PSYCHO-FEATURES FACILITATING FOREIGN LANGUAGE LEARNING AND AQUISITION

PSICHINIŲ SAVYBIŲ, PADEDANČIŲ MOKYTIS UŽSIENIO KALBOS IR IŠMOKTI JĄ, SKATINIMO VEIKSNIAI

Mokslinės praktinės konferencijos medžiaga

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Vilnius, 2011 m. spalio 14 d.

Vilnius 2011

UDK 159.953.4(063)
           Ps-07

Atsakingoji redaktorė – Jolanta RASIULIENĖ

Turinys

Konferencijos programa

9.30–9.40	Sveikinimo žodis
9.40–10.00	**Reciprocity between the Student's Idiosyncratic Characteristics and Successful Acquirement of the Foreign Language** Studento savybingų bruožų ir užsienio kalbos sėkmingo įsisavinimo abipusė sąveika ***Inga Katinaitė*** *LKA UKI Kauno anglų kalbos mokymo skyriaus vyr. dėstytoja*
10.00–10.20	**The Founding of Foreign Language Learning and Acquisition Modeling Dimension on the Basis of Memory Stimulating Factors** Užsienio kalbos mokymo bei išmokimo modulio dimensijos kūrimas, taikant atminties skatinimo veiksnius ***Doc. dr. Dileta Jatautaitė*** *LKA UKI Užsienio kalbų katedros docentė*
10.20–10.40	**English-Lithuanian False Friends: from Enemies towards Allies** Anglų-lietuvių kalbų netikri vertėjo draugai: priešai ir sąjungininkai ***Dr. Laimutė Kasparė*** *LKA UKI Užsienio kalbų katedros lektorė*
10.40–11.00	**Vokiečių kalbos mokymo ir mokymosi skirtingose grupėse ypatumai** ***Birutė Gaidelienė*** *LKA UKI Užsienio kalbų katedros lektorė*
11.00–11.20	**Developing Creativity through Language Teaching** Kūrybiškumas ir jo ugdymas mokant kalbų ***Jolanta Rasiulienė*** *LKA UKI Užsienio kalbų katedros vedėja*
11.20–11.50	Kavos pertrauka
11.50–12.10	**The Language of Racial Bias and Prejudice in Political Interviews** Rasistinė kalba ir nepalankus nusistatymas politiniuose interviu ***Agnė Karnuševičiūtė*** *LKA UKI Vilniaus anglų kalbos mokymo skyriaus dėstytoja*

12.10–12.30	**Spoken Features in Learners' Academic Writing: the Analysis of Discourse Markers**
	Šnekamosios kalbos bruožai studentų rašiniuose; diskurso žymeklių analizė
	Alė Šimčikaitė
	LKA UKI Vilniaus anglų kalbos mokymo skyriaus dėstytoja

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12.30–12.50 **Responding to Students' Writing**
Studentų rašymo užduočių vertinimas
Dovilė Šatkauskienė
LKA UKI Užsienio kalbų katedros lektorė

12.50–13.10 **A Comparison of Vocabulary in Writing Tests at Levels 2 and 2+**
Rašto darbų, įvertintų 2 ir 2+ pagal STANAG 6001 reikalavimus, žodyno palyginimas
Irena Katauskienė
LK MPV Anglų kalbos testavimo skyriaus vyr. specialistė

13.10–14.00 Konferencijos apibendrinimas. Baigiamasis žodis. Diskusijos
Genovaitė Laugalienė
LKA UKI direktorė

Pratarmė

2011 m. spalio 14 d. Generolo Jono Žemaičio Lietuvos karo akademijoje vyko kasmet Užsienio kalbų instituto Užsienio kalbų katedros organizuojama konferencija katedroje vykdomo mokslo tiriamojo darbo tema „Kariūnų intensyvaus ir efektyvaus užsienio kalbų mokymo bei išmokimo modulio dimensija". Šių metų konferencijos tema buvo „Psichinių savybių, padedančių mokytis užsienio kalbos ir išmokti ją, skatinimo veiksniai".

Konferencijoje pranešimus skaitė LKA Užsienio kalbų katedros, Vilniaus ir Kauno anglų kalbos mokymo skyrių dėstytojos, Mokymo ir doktrinų valdybos Anglų kalbos testavimo skyriaus atstovė (žr. konferencijos programą).

Pranešimuose buvo nagrinėjama klausytojų savybingų bruožų ir užsienio kalbos sėkmingo įsisavinimo abipusė sąveika, atminties skatinimo veiksnių taikymo, kūrybiškumo ir jo ugdymo mokant kalbų, studentų rašymo užduočių vertinimo, o taip pat vokiečių kalbos mokymo ir mokymosi skirtingose grupėse ypatumai, šnekamosios kalbos studentų rašiniuose bruožai; atlikta diskurso žymeklių analizė, lyginamas rašto darbų, įvertintų 2 ir 2+ pagal STANAG 6001 reikalavimus, žodynas, aptarti teoriniai ir praktiniai vertimo iš anglų kalbos į lietuvių ir iš lietuvių į anglų aspektai.

Įžanginiu žodžiu susirinkusiuosius pasveikino l. e. Akademijos viršininko pareigas plk. ltn. Valerijus Šerelis. Jis užsienio kalbos mokėjimą prilygino raktui į kitas kultūras. Konferencijoje dalyvavo LKA Mokslo centro ir Universitetinių studijų direktoriai, viešnios iš Pasieniečių mokyklos ir Vidaus reikalų ministerijos, kiti svečiai.

Užsienio kalbų katedros organizuojamos konferencijos – puiki galimybė užsienio kalbos dėstytojams pasidalyti profesinėmis įžvalgomis ir patirtimi.

Konferencijoje autorių skaityti pranešimai šiame leidinyje pateikiami originalo kalba.

Jolanta Rasiulienė

Lietuvos karo akademijos
Užsienio kalbų instituto
Užsienio kalbų katedros vedėja

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Generolo Jono Žemaičio Lietuvos karo akademijos Užsienio kalbų instituto Kauno anglų kalbos mokymo skyriaus vyr. dėstytoja

Reciprocity between the Student's Idiosyncratic Characteristics and Successful Acquirement of the Foreign Language

In the teaching process there are two main agents: the educator and the learner. To reach the aim, the educator has at his/her disposal an ample arsenal of means and instruments, such as anthropology, sociology, pedagogy, psychology and other scientific theoretical knowledge and its practical application.

On the other hand, the learner has a multiple aggregate of physical and intellectual idiosyncratic qualities, both, positive and negative. The teacher has to be aware of them and to purposefully develop the positive ones, seeking the optimal goal. First of all, we have to mention the student's psychological qualities, such as person's temperament, character, ability, skills and intellect, that play an important role in the teaching process. A closer look at these qualities will bring us to the following definitions. <2>

- *Temperament* –is an individual aspect of personality, which makes a person's behavior typical, specific only to him/her. The main types of temperaments are: Phlegmatic, Sanguine, Choleric, Melancholic.

- *Character* consists of permanent traits of an individual that distinguishes him/her from other people; specific ways that an individual socializes and reacts to the environment.<2>

We should not confuse temperament with the character. Temperament is a dynamics of a mental activity. Character additionally includes moral aspects of an individual.

According to the temperament, the teacher has to give the students different tasks. For instance, you cannot give a task that requires quick orientation and instantaneous decision to a phlegmatic. And vice versa – tasks that require slow, deep thinking and logical reasoning cannot be presented to a sanguine.

Optimally, a student of a different temperament should be adequately dealt with.

It is very important for a teacher to know the students' skills and abilities, to find out their intellect.

Ability is the sum of anatomical and physiological elements, the whole of the rudiments that determines successful easy, quick and qualitative physical and mental development.

Skill is inner individual qualities that determine success in a theoretical or practical activity, the basis of which are personal abilities.

Intellect presupposes the capacity for understanding, thinking, and reasoning, capability to solve problems, learn from experience.

In the education process it is very important to nurture all kinds of skills, and later on to develop those, that stand out. Intellect and its development in the teaching process takes a great place, because it is the basis of all other skills. <2>

After the elicitation of the main idiosyncratic psychological features of the students and acknowledgement of their importance in the teaching-learning process, one more pursuit claims our attention.

This is motivation which, notwithstanding the multiplicity of general theory and research carried on it, is also individual. There exists a great number of scientific definitions and classifications of motivation, but what we are interested in is the fact how the augmentation of motivation facilitates the development of the positive idiosyncratic features of the students and respectively affect the results of the teaching – learning process.

Practice has shown that motivation can be effected by harmonizing individual strivings and needs to those of the whole group or collective.

It is common knowledge, that apart from general collective features that the individuals may have in class, they undoubtfully possess a lot of individual differences.

Jim Scrivener in his book "Learning Teaching" presents a large scale of individual differences of the learners.

Learners may have different…
✓ Motivation;
✓ Reasons for needing English;
✓ Personalities and ways of relating to and working with other people, etc.;
✓ Ability to remember things;
✓ Topics they find interesting;
✓ Beliefs, political views, ideas about morality, prejudice, etc.;

- ✓ Skills, aptitudes and abilities;
- ✓ Beliefs about what a teacher can or should do;
- ✓ Learning styles;
- ✓ Intelligence;
- ✓ Levels in various language systems and skills;
- ✓ Knowledge of the world and special areas;
- ✓ Speeds of working and learning;
- ✓ Boredom thresholds;
- ✓ Degrees of focus, application, distraction, etc.;
- ✓ Senses of humor, response to jokes, practical jokes, sarcasm, etc.;
- ✓ Difficulties or physical disabilities;
- ✓ Sensory preferences;
- ✓ Jobs, home lives, health, friendships, etc.;
- ✓ Reactions to things, moods, habits, etc.;
- ✓ Previous learning experiences;
- ✓ Preferences for classroom methodology;
- ✓ Preferences for what content to work on in class. <5>

Those differences are so obvious that the teacher simply cannot under valuate them. It becomes very important for the teachers to balance whole-class work with attention to individual student's needs. Consequently the teacher, while focusing his/her attention on the majority of the group, simultaneously has to keep in touch with the individual students who fall out of general pace. He/she can do it by asking questions, adding extra comments and explanations, offering individual tasks.

To use Scrivener's words the teacher can "adapt class lesson to respond to many individual needs and differences within the group" <5>

To achieve this aim some psychologists and methodologists offer to pay attention to differentiation and individualization of the teaching content. G. Petty explains that differentiation is the usage of such teaching methods which help the instructor to adjust his/her teaching to the idiosyncrasies of every student and arrive at positive results. According to him, there are three directions concerning differentiation:

- Differentiation according to task, result and time;
- Differentiation according to different modes of learning and needs for help;
- Differentiation according to the presentment of individual tasks and aims.

Individualization of the teaching process takes place when a student is presented with individual tasks, or when he/she is taught individually. This aspect of teaching has a long standing history from

ancient times up to the 16 century when a German pedagogue V. Ratke offered an idea to teach reading many students at the same time and the concepts of "school" and "class" came into being. However, modern teaching system, after an ample practice, came to the conclusion that not all students taught by the same methods are able to integrate the required knowledge during the same time. Students possess their idiosyncratic psychological peculiarities; differ in their types of memory, tempo of learning and other individual features. Consequently modern school faces new challenges in search of a more fruitful teaching organization. A very important moment in individual teaching-learning process is planning. An individual plan is necessary for grown up student for a lot of needs:

- For coordinated help equipment;
- For establishment of "near" and "far" goals;
- In the face of predicament or "deadlock", and many others.

The following stages are indispensable in working out an individual plan:

- Analysis of the present situation;
- Priority of the aims;
- Search of the appropriate methods;
- Performance itself and its evaluation.<4>

Naturally the attention to the individual students inevitably should raise the motivation for foreign language learning. Psychological research has proved the reciprocity between motivation and an individual's emotions experienced during the learning.

Student's success and positive feelings effect Driving Force of Learning.

Driving force is created when the student achieves success and experiences positive emotions:

Student's success:

Motivation increases with acquired knowledge and student's efforts - *Self–esteem* increases self trust and ensures self respect - *Reinforcement* - praise, acknowledgement of the classmates.

However the mechanism can start working reversely:

Student's failure:

Loss of motivation, decrease in attempts - *Self distrust*; self trust diminishes and self respect is annihilated - *Lack of reinforcement,* criticism, self dissatisfaction, disapprovement of classmates. <4>

This leads to obvious conclusion that success should become a normal experience of every student. The students, who believe in their abilities and

capacity, experience success. Marija Auruliene is of the opinion that to enable a student to achieve good results the teacher should ensure:

- Pleasure, success, purport, reinforcement.

When all the needs of the students are satisfied there appears the highest need – desire for creativity. The teacher's job here is to expose the students to the variety of creative tasks.

Creative tasks engender the students:

- To seek several answers to the same query;
- To use individual judgment in analyzing and getting the answer;
- To undertake risks and individual standpoint;
- To realize dreams and fantasies. <4>

Good performance of the students, their success can be ensured by *matching teaching and learning styles*. There exists a large quantity of classifications concerning this match. Some of them engage our attention. Teaching styles, according to Swein:

A cup and a Jug. The teacher speaks, the students listen. The aim of the teacher is to transfer knowledge.

Clay and Potter. Students perform a set task, the teacher observes and consults. The aim is to form habits and skills.

A traveler and a Road Pointer. The teacher directs, guides, the students explore, work individually. The aim is to teach the student to analyze his/her result.

A Plant and a Seedling. Students choose an activity themselves, the teacher advises and consults. The aim is to allow students to choose and work individually, to observe the process and give advice in case of necessity.

Learning styles:

1. Verbal – better remembers orthographic or oral explanation.
2. Visual – best remembers formulated information, shaped into schemes, diagrams, pictures.
3. Total – understands "suddenly" when grasps relations between separate elements.
4. Consistent – has a tendency to learn gradually, looks for logic relationships between separate details. <4>

Consequently, individual style of the learners can be an individualization basis of the teaching – learning process with a student in the centre of attention.

Having in mind the above mentioned requirements for the harmony between individual and collective in the perspective of gaining positive feelings and good atmosphere the teacher should concentrate on his own

methodology. That means that the teacher should be well aware of the criteria which help to choose the appropriate methods. It is generally agreed that they are:

Dynamism – the methods should create possibilities for relaxation and movement.

Participation – the methods have to involve the maximum number of students and ensure the possibility of the cooperation.

Experience – the methods should activize the acquired knowledge and make it the property of the whole group.

Involvement – the methods should not betray "blind spots" in the knowledge or skills of any of the students.

Atmosphere – the methods have to improve the benign atmosphere of the group. <3>

It is worth mentioning that the teaching methods themselves, despite their variety can be brought under two large groups:

Active and passive. In passive methods though students' outer involvement is passive, their thinking process can be very active. This concerns a lecture, computerized teaching, individual teaching, observation, listening, etc. Active methods are various activities in groups, discussions, information sharing, analysis, role-plays, games, teaching films, etc.

Active methods can work well if the principles of cooperation are ensured. E. Jensen (1999) points out to the following principles:

- Reciprocal dependence;
- Direct cooperation;
- Personal responsibility;
- Common skills;
- Group evaluation

To materialize this E. Jensen recommends the teachers to follow "ten point scheme":

1. Context;
2. Task explanation;
3. Encouragement to ask questions;
4. Introduction to the main aim of cooperation;
5. Beginning of group work;
6. Group postulations;
7. Sharing of academic and social skills among group;
8. Instructor shares his/her ideas about cooperation with students;
9. Finish;
10. Evaluation.<7>

It is evident that cooperation structures presuppose infinite variety of choice. The most universal are:

- "Think – find your peer – discuss".
- "Formulate – express – listen to – create".
- "Say and ask".
- "Round Table" and "Turn the Wheel".
- "Angles".
- "Assortment".
- "Collective investigation". <7>

Having been acquainted with various cooperation structures, both simpler and more complicated, the teacher can choose and instill the ones which are more appropriate for the given situation.

In summing up it is necessary to underline once more the reciprocity between psychological idiosyncratic features of the students: diverse temperaments and characters, abilities and skills, intellect and interests, etc. and the teachers' aims to raise students' motivation and achieve desired results in a foreign language teaching and learning.

Motivation of the learners is ensured by favorable learning environment which evokes positive feelings of the students. To achieve this educators among other means use differentiation and individualization of the teaching content, they balance between collective and individual work, harmonize their teaching styles and methods with students' learning styles and ensure cooperation between them.

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The Founding of Foreign Language Learning and Acquisition Modeling Dimension on the Basis of Memory Stimulating Factors

The article familiarizes with the construct of the Foreign Language Learning and Acquisition Modeling Dimension on the Basis Psycho-educologicaly. It is part of scientific research work that the Department of Foreign Languages has been executing since 2010. Here in, it comprises the modeling of hypothetical model based on significant issues related to the best working methodology in memory stimulation and acceleration. Moreover, it tackles the processes how memory works in the human brain.

The purpose of the article is to exploit the best memory developing stimulating strategies in accelerating language learning acquisition and to familiarize with the construct of Foreign Language Learning and acquisition.

Objectives: to divulge how the brain and memory works and to acquaint with mnemonic techniques stimulating memory skills necessary for the language acquisition.

The object of the research is mnemonic strategies in the second language acquisition.

The problem of the article is how to assay the effectiveness of accelerating language learning acquisition strategies in the second language learning process on the basis of the profound knowledge on memory

Methodology

Applied Zuckermann's (1999) mnemonic strategy designing models and many other strategies used by language learners during the process of foreign language learning cognitive psychology theoretical assumptions. Efficient processing strategies organised to acquire knowledge by devices in reducing the time of the cogitation. Mnemonic strategies were used to

maintain verbal information (Dewey, 1997; Raphael, Wonnacott, 1985, 286-296; Russel, 1955; Gagne, 1985; Bower, 1977; Lambiotte, Dansereau, Cross, Reyrolds, 1989; Levin, Levin, 1990). Moreover, Wong-Fillmore (1976), Tarone (1977), Naiman et al. (1978), Bialystok (1979), Cohen and Aphek (1981), Wenden (1982), Chamot and O'Malley (1987), Politzer and McGroarty (1985), Conti and Kolsody (1997), and others.

Methods. Zuckermann's (1999) Mnemonic strategies (Acronym, Acrostic, Rhyme-Keys, Loci Method, Keyword Method, table 1) used in organizing better linguistic information storing, retention and retrieving in accelerating the second language acquisition.

1. Introduction

The brain is the organ that is responsible for what we call the mind. It is the basis for all we do: thinking, feeling, wanting, perceiving, behaving and, of course, encoding, storing, retaining and retrieving audible, kinesthetic or iconic information in attaining second language learning and acquisition. Memory is a fundamental mental process, and without memory the construct of second language learning and acquisition is nothing but simple reflexes and stereotyped behaviors. Thus, learning and memory are most intensively studied objects in the fields of psychology and educology dimention. For this reason, it is essential to consider psycho- educological issues amplifying the importance of cognizing human memory and its characteristic features in the second language acquisition for apprehension and perception of how memory operates in language acquisition process in the brain.

Memory Foundation and Maintenance operate in three stages of acquisition → consolidation → retrieval. This process depicts how the human brain travels through in forming and retaining verbal, visual or any other information.

2. Memory

Memory is the ability of the nervous system to receive and keep information. It is divided into three parts:

1. Sensory memory,
2. Short-term memory and
3. Long-term memory.

Sensory memory holds information for milliseconds and is separated into two components. The iconic memory is responsible for visual information, whereas auditory information is processed in the echoic memory. Short-term memory keeps information for at most half a minute.

Whereas, long-term memory, which can store information over decades, consists of the conscious explicit and the unconscious implicit memories.

Central Sulcus divides the brain into 2 semispheres (picture 1): the right and the left. The left semisphere is responsible for <u>linear</u> <u>reasoning</u> and <u>language</u> functions such as grammar and vocabulary often are lateralized to the left hemisphere of the brain. Linear logic is a <u>substructural logic</u> defined by <u>Jean-Yves Girard</u> as a refinement of <u>classical</u> and <u>intuitionistic logic</u>. According to him, it joins the <u>dualities</u> of the former with many of the <u>constructive</u> properties of the latter. (<u>Girard, Jean-Yves</u>, 1987).

Meanwhile, what concerns the Right hemisphere of the brain; it is responsible for abstract and contextual issues of the language formation. It also performs prosody or <u>rhythm</u>, <u>stress</u>, and <u>intonation</u>, and other nonverbal elements of the speech.

Here is another lucid pattern (picture 2) of the outer parts of the brain illustrating how the brain works and what it is responsible for.
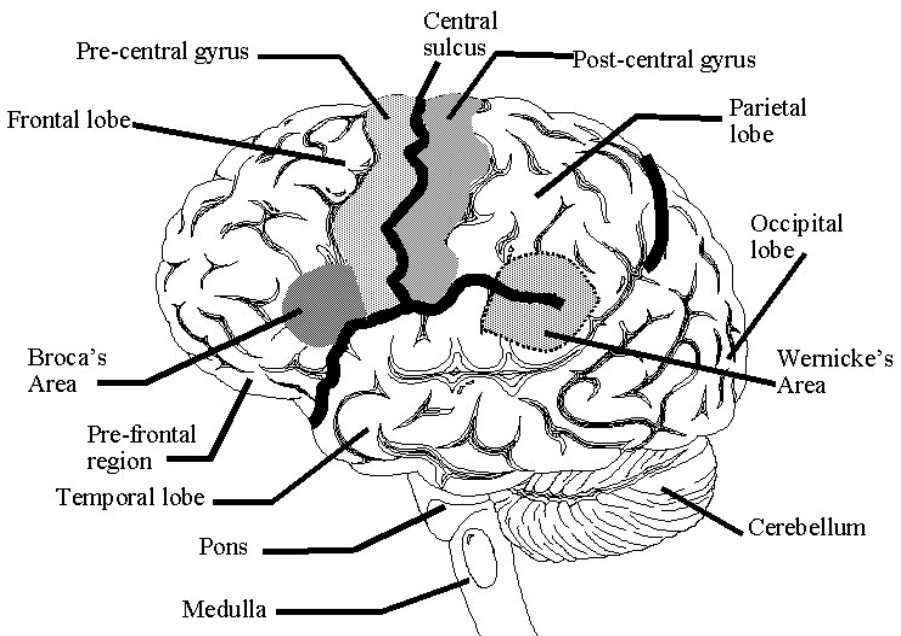
Picture 1. Central Sulcus dividing the brain into 2 semispheres
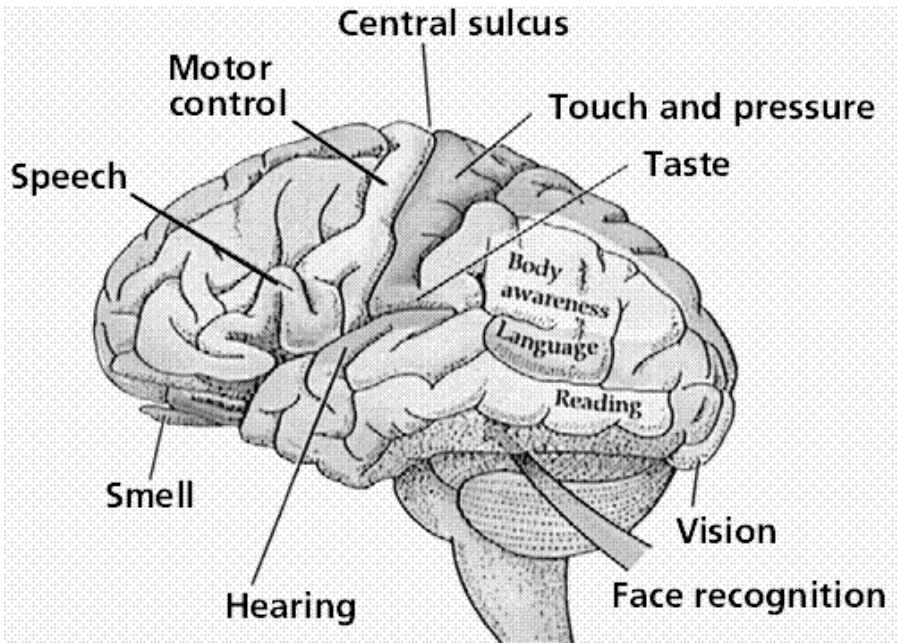
Picture 2. Four lobes of the brain

The other (2 picture) picture shows four different lobes which fettle a particular area of the brain responsible for memory formation and retention, emotion processing, speech, sensory input, problem-solving, and so forth.

What triggers all these areas work in unison? Millions of cells or neurons activate all parts of **the** brain chemicals or neurotransmitters, which link all areas and zones of the brain**.**

3. Stages of memory foundation and maintenance

There are three stages that the brain goes through in forming and retaining the information: 1. acquisition, 2. Consolidation, and 3. Acquisition.

During the first stage information enters the brain along pathways between neurons in the appropriate area of the brain. The second stage starts with concentration in order **to** encode new information. Then **the** hippocampus sends a signal to store the information as long-term memory. The third stage of retrieval **happens when** the brain activates the same pattern of nerve cells it used to store it.

Understanding three stages of Memory Foundation and Maintenance can help us better comprehend and organize the second language learning and acquisition. Moreover, it can also help to facilitate and accelerate the learner's ability to memorize the information.

4. Memorization Made Easy

There are many mnemonic techniques claiming to boost memory, but almost all narrow down to the basis of imagination and association. Research has shown that our brain could not remember abstract symbols like names or numbers, so we need to invoke lucid images to make them more memorable.

The art of memorization is referred to as **mnemonics**. Mnemonics are methods for remembering information that is otherwise quite difficult to retrieve.

The basic principle of mnemonics is to use as many of the best functions of the human brain as possible to code information.

There are many suggestions on how to make memorization easier but the best methods are those that are erected on the basis of individual abilities to store information. There are three types of learners: visual, auditory, and kinesthetic.

- Visual learners typically gain benefit from mnemonics.
- Auditory learners learn by adjusting substituting auditory cues.
- Kinesthetic learners envision their own motoric actions.

5. A few techniques by Ghil'ad Zuckermann

Memorization begins with the simple act of information: encoding, storing, retrieving, and retention. The mnemonic techniques are easy to organize and adapt to individual's learning style. The only thing they need to possess is the information how to organize and design them. **Ghil'ad Zuckermann (1999), Professor** Linguists and Endangered Languages, designed quite a lot mnemonic strategies based on deep psycho educological knowledge.

Here are some of the examples and techniques helping to memorize any linguistic information. For example: Acronym, Acrostic, Rhyme-Keys, Loci Method, Keyword Method, Image-Name, and Chaining (Zuckermann, 1999).

When to Use It:	Technique:	Example:
For information involving key words	**Acronym** - an invented combination of letters with each letter acting as a cue to an idea you need to remember.	**BRASS** is an acronym for how to shoot a rifle - Breath, Relax, Aim, Sight, Squeeze.
For information involving key words	**Acrostic** - an invented sentence where the first letter of each word is a cue to an idea you need to remember.	**EVERY GOOD BOY DESERVES FUN** is an acrostic to remember the order of the G-clef notes on sheet music - E, G, B, D, F.
For ordered or unordered lists	**Rhyme-Keys** - a 2-step memory process: 1. Memorize key words that can be associated with numbers (one-bun); 2. Create an image of the items you need to remember with key words. (A bun with cheese on it will remind me of dairy products.)	**Food groups:** 1. Dairy products: one-bun-cheese on a bun. 2. Meat, fish, and poultry: two-shoe-livestock with shoes. 3. Grains: three-tree-sack of grain hanging from tree. 4. Fruit and vegetables: four-door-opening a door and walking into a room stocked with fruits and vegetables.
For approximately twenty items	**Loci Method**- Imagine placing the items you want to remember in specific locations in a room with which you are familiar.	To remember **presidents:** Place a dollar bill (George Washington) on the door. Walk into the room and see Jefferson reclining on a sofa and Nixon eating out of the refrigerator.
For foreign language vocabulary	**Keyword Method**- Select the foreign words you need to remember, then identify an English word that sounds like the foreign one. Now imagine an image that involves the key word with the English meaning of the foreign word.	In Spanish, the word "**cabina**" means phone booth. Invent an image of a cab trying to fit in a phone booth. When you see the word "cabina," you should be able to recall this image and thereby retrieve the meaning "phone booth."
For remembering names	**Image-Name Technique**- invent a relationship between the name and the physical characteristics of the person.	**Shirley Temple** - her curly (rhymes with "Shirley") hair around her temples.
For ordered or unordered lists	**Chaining**- Create a story where each word or idea you have to remember will cue the next idea you need to recall.	**Napoleon, ear, door, Germany** Story: **Napoleon** had his **ear** to the **door** to listen to the **Germans** in his beer cellar.

Table 1. Techniques designed by Ghil'ad Zuckermann

6. Conclusions

In conclusion some of the guidelines to improve memory

• For the obvious reason it is important to study what mnemonics strategies are and how effective they can be in the second language acquisition.

• Effective mnemonic strategies accelerate the second language acquisition, enhance memory and fasten the retention.

• Mnemonic strategies help the learner better understand the laws and principles how information is stored, retained and retrieved.

• The urgency of principles related to accelerated language learning acquisition gets peculiar attention on cognitive approach in the second language teaching methodology.

• The learner should be provided with the instrument how to design mnemonic techniques.

• Mnemonics can be teacher created or student created.

• No specific level of teaching experience is required to learn or use mnemonic strategies.

• Mnemonic strategies do not require any expensive, additional materials or extensive time for the preparation.

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English-Lithuanian False Friends: from Enemies towards Allies

The present paper deals with English-Lithuanian lexical pseudo-equivalents, known in translation studies as interpreter's false friends (*faux amis*). The author focuses on the two aspects of the phenomenon: ***the psycholinguistic origins of the false friends*** and ***didactic issues in dealing with them.*** The aim of the paper is to discuss various psychological and linguistic factors causing the appearance of false friends in the production and/or comprehension of foreign language texts and to offer some recommendations regarding their teaching at various levels. The research method used in the paper is research literature study.

No two languages divide the semantic space in the same way; that is why semantic equivalence between words of different languages is only relative. Externally similar words in different languages (i.e. interpreter's false friends, further referred to as FFs) are no exception to this: it is only sometimes that they are full equivalents, very often they share only one or a few meanings, or none at all. In practice they can therefore be easily confused by foreign language learners. Although the term "false friends" has been criticized for being both too long and explicit, it is useful insofar as it reminds of pitfalls that are in store for anyone dealing with different languages, because the category potentially includes lexemes the external form of which may be individually perceived as foreign. The probability that these words will have the same semantic structure as in their native language is unreliable, the degree of unreliability depending on different aspects of the semantic structure and predicted or expected norms of usage. Thus the term "false friends" in fact defines a ***psycholinguistic category***: dealing with "false friends" one cannot ignore the foreign language learner/speaker/interpreter.

FFs are usually explained by the phenomenon of interference, when the semantic structure of the word in the native language is identified with that of the formally similar word in a foreign language. The question raised in this paper is whether it is formal or semantic similarity, or both that cause wrong associations. All sorts of didactic implications depend on the answer to this question, and the paper reviews different researchers' opinions. Next to interference, such factors as carelessness, convenience, search for psychical comfort, and cognitive simplification, causing the appearance of FFs in foreign language written and spoken texts, are discussed in the paper.

Although FFs have been recognised in linguistics as one of the most expressed forms of interlingual interference, no false friend component seems to be incorporated in foreign language courses (textbook and other teaching materials), with the result that a significant number of errors can be blamed on methodology. This has become especially common with audio-visual and communicative approaches, which too often tend to present an over-simplified picture of word behaviour and can downgrade accuracy in favour of other factors. Thus at present the teacher of English as a foreign language in Lithuania is left on her own to cope with the complicated lexical phenomenon: no mention of it in the textbooks, no special false friends' dictionary, and sometimes incomplete or even misleading information in bilingual dictionaries.

Since it is impossible to prevent students equating what they experience in L1 with L2, it makes sense to exploit the L1 in a variety of ways in order to help students to learn vocabulary in an accurate and efficient manner. As is pointed out by many authors (Perkins 1977, Hayward & Moulin 1984, Sheen 2001, Sansome, 2000, etc.) the one area of vocabulary in which it is absolutely essential to use L1 is in teaching students about FFs. All the above-mentioned authors suggest that this area is best approached from language awareness point-of-view, i.e. the teaching method should be deductive and analytical, especially at the initial stage. As concerns the teaching/learning strategies, the teacher is, first of all, advised to rely on some mnemonic elements while teaching vocabulary containing FFs. Teachers might like to combine straightforward explanation with problem-solving techniques and bilingual or monolingual dictionary use. Learners should be encouraged to consult a dictionary every time they meet a word, which is pronounced/spelt the same way as a Lithuanian word, and are not absolutely sure about its meaning. This entails the teacher giving the class a demonstration using dictionaries of how one can analyse FFs. The teacher then can set the class individual or group problem solving tasks.

What the above-mentioned authors emphasize is that difficulty should be tackled early in the learning/teaching process if only for the reason that preventing mistakes is easier and safer than eliminating them. As FFs derive from the process of borrowing, one should devote some time to explaining this process.

A study of FFs will sharpen the students' precision in the use of vocabulary as well as help them to avoid mistakes that may seriously hamper effective communication. It also provides a motivation for the learner to pay more attention to the context for further indication or confirmation of what s/he has discovered.

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Vokiečių kalbos mokymo ir mokymosi skirtingose grupėse ypatumai

Pranešimo tikslas – apžvelgti ir panagrinėti užsienio kalbų (vokiečių kalbos) mokymo ir mokymosi skirtingose grupėse ypatumus.

Jaunesnio ir vyresnio amžiaus grupių mokymosi skirtumams išryškinti dažniausiai naudojami šeši kriterijai:

1. Poreikis žinoti.
2. Besimokančiojo savarankiškumas.
3. Patirtis.
4. Pasirengimas mokytis.
5. Orientacija.
6. Motyvacija.

Poreikis žinoti. Mokiniai ir studentai/ kariūnai turi žinoti, kad privalo išmokti tai, ko mokytojas juos moko, gauti gerą įvertinimą, išlaikyti egzaminus. Svarbiausia – įgyti kuo daugiau akademinių žinių. Jauni žmonės negali pasakyti ar numatyti, kiek ir kokių žinių jiems reikės, kiek ir kokios žinios bus naudingos ateities veikloje. Tad yra priversti išklausyti visą jiems teikiamą informaciją.

Suaugusiam žmogui prieš ko nors imantis reikia žinoti, kodėl jam to reikia, todėl mūsų, mokytojų, užduotis – padėti kiekvienam besimokančiajam suvokti savo žinių poreikį. Dėl to besimokantiems žmonėms ypač pravartu tarsi iš šalies pamatyti atotrūkį tarp to, kur jie yra dabar, ir to, kur norėtų būti. Tai padaryti labai padeda kursų pradžioje atliekamas testavimas.

Lietuvos policijos generalinio komisaro 2007 m. įsakyme „Dėl policijos sistemos personalo kvalifikacijos tobulinimo taisyklių patvirtinimo" išdėstyti pareigūnams keliami reikalavimai, tarp jų paminėtas ir nuolatinis naujų profesinių žinių siekimas, noras tobulėti, ypač mokantis

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užsienio kalbų. Norint kilti karjeros laiptais jiems būtina pasiekti atitinkamą kalbos (anglų, vokiečių ar prancūzų) mokėjimo lygį. Todėl Policijos departamento darbuotojai yra tuo labai suinteresuoti ir motyvuoti. Eidami į vokiečių kalbos kursus, jie pasirašo sutartį, kad jei nesilaikys kursų metu keliamų reikalavimų ir negaus atitinkamų pažymėjimų, gali pakenkti savo tolesnei karjerai.

Antrasis kriterijus – ***besimokančiojo savarankiškumas***. Jaunesnio amžiaus mokinius mokytojai laiko asmenybėmis, priklausomomis nuo autoritetų, vadovėlio, teikiamos informacijos. Kuo žmogus jaunesnis, tuo ši priklausomybė akivaizdesnė. Jam augant poreikis būti savarankiškam didėja.

Suaugusieji yra atsakingi už savo priimamus sprendimus, atliekamus veiksmus. Jie priešinasi ir reiškia nepasitenkinimą, jei kas nors siekia primesti savo valią. Tačiau auditorijoje padėtis gali būti priešinga. Tik patekęs į mokymosi situaciją, suaugusysis staiga praranda visą savo savarankiškumą, sėda į suolą kaip mokykloje, sudeda rankas tarsi sakydamas: mokyk mane. Tada mums, pedagogams, tenka įdėti nemažai pastangų, kad būtų sukurta tokia mokymosi aplinka, kurioje besimokantysis taptų atsakingas už savo mokymąsi. Pvz., ir mes patys, kai stovime prieš auditoriją ir mokome kitus, neįsivaizduojame, kaip gali klausytojai ko nors negirdėti ir neįsidėmėti. Tačiau tereikia atsisėsti į klausytojo kėdę, kad ir 201 auditorijoje, ir mūsų dėmesys susilpnėja.

Dirbant su Policijos departamento pareigūnais aš stengiuosi išnaudoti būtinas jų profesijai asmenines savybes: greitą, savarankišką mąstymą, leidžiantį tinkamai įvertinti situaciją ir priimti sprendimą, gebėjimą elgtis stresinėse situacijose, savikontrolę, poreikį ją lavinti ir kt.

Trečias svarbus kriterijus, kalbant apie mokymo ir mokymosi ypatumus skirtingose grupėse, yra ***patirtis.***

Pirmą kartą apie tai, kad mokymasis neatsiejamas nuo veiklos, ir mokymąsi per patirtį praėjusio amžiaus pradžioje prabilo amerikiečių mokslininkas DAWEY. Vėliau mokymąsi per patirtį nagrinėjo ir ištobulino DAVIDAS KOLBAS. D. Kolbas teigia, kad žmonės gali labai daug išmokti iš savo pačių veiklos, nes nuolat ją stebi, analizuoja ir stengiasi apibendrinti.

Jaunų žmonių – mokinių ir studentų – patirtis nedidelė, todėl jos vertė menka. Ji nenaudojama kaip mokymosi šaltinis.

Suaugusiojo praktinės patirties naudojimas mokantis yra labai svarbi pozicija. Suaugęs žmogus turi sukaupęs turtingą profesinę ir gyvenimo patirtį ir ją atsineša į mokymo(si) aplinką. Suaugusiųjų patirtis – vertingas mokymosi šaltinis. Tačiau didelė patirtis gali ir apsunkinti mokymąsi.

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Kaupdamas patirtį žmogus išsiugdo tam tikrus įpročius ir nuostatas. Mokymasis per patirtį susijęs su praktine veikla kursų metu. Tai ypač svarbu mokantis užsienio kalbų. Dėmesio, atminties ypatybių tyrimai rodo, kad pasyvus mokymas(is) nėra produktyvus.

Vokiečių mokslininkų ir pedagogų atlikti tyrimai rodo, kad mokantis užsienio kalbos mes įsisaviname ir įsidėmime:

- 10 % to, ką skaitome;
- 20 % to, ką girdime;
- 30 % to, ką matome;
- 50 % to, ką girdime ir matome;
- 70 % to, ką patys sakome;
- 90 % to, ką patys darome.

Vokietijos Bundesvero kalbų mokymo centruose diskutuojama – ir nėra kol kas vienos nuomonės, – ar kursų metu reikia pateikti daugiau, ar mažiau mokomosios medžiagos ir informacijos ir kada jos klausytojai įsisavins daugiau.

Duomenys rodo, kad mokydamiesi pasyviai žmonės prisimena tik menką dalį informacijos, o diskutuodami, atlikdami kalbos pratimus, žaisdami turi daugiau galimybių ugdyti kalbos įgūdžius.

Tačiau patirtis pati savaime dar negarantuoja, kad bus išmokta tai, ko mokomasi. Norint pasimokyti iš patirties, reikia ją apžvelgti, analizuoti, rasti jai teorinį pagrindimą, o vėliau šias žinias taikyti praktikoje.

Ketvirtas kriterijus – *pasirengimas mokytis.* Tai priklauso nuo amžiaus ir intelekto išsivystymo lygio. Paprastai mokytojas mokinių ir studentų/ kariūnų grupėse, remdamasis programa, nusprendžia, ką mokiniai turi išmokti, kad išlaikytų egzaminą ir gautų teigiamą įvertinimą.

Suaugusiojo pasirengimas mokytis paprastai siejamas su asmenybės vystymosi etapais ir gyvenimo keliamais uždaviniais. Suaugusieji paprastai būna pasirengę mokytis dalykų, kurie yra būtini sprendžiant jų gyvenimo problemas. Todėl mums, tiek mokant KA sistemos, tiek Policijos departamento pareigūnus ir darbuotojus, svarbu, kad jiems būtina pasiekti atitinkamą užsienio kalbos mokėjimo lygį, norint gauti aukštesnį karinį laipsnį ir kilti karjeros laiptais.

Penktas kriterijus – *orientacija.* Orientuojamasi į konkretų dalyką. Mokiniai ir studentai/ kariūnai suvokia mokymąsi kaip tam tikro dalyko žinių įsisavinimą. Mokymas organizuojamas vadovaujantis dalyko turinio logika.

Suaugusieji renkasi mokymąsi, ketindami spręsti gyvenimo, karjeros ar asmenines problemas. Jie yra motyvuoti mokytis tiek, kiek tai gali padėti

pasiekti tikslą ar išspręsti įvairias kylančias problemas. Efektyviausiai suaugusieji įgyja naujų žinių, gebėjimų, vertybių ir nuostatų, kurias jie gali taikyti gyvenime. Aš manau, kad mūsų užsienio kalbų mokytojų/ lektorių darbe tai labai padeda, nes tiek karininkai, tiek policijos pareigūnai bendrauja su užsienio kolegomis, dalyvauja bendruose seminaruose ir pratybose, todėl jiems reikalingos užsienio kalbų žinios.

Kalbant apie darbo skirtingose grupėse ypatumus, šeštasis kriterijus būtų *motyvacija.* Kaip teigiama *Tarptautinių žodžių žodyne*, motyvacija (lot. „morere" – judinti, skatinti) – tai tam tikro elgesio, veiksmų ir tikslingos veiklos skatinimas, kurį sukelia įvairūs motyvai. Motyvacija apibūdinama ir kaip veiklos procesas, skatinantis žmogų elgtis taip, kad būtų pasiekti jam svarbūs tikslai ar patenkinti jo poreikiai. Motyvacija paprastai asocijuojasi su aktyvumu, energija, entuziazmu. Kuo labiau žmogus motyvuotas atlikti tam tikrą veiklą, tuo daugiau laiko jai randa, tuo daugiau jėgų ir pastangų jai skiria. Motyvacija lemia, kiek truks veiksmai, koks bus jų intensyvumas, ji yra glaudžiai susijusi su atliekamų veiksmų kryptingumu. Kryptingumas nusako, į ką nukreiptas žmogaus elgesys ir kaip galima jį paaiškinti.

Jaunesnio amžiaus besimokančiųjų grupių motyvaciją lemia išoriniai veiksniai: pažymiai, mokytojų, tėvų/ karininkų, vadų skatinimas ir bausmės (pvz., kariūnų neišleidimas savaitgaliais namo), todėl juos reikia įtikinti mokytis.

Suaugusieji turi mokymosi motyvų. Motyvacija labai susijusi su orientacija. Suaugusieji reaguoja į kai kuriuos išorinius motyvacijos veiksnius (tai gali būti geresnis darbas, aukštesnės pareigos, didesnė alga ir pan.), tačiau mokslininkai nustatė, kad visi normalūs suaugusieji siekia nuolat augti ir tobulėti, todėl galingiausi veiksniai yra vidiniai: tai noras jausti didesnį pasitenkinimą dirbant, geresnė gyvenimo kokybė.

Žinodami pagrindinius suaugusiojo mokymosi motyvacijos principus taip pat galėsime palengvinti savo darbą motyvuodami žmones aktyviai veikti. Anot R. J. Wlodowskio, suaugusiųjų motyvaciją mokytis sudaro šie keturi kartu veikiantys veiksniai:

1. Sėkmė. Suaugusieji nori, kad jų mokymąsi vainikuotų sėkmė.
2. Savanoriškumas. Mokydamiesi suaugusieji nori turėti pasirinkimo laisvę.
3. Vertingumas. Suaugusieji nori, kad išmoktų ko nors vertinga.
4. Malonumas. Suaugusieji nori, kad mokymasis teiktų pasitenkinimą.

Argi ne to paties didžioji dalis suaugusiųjų nori, pradėdami kokią nors veiklą?

Visa tai apibendrinant galima pasakyti, kad mokant suaugusiuosius reikia prisiminti šiuos pagrindinius skirtumus ir atsakingai įvertinus situaciją grupėje dirbti kūrybingai ir tikslingai.

Labai svarbu kursų dalyviams, kad temos ir tekstai būtų aktualūs, susiję su jų kasdienybe, leksika, kad žodynas būtų vartojamas darbe arba bendraujant su užsienio kolegomis. Dirbdama su Policijos departamento darbuotojais, parenku tekstus, susijusius ne tik su mūsų šalies, bet ir su užsienio valstybių teisinėmis sistemomis, kad jie galėtų integruotis ir į Europos, ypač Vokietijos, struktūras. Todėl dėstomą medžiagą svarbu aktualizuoti ir teisingai parinkti.

Svarbi ir kursų dalyvių sudėtis, jų tarnybinės pareigos, pavaldumas (tai taip pat atsispindi bendraujant kursų metu).

Jei grupė tarptautinė, juntami kultūrų skirtumai. Kaip juos įveikti? Čia galėtų praversti Vokietijos Bundesvero federalinio kalbų mokymo centro dėstytojų patirtis dirbant su šiltųjų kraštų klausytojais (Vietnamo karių mokymas pagal *Konjunktiv* programą). Mokomoji medžiaga turi būti susijusi su klausytojų gyvenamąja aplinka.

Mokydami kalbos nebijokime žaidimų.

- Žmogui įdomu, kai jis žaidžia, t. y. jam įdomu pabūti kito „kailyje", išbandyti save, pažvelgti į save iš šalies. Žaidžia ne tik vaikai ir paaugliai. Žaidžia visi. Žaidimas teikia atradimo, kūrybos džiaugsmo. Žaisdami nebijokime suklysti, juk galima pasitaisyti. Mokantis nėra nieko tikra, viskas fiktyvu – situacijos modeliuojamos, retrospektyviai analizuojami faktai.
- Žmogui įdomu, kai jis kuria, improvizuoja. Kūryboje yra daug improvizacijos. Improvizuoti gali tik tas, kuris gerai išmano temą.

Suaugusiųjų grupės mokytojo vaidmenys, užduotys, kompetencijos

Dirbantis su suaugusiųjų auditorija žmogus vienu metu atlieka daug vaidmenų: dėstytojo, mokytojo, tam tikros srities eksperto, vadovo, patarėjo, problemų sprendėjo ir t. t.

Aplinka

Mokymosi procesas turi būti malonus tiek dėstytojui, tiek besimokančiajam.

M. Birkenbihl teigia, kad „bendravimas (komunikacija) vyksta visuomet, kai vienas žmogus daro įtaką kito žmogaus elgesiui – netgi tada, kai nepasakoma nė vieno žodžio".

Harmoninga atmosfera būtina. Mokslo ir kariniai laipsniai neturi neigiamai veikti grupės santykių.

Kursų dalyviai gali turėti įvairių baimių. Kaip teigia mokslininkė M. Birkenbihl, baimės jausmas būna trejopos prigimties:

- Mokymų/ kursų lektoriaus baimė. Bijomasi, kad mokytojas, kuris yra autoritetas, gali stipriai paveikti dalyvio savivertę.
- Kitų grupės dalyvių baimė. Bijomasi, kad kiti dalyviai neišjuoktų jo atsakymų arba elgesio; tai mažina dalyvio savivertę.
- Darbdavio, pasiuntusio mokytis, baimė. Bijomasi, kad darbdaviui gali nepatikti dalyvio mokymosi rezultatai.

Baimė – pats didžiausias mokymosi priešas. Pirma, ji mažina motyvaciją. Antra, ji trukdo mąstyti. Suaugusiųjų mokytojas turi daryti viską, kad sukurtų seminare palankią atmosferą, kad neliktų vietos baimei.

Mokytojo uždavinys – padėti įveikti visas baimes. Baimę gali jausti ir mokytojai. Ekspertai pataria, kad tokiu atveju geriausias būdas nugalėti baimę – būti pačiam gerai pasirengusiam, pasiruošti detalų pamokos/ pratybų planą, pačiam gerai išanalizuoti ir įsisavinti naują medžiagą.

Kaip užtikrinti sėkmingą darbo eigą?

Žinojimas, ką norima pasiekti. Suaugusiųjų mokytojas turi aiškiai žinoti, ką jis su grupe nori pasiekti, ir taip pateikti kursų tikslus, kad grupė juos priimtų. Jeigu iš pradžių nepavyks to padaryti, grupė kels sunkumų, kai tik galės.

Mokymo, kursų vedimo stilius. Mokytojas turi pasirinkti kursų vedimo stilių, kuris tiktų jam pačiam ir grupei, dėstomai medžiagai tinkamai pateikti.

Nusiteikimas. Mokytojas turi būti draugiškai nusiteikęs, santūrus, nerodyti savo blogos nuotaikos, su visais dalyviais elgtis kaip su lygiais, vienodai, būti kantrus (ypač dirbdamas su „sunkesniais" dalyviais), pasirengęs skatinti pagyrimais, reiškiamais kūno kalba ir žodžiu.

Mokėjimas priimti kitus tokius, kokie jie yra. Teigiamos atmosferos kūrimas reiškia, kad reikia priimti tiek teigiamus, tiek neigiamus jausmus.

Kompetencijos rodymas. Mokytojui patartina žodžiu ir kūno kalba demonstruoti: aš nebijau jūsų, jūs galite manęs klausti. Tačiau tai neturėtų būti didžiavimasis savimi: pažiūrėkite, koks aš šaunus, gražus, protingas, nepakartojamas.

Techninis patalpos parengimas, sutvarkymas taip, kad būtų patogu dirbti.

Harmoningos aplinkos sukūrimas. Palanki mokymosi ir veiklos aplinka padeda išsivaduoti nuo streso ir įtampos, tinkamai bendrauti, didina motyvaciją mokytis, dirbti ir lemia 30 % kursų sėkmės.

Suaugusiųjų mokytojo laikysena. Pagrindinį vaidmenį mokymo renginyje atlieka mokytojas. Kaip dalyviai supras ir įsidėmės dėstomą medžiagą, priklauso ne tik nuo to, kas sakoma, bet ir nuo to, kaip sakoma. Mokytojo balso tembras ir garsumas, kalbėjimo maniera ir greitis, loginiai akcentai ir tinkamai išlaikytos pauzės, viso kūno ir rankų judesiai, mimika ir ypač akys, apranga daro įtaką informacijos įsisavinimo efektyvumui.

Tyrimais įrodyta, kad žodžiais perduodama tik 7 % reikšmės, o likusieji 93 % jos perteikiami balsu ir kūno kalba.

Judėjimas auditorijoje. Patartina vengti kraštutinumų: arba visą laiką sėdėti, arba stovėti. Reikia siekti, kad visa grupė, auditorija būtų saugi zona, t. y. kad dėstytojas galėtų prieiti prie kiekvieno kursų dalyvio. Tai padeda išlaikyti besimokančiųjų dėmesį ir drausmę.

Dėstant sėdint būtina pasirinkti vietą, iš kurios galimas akių kontaktas su visais dalyviais.

Mokytojo apranga gali padėti arba trukdyti.

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Developing Creativity through Language Teaching

When Michelangelo described how his Statue of David was created he said, "I saw the angel in the marble and carved until I set him free."

What is creativity? What does it mean to say that someone is creative? How can we recognize or assess creativity in languages? In what ways can language teachers be creative and enable students to work creatively? What enables teachers and students to be creative and what discourages from being creative? These and other questions will be answered in the following presentation.

What is creativity? Learning and Creativity

People hold very different views of creativity. Some think they aren't creative at all and only artistically talented can be considered creative. Creativity has been studied from a variety of perspectives and is important in numerous contexts.

Creativity is based on some *factors* such as learning, experience, motivation, imagination, personality and these factors may affect human creativity. It "comes up" in various forms as ideas, approaches, products, art, solutions, situations, strategies, changes, methods, techniques, designs and research. Creative study needs to search ambiguous situations to find explanations, facts or answers that satisfy one's curiosity. Creative behavior is often defined as highly original.

Creativity is mostly attributed to some internal factors such as soul, gene, brain, personality, value, cognitive skills, mind, intrinsic motivation and it is seldom attributed to external factors such as education, work, economy, technology, culture and extrinsic motivation. The important point here is that the internal and external factors affect each other. The external

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factors support the improvement of internal factors by affecting creativity. Learning, for example, is a complex factor of creativity and it also affects both internal and external factors of creativity. Creativity and learning are two components of human experience, because experience is a dynamic relationship between learning and creativity. Creating new things also need new experience and learning.

Individuals continuously learn from their feelings, imagination, experiences and their environment. Sometimes some of the external factors of learning, e.g. the educational system, learning environments, learning processes, teacher competences may inhibit creativity potential. For example, students might have insufficient time for studying, reading, examining, questioning and criticizing during their time at school, or presentation of complex and simple aims, high or low level of performance of students can also cause barriers to creativity.

Education supports the development of an individual. It gives a chance to individuals to construct their knowledge via experiences. Education should provide students who want to become creative persons with encouragement and reward, and it has to teach students not only to learn facts, but also to think critically. Still, sometimes teachers dislike personality traits associated with creativity such as impulsivity, risk taking, independence, determination and individualism.

In higher education learning creativity involves the extended abstract outcomes of learning like – hypothesizing, synthesizing, reflecting, generating ideas, applying the known to 'far' domains, working with problems that do not have unique solutions. Creativity also involves the capacity to generate and connect ideas and create frameworks to judge the value of ideas and potential solutions. Many teachers seek these *higher order academic skills and capabilities* to develop in their disciplines. (John Biggs (2002)).

A number of features are associated with creativity regardless of disciplinary, pedagogic or problem working context. (Jackson 2005). They are:

Being imaginative (generating new ideas, thinking out of the boxes we normally inhabit, looking beyond the obvious, seeing the world in different ways so that it can be explored and understood better);

Being original. This embodies:

the *quality of newness* (inventing and producing new things or doing things no one has done before); being *inventive with someone else's ideas* (recreation, reconstruction, re-contextualization, redefinition, adapting

things that have been done before, *or* doing them differently); and, *the idea of significance* (utility and value are integral to the idea);

Being curious with an enquiring disposition (willing to explore experiment and take risks i.e. the attitude and motivation to engage in exploration and the ability to search purposefully in appropriate ways in order to find and discover. Working in an uncertain world often requires moving from the known to the unknown);

*Being resourceful (*using your knowledge, capability, relationships, powers to persuade and influence, and physical resources to overcome whatever challenge or problems are encountered and to exploit opportunities as they arise);

Being able to combine, connect and synthesize complex and incomplete data /situations /ideas/ contexts in order to see the world freshly/differently to understand it better;

Being able to think critically and analytically in order to distinguish useful ideas from those that are not so useful, and make decisions that will take you in the right direction.

Are these creativity features applicable for the military?

Creativity in the military context

The ununiformed probably have a stereotype that the military service involves only mechanical obedience to specific orders: e.g., dig the trench, march and drill. To the contrary, military leaders, who function in a world of rapid technological, social, political, and economic change, must be great thinkers and innovators. The accelerating global change and intensifying complexity has produced an international environment that is more unpredictable than ever before. Confronting a broad range of threats and military options demands adaptive military leaders. Successful mission accomplishment requires possessing the essential ingredients of creativity: creative and critical thinking, innovative problem solving, intellectual versatility, curiosity, and the ability to deal with ambiguity. The creative talent of the military leader might be crucial for the success of the armed forces in both, peace and war operations. Good leadership today is more about integrating both logical and rational thinking on the one hand, and creative, generative thinking on the other. In postmodern military the mental challenge for the leader and decision maker is the capability to cope with complexity.

"*The military of the future will need warriors who are not only comfortable with high-technology equipment but can also deal with diverse people and cultures, tolerate ambiguity, take initiatives, ask questions, and even question authority*". *(US Army Transformation Plan)*

In order to identify the scope of demands and requirements regarding leadership competence, the following *pyramid of capability* is proposed (*slide*), on the top of which the necessities of the manifold requirements of interoperability have to be attached, ranging from military operational and tactical practices to language skills and intercultural understanding.

Army transformation should make leadership personnel in the military able to think in new ways and to develop capabilities that make it possible to adapt quickly and effectively to new challenges and unexpected circumstances and situations. This matter has begun to be treated as an issue of cognitive readiness, which is *"the mental preparation (including skills, knowledge, abilities, motivations, and personal dispositions an individual needs to establish and sustain competent performance in the complex and unpredictable environment of modern military operations"* *(Fletcher, Cognitive Readiness).*

When Carl von Clausewitz was speaking about "art of war" (Kriegskunst) he was referring to the idea of military leadership being an imaginative rather than scientific capacity. In the "chaos of war" one must have the "tact of judgment", which is a kind of combination of intuition and intellect. In situations characterized by turbulence and stress, the intellect alone could not provide a sufficient basis for successful acting.

Creativity in a profession does matter, especially in the profession of arms. Not only in wartime, but also in peacetime. However, achieving creativity does not come easy in the armed forces. The biggest challenge to education of military leaders remains establishing the right balance between human factors and technology. Human and social factors will always be more powerful and decisive than any kind of technology, which will never be able to substitute for creativeness, morale, cohesion, as well as personal leadership commitment and responsibility.

We don't need creativity for routine, predictable situations. It becomes necessary and important when we want to move beyond the known. Successful people do not necessarily have strengths in all areas, but they find ways to exploit whatever pattern of abilities they may have in any situation or context.

Sternberg and Lubart (1995) mention that we need three different sorts of abilities to be successful in life: *analytical*– ability to analyze, evaluate, judge, compare and contrast; *practical*– ability to apply, utilize, implement

and activate; and *creative*– ability to imagine, explore, synthesize, connect, discover, invent and adapt. To this there should be added the abilities to plan, analyze problems and tasks, set goals and devise strategies to achieve them, and reflective abilities to help make sense of the world and learn through the experience of engaging with it.

How do we employ these abilities and what do we do to make our students/ cadets successful?

Creativity in language teaching and learning

From the perspective of language teaching and learning, although having the verb 'create' at the root of the word suggests the birth of something absolutely new and original, the semantic potential of this noun could be associated with recreation, reconstruction, re-contextualization, redefinition, etc., the use of the prefix 're-' denoting an already existing linguistic or cultural content.

'Creativity' involves necessarily some 'ingredients': freedom from the subject/agent to be able to imagine something from a personal, often subjective perspective. Creativity is thus the ability to re-define, re-create and/or re-produce things by firstly questioning them, then by looking at them from a fresher, different angle or perspective, and finally by formulating and/or producing a renewed, different alternative of the very thing that is being looked at. In order for this process to take place, a series of stages need to be present along the way.

Meaning: firstly, the subject that is being tackled must be meaningful to the 'creator'. Lack of meaning means lack of interest, lack of inspiration and thus, lack of creativity. Secondly, the person will have a conscious or unconscious need to scrutinize, to question the subject, topic or interest area.

Questioning is thus an essential ingredient of creativity. A creative person would ask: Why is it this way? What happens if I do this instead of that?

Exploration: the creator then would need to spend time looking at ways in which to answer the array of questions initially posed, and the ones that spring out along the way. The student must be able to make new associations freely and without reference to existing rules or norms.

Experimentation results from exploration, and this latter condition results in discovery. Whether the discovery conduces to a completely new subject or to exactly the same one that was being explored, the journey of

such exploration and experimentation becomes the most informative and learning part of the creative process.

However, there are four conditions that must be present throughout each one of the stages of this long process; conditions without which, no matter how hard the person may try, no matter how interesting or relevant the subject might be, the creative endeavor may not be fully achieved and fulfilled:

Adaptation: Coming up with imaginative ways of doing what might be considered otherwise mundane tasks, i.e. the deconstruction and reconstruction of ideas and forms;

Open-mindedness or the ability to be flexible, both with the subject being explored and with oneself;

Insight: the creator shows originality or insight, which entails powers of analysis and synthesis, and can be relied upon to produce something different from other people; excels at innovation and execution and may or may not inspire others to be creative in either a practical or intellectual context;

Fearlessness or the lack of fear to try, to question things, to try again.

Keeping all this in mind, what do we as language teachers do while teaching our students, cadets?

Since creativity is not one of the major four skills (reading, writing, speaking, listening) taught in language education, it can be integrated into language classes and used to motivate students to participate in class. It is an indispensable element of the active learning environment both in and out of the classroom. One way to establish an interactive and engaging learning environment is to encourage questioning and discussion.

Through a learning environment that values curiosity and questioning we encourage cadets to present, discuss and debate their ideas. Students develop their creativity through the tasks that require extensive reasoning and problem solving skills, where the use of imagination and versatility are required to produce ideas and solutions. We foster creativity through interactive and engaging teaching styles that develop cadets' creative and critical thinking processes. Academic resources, such as Internet access, availability of newspapers, journals, reference books, and library also contribute to the supportive environment. The study and analysis of different viewpoints of major political, management or cultural issues also teach critical thinking and logic. The writing assignments spark cadets' imagination and develop their curiosity by exposing them to a wide variety of challenging topics and ability to explore, synthesize and apply their knowledge in other disciplines.

Teachers constantly seek new strategies to help students develop their creativity, but the most common are**:**

Brainstorming – as it simultaneously helps students develop speaking fluency and is a highly motivating way to improve their English;

Exercising the creative mind – participate in spontaneous activities, have an unusual conversation or role-play, etc.;

Visualizing – the more people visualize or imagine what they want to create, the more likely it will get created;

Constructing 'mind maps' (exploring semantic fields) – It's a creative tool that visually connects things, ideas and facts, just as the mind works. They can be used for creative problem-solving, decision-making and brainstorming ideas. The mental map is designed to enhance memory education of students and facilitate the creative climate in the classroom;

Reading books other than the usual;

Writing, writing and then writing again;

Creating an environment conductive to creativity;

Understanding what motivates students – especially knowing the fact that people can learn to be more creative, they just have to want to become more creative;

Employing variety of learning and thinking styles in lessons;

Using open-ended tasks for they require creative responses;

Encouraging group work;

Using "inquiry-based learning' – where students are presented with an issue, then conduct research and report their findings;

Employing 'self-interest' projects- students pursue an area of interest and creatively demonstrate what they have learned;

Limiting examples – too much spoon-feeding may prevent students from trying their own ideas;

Providing a variety of authentic materials and media;

Using Computer assisted Language Learning;

Encouraging students to learn a second language – Most scientists believe that language is primarily a left-brain function. There is some debate on the location of language now – it may be a full-brain function, meaning that language is stored in the grey matter everywhere. This means that learning a second language is a great way to improve creativity – learning a language visually can create new neural pathways between the right and left brain. That's improved creativity and memory right away. Also, knowing a second language gives us additional ways to express ourselves verbally. Having a larger vocabulary for ideas and expressions

that one can't communicate in English grants a person more creative outlets when he needs them.

Why is creativity important in language classrooms?

General, non-language-specific competences are developed in language classes – by selecting or constructing texts that illustrate new areas and items of knowledge; by special courses (e.g. course for aviation technicians) or textbooks dealing with area studies or other curricular subjects; through an intercultural component designed to raise awareness of the relevant experiential, cognitive and sociocultural backgrounds of learners; through role-play and simulations; through direct contact with the native speakers and authentic texts;

Studying a language develops students' study skills, heuristic skills and their responsibility for their own learning (by progressively transferring responsibility for learning from the teacher to the students and encouraging them to reflect on their learning, to share this experience with other learners; by raising students' awareness of the learning/teaching processes in which they are participating; by engaging them experimentation with different methodological options, by getting to recognize their own cognitive style and to develop their own learning strategies);

Language learning *develops linguistic competences* (exposure to words and expressions used in authentic texts, by presenting words accompanied by visuals, realia, etc.; by memorization of word lists, grammatical and lexical structures, by training word formation, collocations, idioms; by comparing L1 and L2;

Language use is a creative act: we transform thoughts into language that can be heard or seen. We are capable of producing sentences and even long texts that we have never heard or seen before. By giving students creative exercises, we get them to practice an important sub-skill of using a language: thinking creatively;

Compensation strategies (methods used for lack of language in a communicative situation e.g. miming, drawing, paraphrasing used for getting meaning across): use of creative and often imaginative ways of expression. Our students will need these until they master the language;

Some people cannot learn if they are not allowed to be creative: They do not understand the point in doing a language activity for its own sake, for only practicing the language without a real content, purpose, outcome or even a product;

Most people become more motivated, inspired or challenged if they can create something of value; if they feel that in some ways what they do and how they do it reflect who they are;

Creativity improves self-esteem as learners can look at their own solutions to problems and their own products and see what they are able to achieve;

Creative work in the language classroom can lead to genuine communication and co-operation. Learners use the language to do the creative task, so they use it as a tool, in its original function. This prepares learners for using the language instrumentally outside the classroom;

Creative tasks enrich classroom work and they make it more varied and more enjoyable by tapping into individual talents, ideas and thoughts - both the learners' and the teacher's;

Creative thinking is an important skill in real life. It is a life-long readiness to learn and is part of our survival strategies, a force behind personal growth and the development of culture and society;

As language teachers, we become creative whether we like it or not, constantly adjusting the lesson, activities and interchanges according to the learners and classroom dynamics. You may find yourselves drawing things on the board you have never used to draw before and the message gets across. An activity that isn't working gets modified or the focus of the activity gets changed to fit the learners' level or understanding. Many teachers design their own exercises, adapt authentic texts and course books. They demonstrate their creative teaching working with minimal resources.

Creativity and teacher motivation work hand in hand and since students are much more reactive to more creative teaching, they'll achieve better results in terms of their own motivation to learn. This will, in turn, fuel the teacher's motivation to be more creative.

Be creative! Because "Creativity can solve almost any problem. The creative act, the defeat of habit by originality, overcomes everything." (George Lois) and "Never tell people how to do things. Tell them what to do and they will surprise you with their ingenuity." (George Smith Patton, *War as I Knew It*, 1947)

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The Language of Racial Bias and Prejudice in Political Interviews

The theme of racism and prejudice is very broad, so I narrowed it down to anti-Semitism and prejudice against Jews in some political media interviews dealing with the expression of political attitudes related to the Jews in the USA. Partly, because of the fact that the results of various polls dealing with racism in this country signal the escalating growth of the negative opinions about this minority.

Since racism nowadays is rather covert than overt, in other words, subtly expressed using certain linguistic constructions, my aim was to disclose racism and prejudice which were possibly hidden behind the rational and socially acceptable language in a collection of political interviews.

I chose Critical Discourse Analysis (CDA) as a method. It is an interdisciplinary approach to research complex social phenomena from a critical perspective. In other words, CDA uses and combines social findings with the critical linguistic theory and linguistic methods. Social realities are the true object of CDA. A researcher doing this kind of analysis has to find the best way to combine social theories with linguistic theory and to find the best tools to analyse his object. Therefore, in my analysis I tried to bridge the gap between some social theories about racism and four linguistic tools, namely, passivization, nominalization, question-and-answer exchanges and lexicalization.

First, I analyzed the reasons for choosing the passive voice instead of the active voice. Passivization allows the deletion of responsibility when the doer of the action is not stated or the expression of victimization when the patient is presented as passive, irresponsible for the action or state. I also investigated the cases of nominalization. Nominalization occurs when verbs are realized as nouns. In fact, nominalization may allow racist and

prejudiced implications, because noun strings express no tense and indicate no agent, thus the content of a message becomes vague or polysemous. I also analyzed the question-and-answer exchanges. Dialogues play a very important role in our lives. In different spheres of life the exchange of information goes primarily through question-and-answer exchanges. Let it be a classroom, a doctor and patient dialogue, a court investigation, or a chat with one's family. People are so used to this kind of communication that they forget to check the reliability of mass media discourses presented in a form of dialogues. My aim was to check if the questions given by the interviewers are objective and not biased. Finally, I investigated the lexical items used to describe the in-group (non-Jews) and the out-group (Jews), since words have their individual content and carry a specific message.

First, the analysis of the passives revealed two things, namely, that some of the passives were used to victimize the in-group, i.e. non-Jews, such as White Americans or Christian Americans, e.g. "The Jews set up the NAACP [reader's note: this is actually true], and the Jews re-wrote the rules, so the white communities were left open to exactly this kind of crime." Then, the by-phrases in the passives were used to attribute a clear responsibility for negative actions to the Jews, e.g. "In my case, the transformation was definitely abetted by living with Jewish roommates and experiencing firsthand the radical Jewish sub-culture of the period discussed in the VDARE article."

Second, the interviews had titles and subtitles, some of which showed to be cases of nominalization. The critical linguistic analysis revealed that the nominalizations were used to bias the reader before getting more detailed information about certain topics of the interviews. For example, in Jewish Control Of The Catholic Mind the noun 'control' is preferred to the verb 'to control'. Since nominalization makes the expression rather vague, it is not clear when or how the control took place; however, the expression preserves the meaning that the Catholic mind is dependent on the Jewish control. This and similar linguistic structures prepare the reader psychologically for the following arguments against the minority. Such expressions provoke negative thinking about Jews, and so an uncritical reader might get easily biased.

Third, the analysis of the question-and-answer exchanges showed that sometimes the questions given to the interviewees were biased, not objective. What is more, the question-and-answer exchanges were especially subtle means to bias the reader. For instance, the question "What exactly is Krauthammer's underlying premise?" is also an unfinished statement that there is Krauthammer's underlying premise. The interviewee

confirms and finishes the statement by merely answering the question. Together the interviewer and the interviewee defame the person in question.

Last, the analysis of the lexicalization in the interviews showed that the interviewees achieved the positive in-group representation by means of portraying the in-group using only positive words. Consequently, the positive lexicalization coded positive values. Contrastingly, the negative out-group, i.e. Jews', representation was achieved by negative lexicalization. The negative lexicalization coded negative values. Table 1 illustrates the conclusions.

TABLE 1.

Positive In-group Representation	Negative Out-group Representation
Order, peacefulness→ *anti-terrorist* [Interview 5]	Confrontation → *abhors*, *outraged* [Interviews 2 & 6]
Legality → *scholarly* [Interview 8]	Illegality → *unjustifiable* [Interview 6]
Constructiveness → *love* [Interview 4]	Destructiveness → *destroy* [Interview 6]
Openess, honesty → *light* [Interview 4]	Secrecy, unfairness→ *secret* [Interview 6], *fraud* [Interview 18]
Freedom of choice → *liberty* [Interview 4]	Uniformity → *Jewry* [Interview 6], *overrepresented* [Interview 12]

I hope that the exposure of racism and prejudice inherent in the researched interviews will help to enlighten the readers of these and similar texts and will raise their critical awareness. What is more, the research could help the organizations fighting against racism such as Anti-Defamation League (ADL) to stop the publication of the language of racial bias and prejudice.

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Spoken Features in Learner Academic Writing: the Analysis of Discourse Markers

The possibility to use computer-based corpora has generated interest in learner language which is still a relatively new sphere of research. The contribution of the computer learner corpora is vast to making different analysis of learner language which is sometimes called 'interlanguage' (Siegal 1996:362). As the scholar points out 'second language learners do not merely model native speakers with a desire to emulate, but rather actively create a new interlanguage'. Computer learner corpora provided the possibility to analyze both written and spoken English of advanced learners; therefore, the two forms of language were widely investigated by various researches. Yet, recently more and more attention has been paid to 'dialogic nature of academic texts' (Burneikaitė 2009:36). It has been noticed that learner academic texts involve stylistically inappropriate lexical items which are more typical of speech than of academic writing. With the appearance of modern descriptive linguistics the interest in the features of spoken language increased. Scholars like Leech and Svartvik (1994), Biber et al. (1999), Pridham (2001), Huddleston and Pullum (2002), Carter and McCarthy (2006) explored the grammar of conversation and distinguished between the features of written and spoken English. Among the most noticeable features of spoken English the scholars mention: reduced forms, contractions, multiple negative constructions, double comparative constructions, split infinitives, singular nouns after plural measurement expressions, errors, pauses, repetitions, reformulations, grammatical reduction/ interpersonal dimension which includes situational ellipsis, utterance launchers, tails, tags, etc. Interestingly, discourse markers serve as one of the spoken features too. A lot of attention is paid to discourse markers called differently by various scholars who mostly

concentrate on discourse markers as lexical items that help to link clauses, sentences or other segments of the text in order to make it coherent, consistent and understandable. However, little attention is being paid on the stylistic peculiarities of these lexical items. It is important to remember that discourse markers are sensitive to the register and different discourse markers can be used in written and spoken English. Informal or semi-formal discourse markers used in an academic essay might contribute to the overly oral tone of the whole essay. In the present research the spoken- like nature of learner academic essays is investigated through the use of discourse markers with a brief observation of other spoken features in learner academic writing.

Recently, more attention has been paid to different grammatical features of spoken and written language. Scholars like Leech and Svartvik (1994), Biber et al. (1999), Pridham (2001), Huddleston and Pullum (2002), Carter and McCarthy (2006) find the grammar of spoken English different from the written English. Clearly, grammar of conversation differs from the grammar of written language in terms of formality, spontaneity and component parts (different types of sentences and lexicon).

Firstly, the two forms of language differ in their level of formality. Written English is usually said to be formal while spoken English is informal. It is not right to state that it is always like that because formal English may also be used in speeches. Leech and Svartvik (1994:12) distinguished between two types of spoken language: conversation (informal) and public speaking (formal). The scholars put public speaking in between a conversation and writing. Leech and Svartvik (1994:16), Biber et al. (1999:1121) and Carter and McCarthy (2006:167) indicate that written English is connected to the term of 'standard grammar'. Colloquial speech, as stated by Biber et al. (ibid.), has 'vernacular' grammar and often includes structures that are not appropriate to standard written English.

Secondly, Pridham (2001:2) states that speech is spontaneous and temporary because 'it has gone as soon as it has been spoken'. The only way to make it permanent is through recording and transcription. The difficulty to transcribe the spoken language accurately represents the main differences between written and spoken language. According to Leech and Svartvik (1994), Biber et al. (1999), Huddleston and Pullum (2002), Carter and McCarthy (2006), writers usually plan their texts and use their time to edit it while speech is spontaneous and may include pauses, repetitions, and reformulations.

Thirdly, as Biber et al. (1999), Carter and McCarthy (2006) state, written and spoken languages consist of different units. Complete sentences

with complex grammatical structures are common in written language while utterances with simple structures are used in spoken language. Clearly, utterances differ from complete sentences in that they may consist of single words separated by pauses. According to Biber et al. (1999:1042), one of the characteristic features of conversation is 'grammatical reduction' which includes 'grammatically fragmentary components in speech'. This is what Carter and McCarthy (2006:177) call the 'interpersonal dimension'. Among such dimensions they mention situational ellipsis, contractions (e.g. *don't*, *isn't*, etc.), utterance launchers, tails, tags and discourse markers.

There is no single specific definition and classification of discourse markers. It is open to debate; therefore, it was decided to rely on the definition and classification of discourse markers provided by Carter and McCarthy. The scholars separate between discourse markers and linking adjuncts. The term *discourse marker* is used when the scholars speak about items used in spoken language and *linking adjuncts* when they speak about item used in written language. Both discourse markers and linking adjuncts function to make the text or speech coherent; therefore, it was decided to use the term discourse marker for the combination of the two in order to emphasize discourse phenomenon and to reflect the most general function of discourse marker- to structure the discourse.

The aims of this paper are manifold: to find out whether advanced Lithuanian learners of English use discourse markers to the same extent as native (British and American) learners; to disclose which functional categories of the discourse markers prevail in their academic essays as well as to verify whether the learners tend to use spoken features in their academic essays.

The data for the present research come from *ICLE* (International Corpus of Learner English). It contains over two million words and consists of several sub-corpora. The sub-corpus used in this research is *LICLE* (Lithuanian sub-corpus of International Corpus of Learner English). It consists of the academic essays produced by advanced Lithuanian learners of the English language. The corpus is compiled in Vilnius University (which is one of the partners of *ICLE*), the Department of English Philology. The corpus fulfills the general corpus collection requirements. Two types of essay writing (argumentative essays and literature examination papers) are written by advanced (third or fourth year) students of English Philology. The age of the students varies and English is not their native language. Literature examination papers do not take more than 25% of the corpus. Essays are at least 500 words (up to 1000 words). One student is allowed to write not more than two essays.

The native speakers' data is stored in the British and American segments of *LOCNESS* (Louvain Corpus of Native English Essays). The corpus is compiled in Belgium and available at Vilnius University. *LOCNESS,* (the same as *LICLE*) contains non-professional (university students') writing. The topics of the essays vary.

It should be pointed out that for the present research the number of words is important; therefore, the number of essays was not included. The total size of the corpus (including Lithuanian sub-corpus of International Corpus of Learner English and native speakers' data) is 434 350 words.

LICLE corpus contains 154 992 words of academic writing.

LOCNESS-BR contains 111 127 words of academic writing.

LOCNESS-US contains 168 231 words of academic writing.

The investigation consists of two parts: 1- the investigation of the overall frequencies of the discourse markers used in *LICLE, LOCNESS-BR* and *LOCNESS-US* corpora; 2- the investigation of the spoken discourse markers used in the three corpora.

The first part of the investigation revealed that in contrast to the British and American learners, the Lithuanian learners tend to use more discourse markers in their academic essays. The estimated number per 10 000 words showed that the Lithuanian learners used 148, British- 102 and American learners-58 discourse markers. The focus on discourse markers in the Lithuanian learners' academic essay writing classes at secondary school or university (BA level) is high (sometimes too high); therefore, the Lithuanian students are familiar with English discourse markers. Different number of the discourse markers used in the three corpora could be due to the fact that 'languages do not provide identical sets of discourse markers, and some cultures do not seem to require overt marking of textual relations to the same extent as others' (Granger 1998:81). In Lithuania learners of English are required to use discourse markers; therefore, students' course books include the lists of the items (usually called *linking words*). It seems that the Lithuanian learners try to use as many of the discourse markers as they can because they know it is a very important criterion influencing the evaluation of the written essay. Other researches also revealed that 'EFL course books over-emphasize discourse markers and this may be a major cause of the overuse of discourse markers in English learner texts' (Burneikaitė 2009:45). Despite the fact that the issue of overuse/ underuse in EFL textbooks is addressed, the present investigation showed that learners' usage of discourse markers is much more complex. The Lithuanian learners try to make their essays cohesive and forget that too many discourse markers do not improve the cohesive quality of the essay.

A mother-tongue plays a very important role in the second language acquisition; however, it does not have a lot of influence on the Lithuanian learners in terms of the choice of the discourse markers. The fact that discourse markers 'have been neglected in Lithuanian text linguistics and writing pedagogy' (Burneikaitė 2009:46) suggests that this problem is not influenced by the Lithuanian language. The Lithuanian learners use discourse markers to express themselves in a foreign language (English) more often than in the Lithuanian language.

In addition, it was noticed that discourse markers which are provided as examples in different teaching materials or appear at the beginning of the lists in students' course books were more frequent to appear in *LICLE*. The main example is *however* which is the most popular discourse marker in the three corpora and more frequently found in the Lithuanian learners' essays in comparison to the native learners' essays.

Also, the present investigation revealed that the Lithuanian students used discourse markers which are more similar to the discourse markers used by the British learners than the American learners. The most likely explanation is that the students are taught British English.

Moreover, the present investigation showed that the Lithuanian learners and the native learners used different individual discourse markers of the eighteen functional categories: *additive, concessive, listing, summative, resultative, meta-textua, sequencing, contrastive, resuming, inference, time, opening, focusing attention, monitoring shared knowledge, diverting, response, difficulty to formulate, closing.* In comparison to the native learners, the Lithuanian learners used more of summative, listing, meta-textual, additive and concessive discourse markers. A more frequent use of the listing and summative discourse markers in *LICLE* suggests that the students have difficulty with the beginning and ending of the essay. The individual discourse markers (used much more frequently by the Lithuanian learners in comparison to the native learners) such as *first of all, to begin with, to start with* which emphasize the first point in the list and *to sum up, all in all, to conclude*, *in conclusion* help the students' to begin or conclude their essays. Additive discourse markers are frequently used by all the learners. It is the most common functional category used by the Lithuanian and American learners, and the second most common functional category used by the British learners. The most notable difference is that the native learners strongly rely on *also* avoiding other types of discourse markers, particularly such as *moreover, what is more, in addition, furthermore, as well*; whereas, the Lithuanian learners use various additive discourse markers to make their essays structurally appropriate. As Biber et al.

(1999:881) puts it, discourse markers 'help to structure the information in an academic essay, giving readers clear signposts of where they are in the text'. The investigation of individual discourse markers belonging to different functional categories suggests that the Lithuanian learners pay much more attention to the structure of their academic essays than the native learners. This might be done at the expense of the content (this is my own implication; therefore, it requires further investigation).

While carrying a research on discourse markers, some spoken features were noticed in all the three corpora. Firstly, sequencing discourse markers, which include spoken discourse markers, appeared as the third most common semantic category used by the native learners. Secondly, summative discourse markers were followed by some items performing emphatic function (*do, really, absolutely, of course*) and forms indicating the involvement with the audience (*I would like to say, I would say, I must say, I would like to emphasize*) in the Lithuanian learners' academic essays (with the exception of *of course* which was also noticed in the native learners' essays). For example:

a. _To sum up_, I **do** believe that Lithuania is getting stronger step by step; people use the EU's benefits and take their position when deciding the future of Europe. (*LICLE*)

b. _To conclude_, it is **really** improbable that all nations in the world would be speaking only one language, firstly, because a language is a part of identity of every culture; secondly, it is language that reflects the worldview of every nation. (*LICLE*)

c. _To sum up_, I **absolutely** agree with Benjamin Whorf because there is no need for only one tongue. Moreover, it would be too cruel to take peoples' identity away. (*LICLE*)

d. _In conclusion_, **I would like to say**, that the educational reform is definetely needed and should be carried out. (*LICLE*)

Thirdly, *well* was commonly used before a reformulation by the American learners; and finally, such deictic features as *I, we* and *these* appeared during the investigation of additive discourse markers in all the three corpora.

The investigation of the spoken discourse markers in *LICLE, LOCNESS-BR* and *LOCNESS-US* corpora revealed that the spoken

discourse markers appeared to be of the fifteen functional categories. Discourse markers (e.g. initial *And* and *so*) were most frequently used by all the learners. For example:

a. *Terrible as it may sound, the situation could be observed from the other angle. Whose problem is that there are not enough well-payed job places in Lithuania? **Of course**, it is our own. <u>And</u> if we take into concideration the possibilities that the EU provides us with we will notice a clear possibility to avoid the brain drain problem. New, good work places can be created. <u>And </u>the other thing taken into notice while dealing with the topic is the fact that the best ones still stay here.* (*LICLE*)

b. <u>*So*</u> *to start with, at the very beginning a person who is due to take over a new writing adventure (either a new book, article or even a poem) – is usually amused and interested about the idea and prepares for it intensively: thinks about the structure, chops down the ideas for the content.* (*LICLE*)

The frequency of the spoken discourse markers is quite high mainly because of the commonly used *and* in the initial position of the sentence. The functional categories of *response, difficulty to formulate,* and *diverting* were rarely used by the American learners and were not used at all by the Lithuanian and the British learners. In comparison to the native learners, the Lithuanian learners used more of *inference, sequencing, reformulation, resultative, resuming* and *time* discourse markers. The inference discourse marker *then* is remarkable in that it was frequently used by the Lithuanian learners and rarely by the native learners. For example:

a. *Every one of them must have this something which would make them patriotic. If so, I would like to ask <u>then</u>. How a teenager can become patriotic when parents and teachers tend to forget natioanl values as well?* (*LICLE*)

The investigation of the most common sequencing discourse marker *And* revealed that the Lithuanian learners tend to use it much more often in the sentence initial position than the native learners. It might lead to the overuse of questions in their academic essays which would make it semi-academic. *In other words* and *talking about* were the most common discourse markers of the functional category called *reformulation*. The most likely explanation is the influence of the Lithuanian language where

spoken expressions *in other words* (Lith. *kitaip tariant*) and *talking about* (Lith. *kalbant apie*) are very common. Discourse markers *well* and *I mean* were particularly frequent in the Lithuanian and American learners' essays. For example:

a. *Allowing same-sex marriages is not such a bad idea as most of Lithuanians think. This would even solve some of the country's problems. The only question remains: is the country ready for that?* <u>*Well*</u>, **I think** *not quite yet.* (*LICLE*)

b. *When the police arrived, I went with them into my house and found that everything,* <u>*I mean*</u> *everything, had been taken*. (*LOCNESS-US*)

These two markers (excluding *by the way* which was rarely used) of this semantic category are the main creators of informal style of their essays. Among the resultative discourse markers *so* and *of course* were commonly used to express result in all the three corpora; however, they were more frequently used by the Lithuanian learners. Opening discourse marker *now* was most frequently used by the American learners. In order to focus listener's attention *remember* was used by the Lithuanian learners; whereas, the four discourse markers: *remember, look, just think, yeah* were used by the American learners. For example:

a. *A huge house near the seaside, numerous luxurious cars in the garage, millions in the bank account.* **That's** *a life of a famous person. Would you like a life like this?* <u>*Now*</u>, **don't** *hurry with your enthusiastic answer "yes, of course, who wouldn't?", because* **there's** *another, darker side of being rich and famous.* (*LOCNESS-US*)

b. <u>*Remember*</u> *the fall of once glorious Great Dutchy of Lithuania, when, in order to survive, our ancestors were forced to unite with the Polish Kingdom.* (*LICLE*)

c. *With a good football team comes free publicity and it is always good.* <u>*Look*</u> *at the University of Wisconsin-Madison or even Notre Dame. Both of these schools have had great enrollment since their football teams started.* (*LOCNESS-US*)

It is noteworthy that other spoken-like items which increase the informal style appeared in the students' essays too. Such items as

questions, imperative *let's*, the construction *I think,* contractions (e.g. *don't, doesn't*), emphatic items (*actually, does*), fronting, deictic items (*I, we, this*) were commonly used by both the Lithuanian and native learners. This might suggest that register confusion could be due not only to the language learning (English as a second language) but also to the learning how to write.

The comparative analysis showed that the Lithuanian learners tend to use more spoken discourse markers in their academic essays than the native learners, while, the American learners used slightly more than the British learners. The estimated number per 10 000 words showed that the Lithuanian learners used 23, British- 9 and American -10 spoken discourse markers. It may suggest that the Lithuanian learners are the least familiar with informal or semi-formal discourse markers out of the three groups of learners. The main reason of this problem could be the students' course books which lack of adequacy. They may lack of examples, explanations and stylistic suggestions of discourse markers (different levels of formality of discourse markers are rarely indicated); therefore, students use them interchangeably. Another noticed issue is the contradictory information provided in different sources. If learners consult other materials they might be misled by the contradictory information about the formality of discourse markers, which also suggests that discourse markers are problematic.

Moreover, the higher frequency of spoken discourse markers in *LICLE* could be due to the teaching methodology. The communicative approach to the second language teaching is highly practiced in Lithuania. Students are taught through interactive activities in the classroom such as dialogues which require such communicative acts as opening, closing, re-opening of the conversation, also suggesting, requesting etc. This communicative practice is based on spoken English that enables students to focus on spoken language mainly which highly influences their academic essay writing.

The overall frequency of the spoken discourse markers used in learner academic writing is not very high; therefore, having in mind that only the discourse markers were investigated and quite a few other spoken-like items were found, it shows that the Lithuanian learners of English use spoken features in their academic writing; therefore, their essays gain an oral tone.

What concerns pedagogical implications, the present investigation might be valuable for improving the academic writing teaching materials. Teaching materials should include more information on the formality of discourse markers and contain a fair amount of practice based on the

stylistic aspects of discourse markers because students need an extensive training in the usage of individual discourse markers. During the academic writing classes the emphasis should be put not only on the usage of discourse markers but also on the stylistic peculiarities of these lexical items. It should be emphasized that discourse markers are sensitive to the register; therefore, different discourse markers can be used in spoken English (which is mainly informal) and written English (which is more formal). The examples of the spoken discourse markers used by learners during their academic writing classes should be discussed and students must be asked to rewrite their essays using preferable discourse markers. Some tasks including informal discourse markers frequently used by the Lithuanian learners could be prepared by teachers with the requirement to change them into more formal ones. Moreover, teaching should stress that it is not good to use too many emphatic items because it might lead to overstatement. The present investigation showed that the students tend to use emphatic items which include the discourse markers *of course* and *first of all*.

The present investigation based on the discourse markers and their spoken nature hopes for inspiring teachers and other scholars to be more attentive in recommending students to use discourse markers in their academic writing.

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Responding to Student Writing

Responding effectively to student writing is a complex rhetorical act. Every time a teacher or fellow student reads and reacts to a student's paper, the social and interpersonal dimensions of the classroom come fully into play. Personalities can mesh productively—or clash. Advice can become the basis for effective revision—or it can be misinterpreted. Students can interrupt and make excellent use of teacher's reactions as they improve their writing, or those reactions can set up false expectations and frustrations.

Effective responses to student writing are preceded by diagnosis. The English teacher too often plays the role of a judge. The student, through his paper, comes before him guilty of multiple crimes and is given sentences. A teacher must not be a judge, but a physician. A teacher must train himself to be an expert diagnostician. This is central to the job of teaching writing. He wants to spot the most critical problem in each student's writing to give that student a prescription which will be effective for him. If you look at a paper which is covered with red, you will usually find that twelve or fifteen of the problems are really symptoms of one problem.

To facilitate improvement and growth, responses to student writing must teach a lesson. The challenge we face as teachers is to develop comments which will provide an inherent reason for students to revise; it is a sense of revision as discovery, as a repeated process of beginning again, as starting out new, that our students have not learned. We need to show our students how to seek, in the possibility of revision – to show them through our comments why new choices would positively change their

texts, and thus show them the potential for development implicit in their own writing.

Growth and improvement in writing skills are highly individualistic. The teacher who wants to be a good teacher should spend some time watching a good athletic coach in action. Out on the football field he will find that the coach has organized the afternoon's work so that the team is broken into small units, each player learning and practicing the skills he needs the most. And then he will find that coach walking from player to player, showing one how to get a quick start, another how to throw a block, a third how to cut to the left, a fourth how to catch the ball.

If he talks to the coach he will find him saying that the good coach does not over-coach, and he will learn that these people, who have dedicated their lives to teaching skills, work with individual students.

The guidelines for effective response to student writing:
1. Match the grading method to the assignment

Writing, especially writing done in school and college, needs good ideas, ideas that are interesting, informative, and well researched. Those ideas need substance, that is, they need to be developed in enough detail to satisfy the needs and expectations of readers. The text needs to be clear, a function of a sound structure, cohesion, good grammar, good spelling, and proper punctuation. And good writing has energy, a distinctive voice, syntactic variety, and a bit of flair. These are traits common to most sound written texts. But since writing contexts differ, since different assignments call for different things and different readers expect different types of information, textual style and content will vary from one text to the next. Textual variety calls for some variety in evaluation methods.

We should, in other words, match our methods of grading to our assignments. There are basically three methods of grading available to us:

- We can respond with marginal and summative comments but without assigning a numeric grade.
- We can grade holistically, a method which reduces written comments but which does require a numeric grade.
- Or we can grade analytically, a method which requires both extensive written comments, marginal and summative and a numeric grade.

2. Establish clear criteria to guide your evaluation of completed assignments

Even before you give students an assignment, think about what you will focus on when you grade the assignment. You might do this informally by simply jotting down a list of characteristics that you'd like to see in *A*

paper, or you might create a more formal analytical scale or rubric. In either event, you should share the criteria you settle on with your students so that they will also know where to focus their energy.

3. Find and create opportunities to grade or practice grading with other teachers

No two teachers give a paper the same grade for exactly the same reasons, nevertheless, it is helpful to discuss grades with other teachers because doing so forces us to articulate our rationales for the grades that we give and it allows us to see a student's writing from someone else's perspective. If you are teaching a class with multiple sections, you might arrange to meet with another teacher who is teaching a different section of the same course or with someone who has taught the course in the past. Otherwise, you might form a group that shares your interest in student writing and distribute sample student papers to grade and read together.

4. Models Feedback

In this method of responding to student writing, you grade the writing but you do not make comments on individual papers; instead, you select a 'model' paper (or papers) from the batch, duplicate it for the class, and then use class time to discuss why the paper was successful or unsuccessful. Students can then apply what they learn from your discussion of the model to their own papers. If they still have questions they can make an appointment to talk to you.

5. Response Sheet

For this method of responding to student writing, you design a response sheet which you then complete for each of your students' papers. These sheets can take many different forms: some, for instance, are a series of questions which you answer with brief comments, while others identify specific features or traits which you evaluate on a numerical scale.

6. Minimal Marking

This method is particularly appropriate for responding to specific types of errors—spelling, grammar, facts, format, etc. In it, you identify errors by placing a check or some other mark in the margin next to a line that contains an error. Then, rather than identifying what the errors are or how the students should correct them, you return the papers to the students and require them to identify their errors and to correct them before you place a final grade on the paper. This method can save you a good deal of time, and ultimately the students learn more because they are responsible for correcting their errors.

7. Written Comments

In this method, you respond to the students' writing with marginal comments and endnotes. In general, this method is most effective if you respond to what your students have written as an interested and informed reader. Use marginal comments to ask questions, to note ideas or expressions that confuse you, and to highlight sections of the paper that you find particularly effective. Then, compose an endnote that draws your marginal comments together to do the following:

- Highlight strengths
- Identify weaknesses and explain why they are weaknesses
- Set a goal or goals for the student to work on in future writing assignments
- Suggest specific strategies for reaching the goals.

Placing written comments on student writing will always take time, and initially it may take you an excessive amount of time. Have faith. With practice and experience, you will get faster and the process will become second nature.

8. Comment in a positive and encouraging voice

Students learn more effectively when teacher feedback is positive and encouraging. "Positive and encouraging" does not mean dishonest, nor is it meant to sanction insincere flattery. It means praising what is good about a paper and criticizing what is bad, but doing so constructively.

9. Insist students reflect upon written comments

The marginal and summative comments we write on our students' papers are of little use unless students read them, consider them, reflect upon them. One strategy is to ask students, immediately after they have received their graded papers, to make two lists, one of which describes three weaknesses in the papers, according to the teacher's comments, and the other of which describes three strengths. The teacher together with students can comment on ways to overcome the weaknesses. At the same time the teacher has an opportunity to explain why strengths each student chose is an important component of sound writing.

10. Conferences

Rather than giving students written feedback you might arrange to have individual conferences with them. These conferences do not have to be long – fifteen minutes is about ideal – and in them you can often cover much more ground than you could in written comments. Some teachers read the papers for the first time with their students in the conference and then negotiate a grade on the spot. Other teachers are more comfortable reading and grading the papers before the conference. No matter which

approach you take, be careful not to talk too much. The advantage of a conference is the opportunity that it gives you to have a dialogue with your students about their writing. Also, remember that some students may be quite intimidated by one-on-one meeting with their teacher; taking time to put these students at ease will significantly improve your conferences with them.

11. **Grade drafts**

We should respond to at least one draft of an assignment before we grade the final product. Since most English teachers now teach writing as a process, it stands to reason that teachers should also respond to the work in process, not just to the finished product. An error is not simply a mistake; it is a clue to the writer's actual intention. If we can decode the error, we can understand more clearly the writer's purpose and offer better advice on how to improve the final product.

12. **Shift some of the responsibility for grades to the students**

Ultimately, one of our goals in teaching is to help students become effective judges of their work. Asking students how they would grade their own papers gives them an opportunity to practice this skill, and it often makes your job easier: In the majority of cases, students will assign themselves grades comparable to or lower than the grade you will assign. When this happens, you get to be the good guy and you don't have to worry about disappointing a student with a low grade. When students assign themselves a grade higher than you believe they deserve, you benefit from knowing in advance that you may need to explain your grade in more detail.

In conclusion, we grade our students' written work in order to determine the extent to which students have mastered an aspect of the content of the course and to assess their ability to express that knowledge fluently. We also grade our students' written work as a way of encouraging and teaching them to improve their writing. We correct errors and offer suggestions for revision to help students do better the next time they are given a writing assignment.

Grading papers is exhausting and time-consuming. It can be discouraging as well, if we are uncertain about the extent to which the process is improving our students' writing ability. The guidelines for effective responding and grading student writing presented here won't make grading any less exhausting or time-consuming. But if we follow these guidelines, we can be more confident that our exhaustive effort is having beneficial effects and that our valuable time is being well spent.

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Lietuvos kariuomenės Mokymo ir doktrinų valdybos štabo Anglų kalbos testavimo skyriaus vyr. specialistė

A Comparison of Vocabulary in Writing Tests at Levels 2 and 2+

The central question that the presentation addresses is "How to assess vocabulary richness." My goal was to contrast and compare vocabulary of the candidates at different levels of proficiency (STANAG 6001 Level 2 and Level 2+) by analyzing vocabulary richness. I tried to explore how vocabulary changes from one level to another and get the answers to other questions: Is lexical richness a reliable indicator of good quality writing? Is it possible to obtain a reliable measure of lexical richness which discriminates between learners of different proficiency levels?

In the majority of rating scales vocabulary descriptors are very vague such as very rich, rich, adequate, poor, limited vocabulary. Due to that, testers must design a well-developed rating scales, which could help them while assessing vocabulary richness.

The following extracts taken from STANAG 6001 descriptors refer very little to vocabulary.

Vocabulary use is appropriate for high frequency topics, with some circumlocutions. Errors in grammar, vocabulary, spelling, and punctuation may sometimes distort meaning. (Level 2 STANAG 6001, EDITION 4)

May be able to write about abstract concepts, but use of abstract linguistic formulations is inconsistent. Also, imprecise vocabulary will sometimes interfere with efforts to sustain essay-length argumentation. (Level 2+ STANAG 6001, EDITION 4)

Measures of lexical richness attempt to quantify the degree to which a writer is using a varied and large vocabulary. I have been interested in such measures for two reasons – they can be used to help distinguish some of the factors that affect the quality of writing, and they can be used to examine the relationship between vocabulary knowledge and vocabulary use. A well written composition makes effective use of vocabulary. This need not be reflected in a rich vocabulary, but a well-used rich vocabulary is likely to have a positive effect on the reader. It is worth helping and encouraging learners to bring their vocabulary knowledge into active use in writing.

For data collection I used 15 scripts of Level 2 and 15 scripts of Level 2+. I have calculated the mean scores at each level for measures of lexical output, lexical variation, lexical density and lexical sophistication in order to account for differences between the groups.

Lexical output was calculated by counting the number of words produced by the test-takers. For Lexical density I have adopted O'Loughlin's (2001) definition of grammatical and lexical items. Lexical density was determined in such a way: $Ld = (Nlex / N)\,x100$

Lexical items: nouns, verbs adjectives and adverbs
Grammatical items:
- All forms of "to be", "to have" and "to do", including infinitive forms. Plus modals.
- Determiners, including quantifiers
- Pro-forms
- Interrogative adverbs
- Contractions
- Prepositions
- Discourse markers.

Lexical variation is the type-token ratio. Types – different lexical words used in the text, Tokens – all the lexical words in the text (including repetition). Lexical sophistication is a selection of low-frequency words that are appropriate to the topic and style of the writing, rather than just general, everyday vocabulary. This is another aspect of range of expression, which includes the use of technical items and jargon as well as the kind of uncommon words that allow writers to express their meanings in a precise and sophisticated manner. I adopted the approach developed by Nation and Heatley (1996), using the Range program. The program classifies the words in a text into four categories. The first two categories are the first and the second thousand most frequently occurring words in English. The third category is the academic Word List and contains 570 word families. The

final category is an open category for all words that are not contained in the first three lists.

The conclusion which was made after the analysis of the data is that having in mind lexical density and lexical variation, there was no significant difference between the levels, but as far as lexical output and lexical sophistication, there was a noticeable difference between Level 2 and Level 2+.

The study has some limitations as it was done on a quite small number of scripts. Therefore the study will be continued in order to get more reliable results.

References

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