with their delightful smell.

Spring cannot be described in a word, but if it were, the word would be life.

THE CONCEPT OF LITERATURE FOR CHILDREN

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Literature for children is an integral part of national and universal literature. In 1964, writing about Jules Vernes and the literature for children, George Călinescu made a statement pointing out a fundamental psychological truth: childhood as a state of soul is a permanence of our life, "To be works of art, children's writings and young people, should also be interested in mature and trained people. Childhood never disappears from us, it is the permanent source from which all the moons of our life flow. "(G. Călinescu, Chronicles of Optimism, 1964, pp. 274).

The evocation of childhood is one of the essentials of this type of literature, especially since it has occasioned some masterpieces, both in Romanian literature and in the universal literature, considered "great books of childhood" (Ulița copilăriei, La Medeleni de Ionel Teodoreanu, Cuore de Edmondo de Amicis, Alone in the World by Hector Malot, Little Prince by Antoine de Saint Exupery, etc.)   The children read passionately not only the creations dedicated to them, but also others who, through the problematic, the beauty of the language and the message, are also interested in adults. Gulliver's Journeys by Jonathan Swift, Reverence, What Legends, by Mihai Eminescu etc.

In order to be included in the literature for children, literary works must meet certain criteria:
- have artistic and aesthetic value;
- be accessible for different age groups;
- have educational value, moral character;
- to explore the infant universe;

The sphere of literature for children is very comprehensive, covering almost all genres and literary species. This broad scope of the literature sphere is due to the interest, the natural curiosity at this age. "The child is born curiously by the world and eager to turn into it. The literature that satisfies this startup delights him "(G. Călinescu, art., P.276).

The literary works for children come in two ways: some were written especially for children, such as: Mihail Sadoveanu's wonderful Dumbrava, Octav Pancu-Iaşi's three goats, or Sîntimbreanu's stories, but most of them were not written in (Sleepy Birds by Mihai Eminescu, Boul and the Gray Alexandrescu Calf, Children's Memories by Ion Creangă, The Publishers of Spring by G. Cosbuc, etc.) .They entered the sphere of literature for children through their attractive content, through their high educational value and their artistic beauty.

The children's literature begins with popular literature, fairy tales and the most beloved literary stories in children's literature - continuing with legend, snoava, then with lyrical, folk and religious creations, with stories and novels with the most varied themes. Lately, children have a special interest in science fiction, which includes writings exploring the future, relying on contemporary scientific and technical conquests.

Children's literature has an ethical value, presenting aspects of life in its complexity, offering life patterns or, on the contrary, negative examples that small readers ought to bypass. The fairy tales and stories have a strong real substrate because they spring from the people's desire for a better life, the desire to defeat the evil and the hardships caused either by the forces of nature or by the oppressive classes. The poet introduced the expression of his desire for freedom , justice, good and beautiful. The fairy tale reflects the people's aspirations for freedom and their healthy optimism, firm confidence in their own powers, the victory of justice, good, truth, honesty and all the qualities appreciated by the people. The instructive-educational value of fairy tales and stories is special. They make a valuable contribution to the development of processes of knowledge, affective processes, the formation of traits of will and character, - in general, the formation of

children's personality.

The reading of fairy tales and stories is of great educational importance and highlighting the qualities of the heroes, which for children are worthy to follow. They learn to be brave and dour, persistent and determined, modest and diligent, honest and righteous, learn to be true friends, and the moral of the story contributes to the formation of social behavior norms. By reading these stories and stories, they enrich their vocabulary with poetic expressions, with expressions of the living language of the people, helping them to better understand their mother tongue. As for poetry, the lyric musicians attract children from the early years of their lives. The contradiction with which facts, ideas, paintings or feelings are rendered makes poems accessible to children and memorized easily.

At preschool age, the educational effects of literary works stop more on acquiring moral notions and sensitizing the affective life of the child. Also related to affectivity it was observed that the success of literature in preschools is ensured by the strong emotional load of the text.

In order to achieve the instructive-educational and formative value of children's literature, educators and teachers must be passionate about reading, familiarizing themselves with age psychology, appropriate reading, and recommending them through attractive forms such as: storytelling, explanatory reading, review, sit-up literary, anniversaries and literary commemorations of writers, etc. The contemporary man and the man of the future are guided by the force of circumstances, more and more to science, technology and economy, and then this chase after material gain is man-poor, but this soul poverty can also be countered readings appropriate to the age recommended by the school.

THE LINK BETWEEN FOLKLORE AND MIHAI EMINESCU'S POETRY

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Eminescu's manuscript notebooks found a folkloric material, picked up by a poet newly copied by others, including fairy tales, proverbs, epic songs and, above all, numerous lyrical poetry. His intention was not to publish a popular collection, as Alecsandri had done, but to know through the folk creation the beliefs, customs and the language of the people, as well as the entire system of means of artistic realization elaborated through the ages and preserved through oral traditions. In Eminescu's conception, folkloric sources of cult literature contribute decisively to the definition of its own features, of its national specificity.

What Eminescu particularly appreciated in folk poetry was her ability to find the most appropriate, simpler, and more natural expression to call her thought or to call her sentiment. The popular influence is evident in many of Eminescu's poems. He has taken on themes, motifs, lyrics, rhythms, harmonies, images that he has assembled in new compositions, wearing the seal inimitable to his style. Some are folk processing add-ons of refinement in terms of expression or idea (Reverence, What links you, In the midst of Codru, The book of the son of Scirsoarea III etc.), so they are deeply original, the popular source knowing the essential transformations (Calin of the story , Luceafarul). However, we find that unmistakable connection between the voice of the poet and the voice of popular poetry, through which Eminescu acquired his specific stamp. In this respect, G. Calinescu made the following observation: "Eminescu's greatest appropriation is to make popular poetry without imitating, and with cult ideas, to descend to that sublime people's impersonalism."

 Revelation is the first eminescu's trophic work, published in "Literary Conversations" on October 1, 1879, but scirsa a few years earlier. Through it she can watch what Eminescu's folklore gave and what he gave to folklore. The distant model is Alecsandri's Doine, but Eminescu is deepening the intentions of his predecessor by being poetic, philosophical, and versatile.

The poetry has a dialogue structured in its construction by delimiting two distinct planes: human and codrous. The plans are placed in a double opposition, the opposition marked by the two questions and the two responses that turn the interlocutors into symbols of different realities: the man - the passive condition, the code-eternity.

The plan of the poet (of man), more concise, is predominantly interrogative. The forms of addressing ("codrule", "cute", "How are you?") And the presence of the revealing exclamations ("long passed", "you from the youth as you are / always always reinvigorated") outline the soul dominance of the human interloper . It is familiar, glad to say goodbye, but surprised by the contrast between its own appearance and the natural physics of nature.

The personified plan of the codru, more extensive, is predominantly affirmative, being made up of a succession of findings about what remains as permanent in the movement of nature: the rotation of the seasons: "And I do what I do long / In the winter I listen / My branches "I do not know what I'm doing" / "I do not know what I'm saying." the rivers / The world with the deserts / The moon and the sun / Codrul cu izvoarele ". Starting from the eternal temporal metaphor of metamorphosis, Eminescu presents poetry as a symbol of the eternity of the regeneration of matter, of permanence in the antithesis with the passing man, the perishable being: "Only the changeover / the wandering earth." Revelation is therefore an elegy on the theme of human ephemerality, a melancholic song about the fragility of the human condition in the face of time. The starting point is the popular doina, but Eminescu rewrites everything from the perspective of the romantic poet quaken by the spectacle of the eternal universe, which makes him feel small and passable. Thus poetry acquires a

philosophical substrate, which is no longer of folk origin.

People of folk origin are: the motif of the codru as a mythical being; the dialogue with the nature, originality and familiarity of the trochal style, measure 7-8 syllables and pairs, as well as the general harmony of poetry.

Origin of culture is: expressive refinement, accentuation of the idea of perenniality of the codru, cosmic amplification of man-nature opposition; the romantic vision of the condition, the elegiac feeling.

Realizing a perfect fusion between the popular sources of lyricism and some of the fundamental themes of European poetry and philosophy, the basic feature of his entire creation, Eminescu wrote one of the most beautiful poems in the popular metro.

CLASSICISM

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Literary Stream is a literary movement that brings together writers of a certain historical period who share the same aesthetic principles, relate in a common manner to the same literary tradition, manifest common preferences with regard to certain species and literary genres and use in their works similar artistic modalities.

The aesthetic principles of a literary stream usually crystallize in a literary manifesto. The literary manifesto is a lyric or prose text in which there is some conception of art. In it can be presented the principles of a literary current, but also of a writer related to his concept of literature and art (poetic arts). Examples of literary manifestations: Ene Ghiţă Văcărescu ("Your inheritance / the growth of the Romanian language / Homeland honor"), "Introduction to Literary Dacia" by M. Kogălniceanu, Eminescu "My Critics". G. Coşbuc, T. Arghezi, L. Blaga, etc

CLASSICISM - Appearance / definition

An aesthetic attitude always exists in the hope of man for good, truth and beauty.

In his history there are times when this hope has come close to the much-desired ideal until it is identified with him. Such eras are Greek and Latin antiquity, Renaissance, Classicism of the 17th century. The moment when this aesthetic attitude reaches its peak and theoretically acquires full expression is the XVII century, when the French poet Nicolas Boileau collects the general rules of creation that are strictly respected in a work called "Poetic Art in 1674".

Rules, rules, principles

In the view of the classics, art is an expression of reason. Creation is dominated by objectivity. It is necessary to observe the rules of composition, the rule of the three units: time, place and action; so a dramatic creation must respect the place (take place in the same place), time (action to take place in a well-defined time period), and the subject's parts converge.

Classics promote the ideal of combining beauty with truth, useful with pleasure. Classical literature is characterized by order, balance, harmony.

Suggests as sources of inspiration Latin antiquity, ancient mythology, medieval history.

Literary characters

Classicism has a single trait of character such as avarice, hypocrisy, pride. They are called characters. Exp: the avaricious, the liar, the hypocrite, the fanfaron, the devil, etc. For the achievement of a literary character, the classics suggest as a model the medieval history, the nobility, the members of the royal family

The nature

Classical is beautiful nature with decorative value. It does not generate feelings.

Style

The features of classic style are the beauty and purity of the so-called high style that does not allow the blending of styles. Hence the prohibition of using words and expressions belonging to the vulgar. The ban refers, in fact, to the destination of the literary work aimed at a restricted, trained and cultivated public who should not be offended.

Literary species and genres

Classicism expresses preference for certain species: dramatic - tragedy and comedy, lyrical - oda, idyll, epigram, poetry with fixed form and epic - fabula, satire, epic, letter.

STUDY ON THE ROLE OF THE EDUCATIONAL GAME

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Interactive-creative learning is a special form of school learning, which appeared from the necessity to adapt to the new school's existing and planned transformations of contemporary society. Under these conditions the game is teaching plan, active and creative method in the teaching of various subjects.

As is known, for children the primary activity is the game, and the more a person is playing "the more he keeps his childhood attributes. The children are playing, practicing a serious activity, simulation from the world of adults but the game is a "very serious way to bring in the big world of his". At the same time, the children discover the natural world, through the game, which, under the appearance of entertainment can rise up to the level of seriousness".

The didactic games satisfy the need for motion and thinking of students. They combine imagination and spontaneity, age-specific elements, the effort required and programed learning process. After the content and objectives of the sensory games can be distinguished as follows: visual, auditory, motion related, observation, speech development, guidance, application, imagination, creativity, technical construction; after the used material: games with or without materials, games, games with oral questions, games-riddles. The activity in the form of game activities brings good cheer and relaxation, pleasure and joy, making alive again the educational process.

How to select and use technical methods with a playful touch by the teacher must have a purpose on the active learning for student, involving him and helping him to determine to discover his own effort of certain aspects and scientific phenomena. Incidentally, in the didactic process of studying language and Romanian literature methods, regardless of the nature of their equipment, the didactic game has found a place and a well-defined role. Thus, along with the classical methods, such as working with text, conversation, literary analysis, exposure, exercise, the game can give a touch of modernity and it can be adjusted so that it becomes attractive and motivating for the student. On the other hand, the teacher may not ignore the classical methods, which are necessary for the understanding of the more difficult aspects of language and literature.

The attractiveness and efficiency of teaching depends on the teacher's ingenuity in choosing and organizing it, taking into account the particularities of pupils. To prevent boredom and fatigue of students, the game must meet the following conditions: to be chosen according to the possibilities and abilities of pupils; rules of the game to be well understood by all students participating; it should not be lengthy and include short breaks; to modify the playing time depending on the degree of attention of the pupils; where teams are formed, some members may be replaced over time by the students that were not originally included in the game.

Through play, children learn with pleasure, they become interested in the work that takes place, the shy becomes more talkative with time, more active, more courageous and gains more confidence in his capabilities, more rapid in answers. The didactic game is also an effective means of activation of the whole class which develops team spirit, cooperation and organization.

This educational game can also be used as a point for dropping knowledge at the end of a lesson. Often, the game is successfully used as a teaching activity but also as a way of assessing the knowledge of pupils and at the same time as a means of controlling to what extent the students have mastered the knowledge.

Instead of conclusion, we emphasize that the game is a creative method for teaching and learning, reduces the monotony, but it is also a way that allows open communication between

student and teacher enhancing student confidence in their own capacity for learning, being aware of the importance of its role in contemporary educational process. The teacher can use a number of methods with playful characters (e.g. searches for the hidden method, cluster, the cube method). They are designed to stimulate the learning process, to capture the attention, to awaken the interest of the student for the Romanian language at all levels (morphological, syntax, spelling and punctuation, lexical, stylistically), to facilitate the learning and acquisition of knowledge by pupils using interactive teaching strategies , to provide a diversified methodology, based on the combination of learning and work independently with the cooperation activities, to train intensely psychological processes and all the knowledge of students, to provide optimum conditions for individual and team working, to develop critical thinking, motivation for learning and evaluate their own activities.

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GAMES TYPOLOGY AND TEACHING IMPLICATIONS. SPEAKING

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Speaking

Elements of speaking

'The ability to speak fluently presupposes not only a knowledge of language features.but also the ability to process information and language 'on the spot'.'(Harmer 2007, p. 269).

Languages features

Connected speech: speakers of English need to know the individual phonemes of English, but 'also to use fluent 'connected speech'(Harmer 2007, p. 269).'Sounds are different in connected speech so we should involve students to improve their connected speech.

Expressive device: 'native speakers of English change the pitch and stress of particular parts of utterances, vary volume and speed, and show by others physical and non-verbal (paralinguistic) means hoe they are feeling (especially in face-to-face interaction).Students should do the same thing so they can use the maximum value.

Lexis and grammar: teachers have to put at your disposal more expressions about different feelings students could have.

Negotiation language: 'effective speaking benefits from the negotiation language we use to seek clarification and to show the structure of what we are saying' (Harmer 2007, p. 269). Teachers should give students examples about sentences that require clarifications such as: '(I'm sorry) I didn't quite catch that. We can make them understand if we play games with them in witch we can involve words or sentences 'that are purposefully incomprehensible or obscure'(Harmer 2007, p. 270).

Speakers have to work a little of their speech if they want to be understood. They can reformulate sentences and change words, especially if they fell that are not understood.

Mental/social processing

Language processing: experienced need to process information in the coherent order. Students must develop the ability to quickly process in English.

Interacting with others: students must know to communicate with each other. That means you they have to be aware of what is happening around them.

(On-the-spot) information processing: must be aware of the information we receive because we must be able to respond quickly in order not to seem ineffectual.

Classroom speaking activities

Acting from a script

Students can use the information in their books, and personal opinions to be presented to the class.

We must be careful in choosing to present the topic and should create a good atmosphere in class. Students must have a little time to prepare their dialogs and if all students collaborate we have to act as directors and to guide them when they need. If we do a rehearsal before final theme to showcase learning and language are produced assets.

Communication games

Games can cause communication between students so that a student have a partner to solve various aspects of the game. If there is a class television and radio which can be seen / heard these games can have a great effect on students. Can be used a number of games like 'Twenty Questions' that students must answer yes or no depending on the question. This questions can be about

animals, vegetables or minerals. Students may be rewarded with points. Can be used many games that can help students to speak fluently in a nice way

Discussion

Students may feel embarrassed to discuss their opinions to the class that believes it has nothing to say. The best thing would be for students to be part of a group in which to discuss the subject we have presented and to form ideas. Another way that you can use to develop students' thinking ability would be that between lessons to introduce different themes, but seem to have their fun. Discussion may occur during lessons so that teachers have to deal with students correcting them when they need. Teachers must have the ability to change mood depending on the theme chosen by students. Also games where students have to make decisions or to reach a consensus can be very well received by students because it can encourage.

Prepared talks

An action may consist welcome to students in a subject students prepared according to the subject rather. These actions are not for spontaneous conversations, that were prepared before, but even so action can be a cluster for students.

Questionnaires

Questionnaires are welcome to make sure the question and answer so that both teacher and student have something to say. Students also can use questionnaires about what theme they like and then can be used for discussion.

Simulation and role-play

Students can simulate a real situation that can take everyday life and may play a role on another person. In this case simulation is designed to help students in speech fluence, but also prepare them for life. Preparation of a role play aims for students to express their opinions and feelings. Although it rarely uses it is a shame because it is a fun and motivating action for students. Also helps shy students to develop communication skills and learning at the same time.

The roles of the teacher

Depending on the chosen theme class teachers must play a role depending on a given situation.

Prompter: Students may have gaps and sometimes we cannot express themselves. We can let them to remember that they mean or we help them a little by whispering them a few sentences or help them with some clues.

Participant: Teachers should act as animators and sometimes they try to keep a pleasant if the action is excited. And teachers can participate in open lessons where we can help students with information. We must be careful not to intervene too much, must be kept a certain distance.

Feedback provider: We must take care when we are in the middle of an activity that can correct them too much and then students can feel embarrassed, but we can make corrections easier for students who are difficult to handle. When students have finished you should ask him to repeat what they say in order to see if they remember every details, and we must tell them if what they did is good or not.

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UK TRADITIONS

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Every nation and every country has its own customs and traditions. Britain is different from our own country. This is natural. In Britain traditions play a more important part in the life of the people than in other countries. Englishmen are proud of their traditions and carefully keep them up.

It has been the law for about 300 years that all the theatres are closed on Sundays. No letters are delivered; only a few Sunday papers are published. Foreigners coming to Britain are stuck at once by quite a number of customs and pecularities in the English life.

The 6 ravens have been kept in the Tower of London now for centuries. They used to come in from Essex for food cracks when the Tower was used as a palace. Over the years people thought that if the ravens ever left the Tower, the Monarchy would fall. So Charles II decreed that 6 ravens should always be kept in the Tower and should be paid a wage from the tresury. Sometimes they live as long as 25 years, but their wings are clipped, so they can't fly away, and when a raven dies another raven is brought from Essex.

Some ceremonies are traditional, such as a Changing of the Guard at Buckingham Palace, Trooping the Colour, the State Opening of Parliament. The Ceremony of Trooping the Colour is one of the most fascinating. It is staged in front of Buckingham Palace. It is held annually on the monarch's official birthday which was the second Saturday in June. Her Majesty Queen Elizabeth II was Colonel-in-Chief of the Life Guards. She was escorted by Horse Guards riding to the Parade. The ceremony is accompanied by the music of bands. The processions is headed by the Queen.

In England the Queen opens the parliament once a year, she goes to the Houses of Parliament in the golden coach, she wears the crown jewels. She opens the Parliament with a speech in the House of Lords. The cavalrymen wear red uniforms, shining helmets, long black boots and long white gloves. These men are Life Guards.

In the House of Lords, Chancellor sits on the sack of wool. This tradition comes from the old times when sheep wool made England rich and powerful.

In the House of Commons there are two rows benches: one row is for the government and the other one is for the opposition. The benches are divided by a strip of carpet, which is also a tradition from old days, when that division prevented the two parties from fighting during the debates.

The englishmen have love for old things. They prefer houses with a fireplace and a garden to a flat, modern houses with central heating. The houses are traditionally not very high. They are usually two-storied. British buses are double-decked and red, mail-boxes are yellow, the cars keep to the left side of road-all these are traditions.

Most English love garden in front of the house is a little square covered with cement painted green in imitation of grass and a box of flowers. They love flowers very much.

The English people love animals very much, too. Sometimes pets have a far better life in Britain than anywhere else. In Britain they usually buy things for pets in pet-shops. In recent years

they bagan to show love for more "exotic" animals, such as crocodiles, elephants, and so on.

Queuing is normal in Britain, when they are waiting for bus, waiting to be served in a shop. People will become very angry, and even rude, if you "jump" the queue.

Traditionally telephone boxes, letter boxes and double-decker buses are red.

Old customs and traditions may seem strange to visitors but the English still keep them up, which mix with everyday life in the streets.

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WOMEN'S BASKETBALL

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Women's basketball began in 1892 at Smith College when Senda Berenson, a physical education teacher, modified Naismith's rules for women. Shortly after she was hired at Smith, she went to Naismith to learn more about the game. Fascinated by the new sport and the values it could teach, she organized the first women's collegiate basketball game on March 21, 1893, when her Smith freshmen and sophomores played against one another. However, the first women's interinstitutional game was played in 1892 between the University of California and Miss Head›s School.[29] Berenson›s rules were first published in 1899, and two years later she became the editor of A. G. Spalding's first Women's Basketball Guide. Berenson's freshmen played the sophomore class in the first women's intercollegiate basketball game at Smith College, March 21, 1893. The same year, Mount Holyoke and Sophie Newcomb College (coached by Clara Gregory Baer) women began playing basketball. By 1895, the game had spread to colleges across the country, including Wellesley, Vassar, and Bryn Mawr. The first intercollegiate women's game was on April 4, 1896. Stanford women played Berkeley, 9-on-9, ending in a 2–1 Stanford victory.

The Australian women's basketball team on winning the 2006 FIBA World Championship

Women's basketball development was more structured than that for men in the early years. In 1905, the Executive Committee on Basket Ball Rules (National Women's Basketball Committee) was created by the American Physical Education Association. These rules called for six to nine players per team and 11 officials. The International Women's Sports Federation (1924) included a women›s basketball competition. 37 women›s high school varsity basketball or state tournaments were held by 1925. And in 1926, the Amateur Athletic Union backed the first national women's basketball championship, complete with men's rules. The Edmonton Grads, a touring Canadian women's team based in Edmonton, Alberta, operated between 1915 and 1940. The Grads toured all over North America, and were exceptionally successful. They posted a record of 522 wins and only 20 losses over that span, as they met any team that wanted to challenge them, funding their tours from gate receipts. The Grads also shone on several exhibition trips to Europe, and won four consecutive exhibition Olympics tournaments, in 1924, 1928, 1932, and 1936; however, women's basketball was not an official Olympic sport until 1976. The Grads' players were unpaid, and had to remain single. The Grads' style focused on team play, without overly emphasizing skills of individual players. The first women's AAU All-America team was chosen in 1929. Women›s industrial leagues

sprang up throughout the United States, producing famous athletes, including Babe Didrikson of the Golden Cyclones, and the All American Red Heads Team, which competed against men's teams, using men's rules. By 1938, the women's national championship changed from a three-court game to two-court game with six players per team.

Brittney Griner accepting an award

The NBA-backed Women's National Basketball Association (WNBA) began in 1997. Though it had shaky attendance figures, several marquee players (Lisa Leslie, Diana Taurasi, and Candace Parker among others) have helped the league›s popularity and level of competition. Other professional women's basketball leagues in the United States, such as the American Basketball League (1996–98), have folded in part because of the popularity of the WNBA. The WNBA has been looked at by many as a niche league. However, the league has recently taken steps forward. In June 2007, the WNBA signed a contract extension with ESPN. The new television deal ran from 2009 to 2016. Along with this deal, came the first ever rights fees to be paid to a women's professional sports league. Over the eight years of the contract, "millions and millions of dollars" were "dispersed to the league's teams." In a March 12, 2009 article, NBA commissioner David Stern said that in the bad economy, «the NBA is far less profitable than the WNBA. We›re losing a lot of money among a large number of teams. We›re budgeting the WNBA to break even this year."

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LE JEU DIDACTIQUE EN CLASSE DE FLE

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Le jeu didactique est une méthode qui développe des compétences de communication et qui transforme la classe de français dans une activité d'apprentissage plus attrayante et plus interactive.

Nous nous intéressons à l'apprentissage du français par des méthodes interactives et nous proposons une réflexion sur le ludique et aussi sur l'intégration du jeu dans la classe de français langue étrangère .Ainsi il nous semble nécessaire de réfléchir à une utilisation éclairée de nouvelles technologies et de s'interroger sur le caractère ludique des activités destinées à l'apprentissage du FLE.

L'introduction du jeu en classe de FLE s'inscrit avant tout dans la continuité des approches communicative et actionnelle, en proposant un cadre plus ludique (travail en équipe, objectifs stimulants, concept de défis) et encourageant la prise de parole et l'interaction. Au sein de la classe, le jeu permet tout d'abord de briser la glace (au sein d'un groupe peu communicatif, ou qui ne se connaît pas encore) ou de lâcher du lest avant/après une activité plus lourde et demandeuse. En d'autres termes, il permet de créer une véritable dynamique de groupe, en tirant parti de sa facette ludique, tout en étant pourvu d'objectifs clairs, définis, pleinement inscrits dans la séquence pédagogique, et atteignables.

Les jeux, dans leur forme originale ou adaptés, transformés ou prolongés représentent un outil pédagogique extrêmement riche, qui centre l'activité sur l'élève qui reçoit le statut d'acteur; il s'implique, semble plus motivé et se sent plus libre à s'exprimer de manière libre. « *Le jeu, tout comme le rire, est candidat au statut de propre à l'individu* ». Pour une meilleure compréhension de la signification du terme, la définition du Petit Robert nous semble édificatrice: « *activité physique ou mentale, purement gratuite qui n'a, dans la conscience de celui qui s'y livre, d'autre but que le plaisir qu'elle procure...activité organisé par un système de règles définissant un succès et un échec, un gain et une perte* »

Dans le contexte actuel le jeu est l'une des activités les plus authentiques possible qu'on peut proposer aux élèves en classe de langue et les activités ludiques donnent la possibilité de travailler toutes les cinq compétences générales dont le CECR parle: compréhension orale et écrite, production orales et écrites et surtout interaction.

En ce qui suit, je vais présenter quelques idées de jeux pour apprendre se présenter, la grammaire, le vocabulaire etc.

Le jeu avec les dés (pronoms personnels+verbes)- Les élèves doivent construire 3 dés en papiers (en groupes) : un dé avec les pronoms personnels, un dé avec 6 verbes irréguliers les plus fréquents et un dé avec 6 verbes réguliers les plus courants. L'idée est de jeter le dé des pronoms avec un dé soit des verbes irréguliers, soit des verbes réguliers et conjuguer le verbe en utilisant des temps différents.

Les planches métiers- C'est un nouveau jeu sur le thème des métiers. Chaque enfant prend une planche qui fait référence à un métier et doit trouver les 6 images qui lui correspondent. On peut aussi y jouer sous forme de loto.

Le puzzle polysémie- L'objectif d'apprentissage est d'associer un mot à plusieurs de ses significations. En jeu individuel, l'élève met face à lui toutes les pièces et reconstitue les 12 puzzles. En jeu collectif, on se répartit les pièces mots entre les joueurs, puis chacun pioche tour à tour une pièce définition. Si elle correspond à un de ses mots, il la garde, sinon il la remet en jeu. Le gagnant est celui qui a complété ses puzzles en premier. On peut aussi jouer en version memory, les joueurs devant retourner 3 pièces à chaque (1 pièce mot + 2 pièces définition). Si les 3 morceaux vont ensemble, le joueur les remporte et constitue son puzzle.

Le loto des verbes être et avoir- Le but du jeu est d'associer un pronom personnel sujet et une forme verbale d'être ou avoir au présent. L'enseignant (ou le meneur de jeu) pioche un pronom sujet et le lit à la classe. Les enfants qui possèdent le mot contraire sur leur carte, recouvre ce mot. Le gagnant est celui qui a recouvert en premier tous les mots de sa carte.

En essence, l'univers des jeux est extrêmement riche et vaste, disposant d'un grand avantage: il laisse la place aux enseignants d'aborder les jeux et d'en tirer le profit à leur manière. Pour que les objectifs de toute activité ludique soient atteints et si on réfléchit sur ses points forts et ses inconvénients, tout en essayant de mettre en lumière ses côtés positifs, le jeu, introduit de manière consciente et cohérente, va bien porter ses fruits. Par les jeux didactiques on fait les apprenants aimer et apprendre mieux et plus vite la langue française, une langue qui offre beaucoup d'opportunités.

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LE THÉÂTRE EN CLASSE DE FLE

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Le théâtre est défini comme étant un « art dramatique, considéré comme un genre artistique et littéraire » ou « l'ensemble des œuvres dramatiques d'un auteur ou d'une époque.» (Le Larousse). La pratique théâtrale aide „à développer l'expression orale des apprenants", leur permet de „vivre la langue" et leur apprend à „aimer le français". Le théâtre a également un „rôle désinhibiteur", „ludique", et entraîne les apprenants à „connaître la culture et la littérature (Gisèle Pierra dans Une esthétique théâtrale en langue étrangère). La pratique du théâtre constitue un formidable outil pour intégrer l'apprentissage du français dans une activité originale, ludique et motivante.

Par le théâtre, l'apprenant découvre des textes et des auteurs, il peut aussi enrichir son vocabulaire et sa culture. Le théâtre transforme les apprenants en acteurs de la classe et il doit leur faire prendre conscience, d'une manière agréable et valorisante, qu'ils peuvent utiliser le français pour communiquer dans des situations de communication très quotidiennes.

La pratique du théâtre en classe de FLE a beaucoup des bénéfices comme le travail de mémorisation et l'expérience en groupe et face à un public, mais le plus important leur faire ressentir réellement quelle est la fonction d'une langue.

Par ailleurs, le théâtre permet de travailler les quatre compétences associées à l'apprentissage d'une langue :

–Compréhension des écrits : Les élèves doivent faire un grand effort préalable pour comprendre en profondeur le texte de la pièce.

–Production écrite : on peut demander aux élèves d'adapter le texte à un contexte plus actuel ou de rédiger une rédaction sur les problématiques classiques liées au théâtre, notamment les relations acteur-personnage ou fiction-réalité.

–Compréhension de l'oral : Les élèves doivent sans cesse être attentifs à leurs camarades et apprendre à s'écouter eux-mêmes.

–Production orale : Il s'agit de la compétence la plus travaillée, non seulement au niveau de la prononciation, de la diction et de l'élocution mais aussi concernant l'expression corporelle qui peut utiliser des codes différents de ceux présents dans la langue maternelle des élèves. Les situations d'interaction orale sont les plus nombreuses mais il ne faut pas oublier qu'il est également possible de pratiquer le monologue.

Pourquoi faire du théâtre en classe de FLE ?

• développer l'expression orale des apprenants ;

• connaître la littérature et la culture francophones ;

• travailler les mots ;

• les élèves apprennent la grammaire et le vocabulaire sans se rendre compte ;

• travailler l'imagination ;

• rôle désinhibiteur, ludique (les élèves „jouent" le français au lieu de l'apprendre);

•interagir avec les autres, même les élèves les plus timides
doivent parler;

• fait appel à des actes de parole différents ;

• permet au professeur de créer un espace de liberté ;

• vivre la langue ;

• aimer le français :

En bref, le théâtre peut être un moyen de travailler sur l'acte de communiquer, en langue étrangère mais aussi en langue(s) première(s). Le théâtre serait donc un moyen de travailler sur la communication dans son ensemble. Faire du théâtre en langue étrangère, c'est justement le moyen de rendre cette langue moins "étrange", moins "étrangère", en l'investissant de manière personnelle. C'est cette appropriation qui permet d'avoir une vision positive de la langue et de donner l'envie de la parler.

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THE RATIONAL GRAMMAR OF THE ROMANIAN LANGUAGE

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Ion Coja, in, The Rational Grammar of the Romanian Language, states: Grammar aims to give speech parts a semantic definition, to specify in the inventory of each speech part, which elements justify the definition given to that part of speech, to investigate the compatibility between each part of speech and the grammatical categories proper to that part of speech.

An essential contribution in the improvement of the language of each individual is brought within the Romanian language by the study, the noun. I have structured this paper into five chapters. In the first chapter, we discussed the definition, classification by form, meaning but also the declension of nouns. From this point of view there are nouns formed from the noun radical possibly accompanied by inflectional affixes but also by derivation with suffixes and prefixes.

Also in this chapter, I conclude that nouns have established inflectional classes and subclasses called declensions, characterized by the endings they have in common.

In the second chapter, I find and exemplify the fact that the gender of nouns is a grammatical category, rendered by the form they take to show the gender, feminine or neutral gender difference, in the case of animated nouns or the absence, in the case of inanimate ones. .

The gender of a noun is fixed, each class has its own inflection.

Regarding the third chapter, the number of nouns, through the forms they take, shows the number of objects. There are also nouns that have no forms for both numbers, these are called defective nouns of number. Not all nouns have variants for the singular and plural, from this point of view they are divided into countable nouns, which are also classified into variable and invariable nouns. Variable nouns, ramnificate, have subcategories, which have double forms of number, singular or plural, which have multiple plural forms, but with different meanings and have multiple plural forms with different meanings than the singular form. Invariable nouns have the same form for singular and plural.

In the category of the non-countable, the defective nouns of plural and singular but also the collective ones are classified.

The category of the case, which linguists consider the most grammatical of the categories of the noun. In fact, the categorical system of the case is placed at the boundaries of the morphological with the syntactic, the way of relating to the constitutive elements of the utterance being essential to it. Therefore, cases are defined by the functions they perform in the sentence. It is the chapter in which the analysis must descend from the level of paradigmatism to that of syntagmatism, necessarily involving the comparison of a fairly large number of morphosyntactic and even semantic segments. This situation required a case-by-case analysis.

In the last chapter, as a consequence of all the above, it turns out that this conversion is an internal process of vocabulary enrichment, which generally consists in the total or partial transition of a word from a lexico-grammatical class to a another lexico-grammatical class or in a subclass of the same lexico-grammatical class, by morphosyntactic or syntactic processes, by modifying or not modifying the form, by partial or total change of meaning, having multiple consequences in various fields of language.

Contents

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