

Adjectivul verbal marchează o stare durabilă sau o calitate permanentă a unui obiect. În unele ambianțe, adjectivul verbal vizează locul sau momentul unde se derulează acțiunea (*une soirée dansante*). Alături de ipostazele remarcate, adjectivul verbal mai dezvăluie sensul verbului întrebuițat cu valoare pronominală (**un homme bien portant** = *est un homme qui se porte bien*).

În legătură cu cele relatate, [1, p. 109] susține că trebuie să distingem adjectivul verbal de participiul prezent. Când acesta de la urmă își pierde posibilitatea de a avea, asemenea unui verb, complemente, el trece în întregime în clasa adjectivului, numindu-se adjectiv verbal. Unitatea în discuție se acordă în gen și în număr, variază după gradele de intensitate și gradele de comparație. Astfel, comparând enunțul: *Une maison accueillant* qn conține participiul prezent *accueillant* cu enunțul « *Cette maison est très accueillante* » ce inserează un adjectiv verbal. Participiul prezent și adjectivul verbal se opun prin forma lor: cel dintâi este totdeauna invariabil, în timp ce al doilea se acordă în gen și în număr cu numele la care se raportă.

La rândul lor unele adverbe trec în categoria adjectivului, să comparăm:

Il chante **bien** - un homme **bien**

Putem considera acest transfer drept fenomen stilistic sau fenomen sintactic-stilistic. A. Iliescu [4, p.43] tratează conversiunea adjectivului prin schimbarea valorii gramaticale sau denumește transpoziția un procedeu lexico-gramatical. Adjectivul poate deveni sunbstantiv:

* *un leneș, leneșul, acel nebun, pe un sărac, și-a*.

Dacă fiind faptul că noțiunea de transpoziție se bazează pe stabilirea unei echivalențe funcționale cu părțile de vorbire de bază problema în discuție continuă să fie abordată în numeroase gramatici.

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TEACHING READING FICTION

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Rezumat

Lectura este unul dintre cele mai importante tipuri de activitate comunicativă și cognitivă a studenților. Această activitate are drept scop extragerea informațiilor dintr-un text fix scris. Lectura îndeplinește diferite funcții: servește la stăpânirea practică a unei limbi străine, este un mijloc de învățare a unei limbi și culturi, un mijloc de informare și activitate educativă și un mijloc de autoeducare. După cum se știe, citirea contribuie la dezvoltarea altor tipuri de activități de comunicare.

Cuvinte-cheie: ficțiune, narativ, tehnici de caracterizare, abordarea textului.

Everyone can agree that reading is an important component in developing a successful life. Consuming content sharpens your intellect and builds your knowledge set. It seems almost universal that the more successful you are, the more you read.

Fiction has a power that no other form of communication does: the power to insert you fully and completely in someone else's mind. It is a meld between the mind of the reader and the writer, and the minds of reader and character.

When you read fiction, you're seeing the world through a character's eyes.

Watching a character interact with the world around them is powerful. When studying history, a history book gives you a series of dry facts and anecdotes, but historical fiction sets you down in the middle of the time period, allows you to touch and taste the world around you, interact with contemporaries, solve problems. You understand the period contextually as you never could from the removed perspective of a history book.

Good fiction runs deep into the realms of psychology and philosophy. It explores and uncovers paradigm. It allows you to understand perspectives you've never seen before, both psychological and physical. [6, p. 10]

When you read fiction, you can be someone you'd never otherwise have the chance to become another gender, another age, someone of another nationality or another circumstance. You can be an explorer, a scientist, an artist, a young and single mother or an orphaned cabin boy or a soldier.

When you take off the guise again – set down the book – you walk away changed. You understood things you didn't understand before, and that shapes your worldview.

Everything evolves – individuals evolve. Paradigms evolve. Cultures evolve. Technology evolves. To study history is to study the evolution of civilization.

All stories have narrative arcs – a beginning, a middle, and an end. This arc marks an evolution – be it of a character or a series of events. Something comes out changed. [1, p. 7]

This phenomenon of evolution is important on multiple levels. On a conceptual scale, watching evolution occur in fiction is valuable, because fiction deals in expedited timelines. You can see things from a zoomed-out perspective and see things you wouldn't observe in normal day-to-day life. Watching the evolution unfold helps you begin to understand the process.

On the level of an individual, watching characters evolve helps us understand individual human evolution – both that of those around us, and our own.

On a broader level, fiction allows us to see the evolution of events, narratives, trajectories – even societies. [2, p.72]

Fiction, in its narration, condenses. It pulls out the things that are important and highlights them, juxtaposes them against each other, elaborates on them, paints them clearly as we don't usually see them. An evolution that can take years – the building of a relationship, the unfolding of a war, the deterioration of a strong young man into a weak old one – can be observed in hours.

In „The Grapes of Wrath”, Steinbeck highlighted truths about the Great Depression that those in the middle of its dust couldn't clearly see. In „The Great Gatsby”, Fitzgerald draws a picture of a man with an overdeveloped persona in a way that one cannot see interacting with him at the surface, but can only discern from a distance. [3, p.56]

As avid lovers of literature, teachers often find themselves wanting to impart every bit of knowledge about a well-loved text to their students. And this is not just an ELA issue – other disciplines also often focus on the content of a text. However, teaching reading skills in English classes and across the disciplines is an almost guaranteed way to help students retain content. Unfortunately, the tendency to focus on the content is a real enemy to the ultimate goal of building reading skills. Without a repertoire of reading strategies that can be applied to any text, students are being shortchanged in their education. In order to teach students to read effectively,

teachers must be sure that they are not simply suppliers of information on a particular text but also instructors of techniques to build reading skills.

To read well we have to see clearly what is being read. That requirement is difficult to realize –its difficulty is difficult to realize – because the work (or text) to be read is far more complex and demanding than its typographical existence may suggest, as M. M. Bakhtin reminds us; and the typographical work is itself less easy to negotiate than we often imagine, as we come to see when we ask ourselves, or our students, to read passages aloud. In this regard fiction is probably an even more deceptive medium than poetry. The notorious “licenses” of the latter force us to attend to “the word as such” and to language in all its physical and conceptual aspects. [3, p. 124].

For this reason, perhaps, many read novels but shy away from poetry, which they find “difficult.” Poems come in a frankly intransigent medium, and while the medium can be thematically and conceptually transacted, these kinds of explication usually run at a diagonal to the most central concerns of poetry (whose immediate object, as Coleridge said well, is pleasure, not truth). Fiction is different. In its classic form (telling a story), it draws the reader away from its medium — its language — encouraging us to attend to character, event, scene, and the ideas referenced through the words. It is thus always leading us beyond its world of words, engrossing us in imagined event sand people. Only trained readers have the skills to negotiate, back and forth, the relation between the textualities of fiction and its sublime imaginary constructions

Guide students in annotation by directing them to do more than highlight or underline. Encourage students to have a conversation with the text by jotting notes on the text while reading—this keeps students engaged and often increases comprehension. Annotations can include:

- Defining new words
- Asking questions
- Coding recurring words and themes
- Making personal connections to the text
- Citing current events
- Highlighting heading and subheadings
- Summarizing paragraphs
- Chunking
- Categorizing information
- Numbering and ordering
- Drawing pictures [5, p.134]

The list of possibilities is endless – the point is to have students form their own process when approaching a text. But don’t be afraid to give students specific annotation guidelines such as “annotate the writer’s characterization techniques” or “find examples of ...” to help them focus. Annotations also help students identify which strategies work best for them as they try to process and understand information. While reading is the work of the mind, incorporating the senses provides extra reinforcement for students who are still growing their skills. Reading passages aloud and verbalizing questions you would mentally ask while reading can be a great benefit to students. Students often have no idea how to ask questions, what type of questions to ask, or the frequency of questions, so modeling this skill is invaluable. This can be further reinforced especially for visual learners by using a document camera or overhead projector to write questions, mark key words and phrases, and interact with a text. And as always, encourage

students to read with a pen or pencil in hand. While writing goals are used regularly in the classroom, students do not assess personal reading skills on a regular basis. Begin the year by having students write a reader's biography to gain insight into their reading habits, struggles, and successes; this serves as a foundation for discussions on setting reading goals. After reading a novel, help students evaluate their reading skills: Did you feel confident reading the text? Why or why not? What parts of the text gave you trouble? Could you have used a different strategy to make reading the text easier? Students should evaluate goals on a regular basis and create new goals based on their needs and growth.

When approaching a particularly difficult text, break it up and offer it in shorter segments. Students often become discouraged with lengthy texts that require intense concentration. Giving smaller segments allows the students to digest chunks in pieces, acquire academic vocabulary, and build confidence. Simply put, the best way to improve reading is to read, and students are more likely to read when they have a choice in the reading. Students should be able to demonstrate their skills in assessment, whether it's formal or informal, formative or summative. Recall and comprehension questions are a good way to check for basic understanding, but teachers should then move to the harder how and why questions. Choose activities that require students to dig deep into a text, such as:

- Facilitate a socratic discussion.
- Create a playlist for a character.
- Write a formal essay.
- Make a meme for a character.
- Present a mini-TED talk on research inspired by a text.
- Create a mind map, literary 3x3, or infographic. [6, p. 142]

Reading is a complex process of language activity. As it is closely connected with the comprehension of what is read, reading is a complicated intellectual work. It requires the ability on the part of the reader to carry out a number of mental operations: analysis, synthesis, induction, deduction, comparison.

Reading as a process is connected with the work of visual, kinesthetic, aural analyzers, and thinking. The visual analyzer is at work when the reader sees a text. While seeing the text he "sounds" it silently, therefore the kinesthetic analyzer is involved. When he sounds the text he hears what he pronounces in his inner speech so it shows that the aural analyzer is not passive, it also works and, finally, due to the work of all the analyzers the reader can understand thoughts. In learning to read one of the aims is to minimize the activities of kinesthetic and aural analyzers so that the reader can associate what he sees with the thought expressed in reading material, since inner speech hinders the process of reading making it very slow. Thus the speed of reading depends on the reader's ability to establish a direct connection between what he sees and what it means.

"All good books have one thing in common — they are truer than if they had really happened, and after you've read one of them you will feel that all that happened, happened to you and then it belongs to you forever: the happiness and unhappiness, good and evil, ecstasy and sorrow, the food, wine, beds, people, and the weather." – Ernest Hemingway [4, p 5]

Literature may motivate and encourage language acquisition. Certainly, English teaching today can have an intimate connection to literary works. Reading literature has a vital role to play in teaching foreign language readers that English is a rich, living language, and that literary

works such as poems, short stories, novels, and plays are full of feelings and emotions, imagination and creativity.

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INNOVATIVE TEACHING OF ENGLISH IDIOMATIC EXPRESSIONS FOR EFL STUDENTS

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Rezumat

Expresiile idiomatice reprezintă un aspect important al studierii unei limbi și indică un nivel avansat de cunoaștere a acesteia. În engleză, expresiile idiomatice reflectă dimensiunile culturale ale limbii care trebuie însușite de către cei ce o studiază. Dezvoltarea competenței metaforice, care include cunoașterea expresiilor idiomatice va permite studenților să înțeleagă texte care fac uz de acestea. Articolul investighează diferite abordări didactice inovative în predarea-învățarea expresiilor idiomatice la studenții care învață limba engleză ca limbă străină, accentuându-se beneficiile pe care le pot desprinde din cunoașterea și utilizarea eficientă a acestora în comunicare.

Cuvinte-cheie: idiome, expresii idiomatice, predare, studenți care învață limba engleză ca limbă străină.

The third millennium skills such as critical thinking, problem-solving, creativity, and collaboration demand teachers to increase learner effectiveness and efficiency as well as learner engagement and satisfaction [7, p. 286]. Consequently, they must create a stimulating and effective learning environment which brings about more positive student attitudes toward learning.

This kind of innovative teaching becomes necessity when teaching English idiomatic expressions. Idiomatic expressions are phrases that carry different meanings than the literal definition of their component words. Therefore, there are some problems in both processes of understanding and translating them.

Understanding idiomatic expressions is considered to be problematic for English as a Foreign Language (EFL) learner. Idioms are often unpredictable in meaning, that is, their meanings cannot always be derived from the literal meanings of the constituent parts [15, p.18]. Many idiomatic phrases appear to be decomposable or analyzable, with the meanings of their parts contributing independently to their overall figurative meaning. Quite possibly, FL learners are unfamiliar with both the words in the expression and the expression itself. Usually, they first analyze the literal level. For instance, "It's raining cats and dogs," means it is raining extensively, but they usually get the meaning of dogs and felines are falling from the sky. Another example is the idiom "He kicked the bucket" meaning that someone has died, but they would picture a man literally kicking a bucket down a road.

In addition, even though idioms are considered to be one of the hardest and most interesting parts of the English vocabulary they can be culturally-restricted [15, p.19] meaning