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A r r g u m e n t

*British Essence -Methodology,* *Linguistics, Literature, Culture & Civilization* is a specially commissioned collection designed for use by teachers. It offers valuable tools for teachers and students as well, including suggestions for further reading. Informative and stimulating, the issue covers a wide range of methods in the process of teaching. Besides, linguistics, literature, culture and civilization are areas to be tackled within our issues. We owe thanks to all our contributors and we are looking forward to receiving new and inspired articles from you all.

Prof. Remina Sima

Methodological design

 Prof. Cora BUGARIU

 Liceul Tehnologic UCECOM- Spiru Haret Timisoara

Be a teacher today. A job often insecure, poorly paid for, overlooked. As if educating young people today, tomorrow's adults, was not a priority, but just a secondary objective. Nevertheless teachers can and must improve their teaching. They must evolve and absorb the modern communication techniques; they must be accurate, creative, engaging. But, above all, they must be motivated, passionate about their work; a difficult task and fundamental to society.

We could begin with the idea of a “model school”: it provides safe buildings, comfortable chairs, and spacious classrooms, up to 20 students per class, a well-prepared and upgraded staff of teachers, complex and various teaching resources. It is a school that does not leave anyone behind because it is organized to get the best out of each and everyone.

School must be - today - more serious than ever. It must become an alternative to the contradictory world in which we live, to be able to make the students feel safe, to "re-educate" children and young people to study, to engage and strive. But schools will not be like this unless the necessary resources are allocated, and the teachers get the respect they deserve.

Teaching is not easy, but we must think about what teachers “have to do”, rather than blame what goes wrong on students or on parents and society.

Here's some advice on how to manage classes, even the most difficult ones, how to attract and keep students attentive, how to gain the indispensable authority, how to motivate students.

1. First give and then ask: give pupils respect, attention, consistency, and understanding.

You first!

1. Be enthusiastic when entering the class: enthusiasm is contagious.

And so is boredom.

1. Remember that difficult teens are your students too: they are not rude, but ill-educated;

They need help more than others!

1. Always be prepared for questions.

Upgrade, read, study, discuss!

1. Make the students feel you want to help to learn and that you are interested.

Let them know!

1. Give great importance to rules.

Be the first respect them

1. Having good self-esteem is essential: the students see you as you see yourself.

If you do not respect yourself, neither will they!

1. Give priority to concepts and methods.

Good content is also found on the web.

1. The perfect lesson is the one you develop with the students. It's a dialogue, not a monologue. There is no learning without participating!
2. To be authoritative you must be prepared and earn the trust and respect of the students.

Having said all that, a question might come up: what is the “identikit” of the ideal teacher today?

It is the same as ever: Quintilian, almost two thousand years ago, spoke of a serious teacher but not gloomy, affectionate but not inappropriate, who should not have the vices he did not admit in others, who should be available, who must know even the world in which his pupils live.

A teacher must be a teacher, an educator willing to see beyond the students’ appearance, he is not a friend, not a psychologist, not a parent, but a person who wants to help the students to get out the best of themselves, motivating them, passing on to them the desire to learn.

An authoritative teacher must have all these requirements: they must be just, honest, coherent, strong, sympathetic, gentle, respectful, objective, and serious and balanced.

A teacher must **teach how to learn**. A teacher must **love** **to teach**. A person cannot become teacher by default.



**Teaching English Language through Arts**

Prof. Corina Marcu

Liceul Teoretic “Jean Louis Calderon”, Timişoara

In this article I am going to look at the ways in which people learn languages (especially English), and the attributes of successful learning by means of visual displays. All these are based on the theory that art is all around us and it is the basis for human learning, thus providing the most adequate means of acquiring knowledge.

**1.1. Arts at the core of learning**

A dramatic revolution in cognitive understanding began in the 1970’s. Research now substantiates what some teachers and parents already knew intuitively — that the arts are critical to education and learning. During the past quarter century, literally thousands of school-based programs have demonstrated beyond question that the arts cannot only bring coherence to our fragmented academic world, but through the arts, students’ performance in other academic disciplines can be enhanced as well.

Although the arts remain undervalued in many cases, this is changing as the connection between arts and learning becomes clear and evident. Well-known and respected leaders now advocate the view put forth by Goodlad (1984: 47), according to whom “The arts are not an educational option; they are basic.” Art develops the creative abilities of the individual, and there has been reported that there are many justifications for art content in education. Art gives students an opportunity to express themselves using visual materials and displays. Visual expression is a therapeutic method of developing critical thinking and problem solving skills (Eisner 1998: 51)

The value of arts in language teaching is now firmly grounded in theory and research. Although the hard-nosed, scientific language used in studies is often lacking in literary eloquence, the evidence accumulated is clear testimony to the remarkable relationship between learning, knowing, and the arts.

The arts are an essential aspect of human knowing as they convey knowledge and meaning and also add value to the study of other subjects. They represent a form of thinking and a way of knowing that is based in human imagination and judgment. The arts delight students, but they are also intellectual disciplines of substance. Language teachers daily ask their students to engage in learning activities which require use of higher-order thinking skills like analysis, synthesis and evaluation. Involving arts in education, then, is first of all an activity that helps the creative processes of the mind.

Creative activities are also sources of joy and wonder, as they enable the students to touch, taste, hear and see the world. Children are powerfully affected by storytelling, music, dance, and the visual arts. They often construct their understanding of the world around musical games, imaginative dramas and drawing. This approach views art as an important means of knowing and constructing knowledge (Hamblen 1993: 205 ).

**1.2. The far-reaching potential of arts in helping students to achieve educational goals.**

The ground-breaking theory of multiple intelligences, developed by Gardner (1993: 78-89), broadens our view of how humans learn and realize their potentials. It shows that arts can play a crucial role in improving students’ ability to learn because they draw on a range of intelligences and learning styles, not just the linguistic and logical-mathematical intelligences upon which most schools are based. Language courses that incorporate music, art, drama, dance, and creative writing into the basic teaching have found that using visual arts has a significant effect on the overall success in school. Because visual arts are closely associated with important ideas and events in history, students who have a good background in the arts are likely to have a richer source of information and insight to draw upon, as compared to those who do not study the arts.

It has also been documented that the arts have the potential to aid learning in specific areas, such as reading, writing, math and creativity. Many studies point to the role of the arts in improving basic language skills. Because of the mounting evidence that links arts to basic learning, some researchers refer to the arts as a means of preventing negative thinking and mental locking.

Besides developing learning abilities, scoring and improved results in languages are also very important. Students can improve an average of one to two scores in reading and writing by taking part in developing reading and writing skills projects. Students can write higher quality essays, show more conceptual understanding of language acquisition, and they also gain in vocabulary and reading comprehension. These can be significantly improved by the strong connection between drama skills and literacy, which involve role-playing, improvisional techniques and story writing activities. Originality and imagination are enhanced through participation in drama and dramatic expression activities. As historian Ferguson put it (1994: 65), “pyramids, cathedrals and rockets exist not because of geometry, theories of structures or thermodynamics, but because they were first a picture — literally a vision — in the minds of those who built them.”

The writing quality of elementary students can be consistently and significantly improved by using drawing and drama techniques. Drama and drawing techniques allow the student writer to test-out, evaluate, revise and integrate ideas before writing begins, thus significantly improving the results.

Creativity is naturally developed through the arts. Every child has the innate urge and capacity to be artistically expressive. Arts education requires students to draw upon their creative abilities and to deepen them, as well. The benefit is that creative thinking, once learned early, lasts for a lifetime and can be applied in other endeavours.

We, as teachers, must always stay alert and find ways to stimulate our students` engagement and persistence. These can be improved with an arts-based curriculum. Arts can transform the classroom environment, making learning a lively, invigorating experience. With their emphasis on creative discovery and their ability to stimulate a variety of learning styles, arts engender enthusiasm and motivation for learning. Arts also teach discipline, the value of sustained effort to achieve excellence, and the concrete rewards of hard work.

Classes are more interactive, there are more student-initiated topics and discussions more time is devoted to literacy activities and problem-solving activities in schools using the arts-based language courses. They can also produce significant positive effects on student achievement, motivation and engagement in learning.

Not all students perform in the same way in school. If we take great pride in the gifted ones, we also have to find ways to motivate and help the high-risk students, as well. They can be helped through the arts. Many students find that the arts help them to master academic skills. Drawing helps writing. Song and poetry make facts memorable. Drama makes history more vivid and real. Creative movement makes processes understandable. This is doubly true for the high-risk student, who often excels for the first time in an arts program. Sometimes, the student who is not doing well in traditional academics might have an artistic talent that has not yet flowered.

In our classrooms we need to know and understand our students, and understanding them expands with arts-based education. Based on what we know, what do students need in order to do well in school? Belief that success in school is possible is one of the most important factors for students. Positive self-perceptions have been shown repeatedly to aid the development of skills and learning. Related to self-concept is an understanding of others. Students can significantly improve attitudes relating to self-expression, trust, self-acceptance and acceptance of others.

**1.3. Conclusion**

We have seen so far that there are many different ways to use arts in teaching English and the main purpose in doing so is to enable students to learn and produce English in the best way that suits each of them. I have, so far, discussed the benefits of arts integrated language curriculum both for the average students and for the students with high risk of low school performance.

In this short study, I have suggested different ways in which arts may affect our students’ motivation, stressing that students taking part in language and arts projects are better motivated and have better academic achievements.

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[**Effective Lesson Planning**](https://www.google.ro/url?sa=t&rct=j&q=&esrc=s&source=web&cd=2&cad=rja&uact=8&ved=0ahUKEwi4i7ud16LMAhUFXCwKHQj0BjcQFgg3MAE&url=http%3A%2F%2Fwww.crlt.umich.edu%2Fgsis%2Fp2_5&usg=AFQjCNHG1SzKrwEDOBcI2m9nLodhXP418A&sig2=GXHs86iveTIxmxFV7ThKYQ&bvm=bv.119745492,d.bGg)

**Olivia – Alexandra Tudoran**

**Colegiul Tehnic „Henri Coandă“, loc. Timișoara, jud. Timiș, România**

Creating an effective lesson plan means exactly that - planning. Take the time to think about what it is you want to accomplish with this lesson plan and what your students should know in the end. Your daily lesson plans should detail the specific activities and content you will teach during a particular week. As with all planning, the format of lesson plans will vary from school to school.

They usually include:

* lesson objectives – teaching objectives;
* objectives for student learning;
* teaching/learning activities - procedures for delivering instruction;
* methods of assessing your students;
* student groupings;
* materials needed to carry out the lesson plan.

While it's important to make sure your material will not overrun the clock, it's equally important not to end too early. The easiest way to do this is to have several different end points. This way, you can keep an eye on the clock as you're actually teaching and you'll be able to stop when you need to or continue on if need be.

Bellow it is a sample the skeleton used in lesson planning and an activity (the way it can be structured) - take is as a guide or an example of good practice.

**LESSON PLAN**

**Name**: Olivia – Alexandra Tudoran **School**: “Henri Coanda” Technical College, Timisoara

**Date**: March 25th 2016 **Level**: Intermediate

**Grade**: IXth D **Textbook**: *Going for GOLD – Upper Intermediate*

**No of students**: 27 **Unit:** *More, More, More*

**Lesson:** *Books – Passports with a Destination (“The Elephant and the Six Blind Men”)*

**Time:** 50 minutes

…………………………………………………………………………………………………………

**Lesson Aims:**

* Raising the Ss’ awareness about the subject (of the lesson)
* Revising previously taught vocabulary
* Developing reading skills – making predictions
* Developing speaking skills - prediction/gist

**Lesson Objectives:**

By the end of the lesson the students will be able to:

1. express a personal opinion;
2. retrieve information from a text they read;
3. provide arguments for the opinions they express;
4. use the vocabulary related to body appropriately in oral/written communication;
5. use correctly the adjectives and adverbs.

**Aids / Materials:**

* + OHP / video projector
		- Power Point Presentation
		- blackboard
		- large sheets of paper
		- worksheets
		- markers

**Assumptions:** I assume my Ss are familiar with the vocabulary used in the lesson.

**Anticipated problems**: My Ss might have problems expressing their thoughts freely, but I’ll encourage them to say what they think.

**Bibliography**:

* Acklam, R., Crace, A. (2003), ***Going for Gold – Upper-Intermediate*** (Student’s Book; Teacher’s Guide), London: Longman Pearson;
* Harmer, Jeremy (2001), ***The Practice of English Language Teaching, 3rd Edition*,** London: Longman (Handbooks for Language Teachers);
* “*The Elephant and the Six Blind Men*” available at <http://www.constitution.org/col/blind_men.htm> (accessed on 21st March 2016).

…………………………………………………………………………………………………………

* **Activity (3) - J. Saxe’s fable**

**Aims:** to review and practice the degrees of comparison for adjectives

 to practice skimming and scanning

**Procedure Interaction Timing**

1. The teacher asks Ss to skim and scan the text and find five T-S 7’

adjectives in the text and write the degrees of comparison for each of them.

2. Then the T asks her Ss to think of 8 words that rhyme with “blind” or

“nice”. The students are encouraged to work in pairs and solve the task – a S-S

“spidergram” is filled in on the board with the all words.

 The teacher walks around acting as controller and assistant.

**Homework.**

Choose four (4) words from the list and write a rhyming quatrain. T-S 2’

………………………………………………………………………………………………………

To be effective, the lesson plan does not have to be an exhaustive document that describes each and every possible classroom scenario. Nor does it have to anticipate each and every student’s response or question. Instead, it should provide you with a general outline of your teaching goals, learning objectives, and means to accomplish them. It is a reminder of what you want to do and how you want to do it.

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* Scrivener, Jim (2005), ***Learning Teaching: A Guidebook for English Language Teachers,*** London: Macmillan.
* **Online Resources:**
* *Guide to lesson planning* available at <https://newteachers.tes.co.uk/news/realistic-guide-lesson-planning/45965> (accessed on 18th April 2016)
* *Tips to Lesson Planning* available at <http://www.teach-nology.com/teachers/lesson_plans/5tips.html> (accessed on 18th April 2016)

**STUDY CASE: EFFECT Restoration Drama through the Looking Glass**

***– The Country Wife*, William Wycherley –**

**Olivia – Alexandra TUDORAN,**

 **“Henri Coanda” Technical College, Timisoara**

If the Renaissance is the Golden Age of English comedy, the Restoration is the Silver. Restoration comedy is famous for its shimmering dialogue, its wit, its elegance of manners, and its daring portrayal of sexual intrigue. But it is also rich in folk exuberance, often manifesting in farce. And it is deeply political and sometimes quite nasty. Such is true because European society has been since time immemorial patriarchal. Power and property are conveyed through patrilineal genealogy.

William Wycherly's comedies are pointed and relatively harsh. *The Country Wife[[1]](#footnote-1)* (1674) deals with the jealousy experienced by an old man, Bud Pinchwife, married to a young woman, Margery. Margery's affair with another man, and her concealment of it, is accepted as proper and understandable in light of Bud's abusiveness (he threatens repeatedly to stab his wife).



*A scene from Tyrone Guthrie's production of* ***The Country Wife*** *with Ernest Thesiger, Ursual Jeans and Freda Jackson (the maid), Old Vic Theatre, London, 1936[[2]](#footnote-2)*

The Country Wife makes fun of people’s manners as they behave in public. According to Wycherley, people from urban societies were “naturally affectatious”[[3]](#footnote-3), which means that they put on airs without even consciously trying to do so. Wycherley commented on such traits with one-liners that induced laughter from the audience. He then often explained the line with another witty remark, provoking more laughter.

*The Country Wife* is a typically elitist view of Hobbesian social conflict.[[4]](#footnote-4) Words are weapons, used more or less skilfully as a character perceives more or less clearly. Wit provides thesis and justification for manipulating others. Verbal dexterity, as the wits — and Horner in particular — prove, determines influence and power; verbal obtuseness isolates and debases.

Wycherley amplifies a familiar Restoration theme: linguistic awareness argues social perception; linguistic delusion dictates social blindness. The wit would strain to bolster a place he never has; the wit's poise affirms his place.

The plots of Restoration drama begin, develop, and end in concerns about gender, sexuality, and marriage. The demarcations of masculine and feminine domains, the desire of one sex for the other, and the institutions charged with legitimizing both, become the amusing foils or dire impasses that comprise the action and envelop the characters of the plays of this era. Other cultural concerns are neither ignored nor dismissed; rather, the social, political, historical, and personal are imagined and played out primarily through this narrow dramatic focus. Gender, sexuality, and marriage emerge as comically or tragically disordered states whose permutations must be worked through in order to achieve personal goals, to consolidate families, to re-establish social order, to restore political stability, and to secure cultural cohesion. The reliance on such constricted and redundant dramatic tropes is rare if not unique in English theatrical history. During the Restoration period, both male and female actors on the London stage became for the first time public personalities and [celebrities](http://en.wikipedia.org/wiki/Celebrity).

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1. Wycherley, William (1997), *The Country Wife*, Cambridge, London: Cambridge University Press;
2. *The Country Wife* in Restoration Playwrights at Victoria and Albert Museum, available at [http://www.vam.ac.uk/users/node/8480](http://www.vam.ac.uk/users/node/8480/) (accessed on March 14th 2016);
3. *The Country Wife* in Wikipedia, available at <http://en.wikipedia.org/wiki/The_Country_Wife> (accessed on March 9th 2016);
4. Peter L. McNamara, *The Witty Company: Wycherley’s The Country Wife*, available at <http://ariel.synergiesprairies.ca/ariel/index.php/ariel/article/viewFile/1038/1013> (accessed on March 10th, 2016).

**STUDY CASE: EFFECTIVENESS OF AUDIO VISUAL MATERIALS ON INTERMEDIATE EFL STUDENTS’ LISTENING AND SPEAKING SKILLS**

 Prof. Simona CHILIBAN

 Liceul Tehnologic Transporturi Auto Timisoara

* The importance of audio visual materials as teaching materials cannot be questioned. There are two main reasons for that: the first one is that audio visual materials create an interactive, stimulating, conductive attitude to learning and the second reason is that we live in an audio visual era and therefore we are exposed daily to audio visual means.
* Many studies conducted on the effectiveness of audio visuals have reached the same result: students and teachers alike consider audio visual materials as effective and enjoyable tools in language acquisition because they enliven class, break down the everyday routine, bring novelty and variety in an appealing way.
* Audio visual materials represent instructional materials for effective teaching and learning because they promote recall and retention of new knowledge, clarify complex concepts into meaningful display, expose students to a useful purpose of the targeted language, connect students with the outside world, allow a focus on both language forms and functions, facilitate oral comprehension because students can hear/see the language, improve students’ critical and analytical thinking.
* Teachers have a crucial role in selecting effective audio visual materials according to students’ needs and interests and they should be well familiarised with all the teaching stages, techniques and strategies. However, teachers should take into account that the use of audio visual materials can either enable or weaken the learning outcomes. The selection and use of audio visual materials should be done carefully and correctly due to a multitude of factors which should be taken into account because otherwise, improper or unsuitable audio visual materials can distract or even mislead students.
* It can be stated that there is a natural connection between speaking and listening and both of them “happen” together simultaneously and strengthen each other. Listening is the primary gateway of language acquisition and speaking proceeds it cognitively. Everything roots from listening and almost three quarters of classroom interaction (teacher-students, student-student) is devoted to listening comprehension.
* Some of the biggest problems students have in speaking English as a foreign language have psychological roots: fear of mistakes, shyness, anxiety, lack of confidence and lack of motivation.
* The general findings of the questionnaire analysis show that teachers’ overall impression is that audio visual materials have positive effects on students’ language learning. Teachers concluded that audio visual materials: increase students’ motivation and active participation, encourage students’ active participation and facilitate quick understanding, require a big amount of time, support explanations and illustrate meaning of new active vocabulary, enhance students’ listening and speaking skills, they are highly beneficial for most of the students, they are especially effective for lesson planning and timing, they are difficult to be incorporated into the curriculum and they are sometimes difficult to use because lack of proper equipment.
* The general findings of the questionnaire analysis show that students’ overall impression is that audio visual materials have positive effects on English language learning. Students agreed that audio visual materials help them to improve English listening and speaking skills, have a greater impact if the topics are modern and up-to-date. They believe that are more useful and enjoyable than traditional materials (textbooks, notebooks), they are the most useful aids for learning English, they are the best suppliers for language vocabulary and comprehension and they are chosen to the detriment of audio or visual materials.
* The qualitative and quantitative data, collected after the implementation of the six case study activities showed that audio visual materials have clear positive effects on students’ learning: dynamic classroom interaction, meaningful contextualization of the content, higher self confidence, better use of new knowledge, increased active participation and better time management.
* Students reacted positively to audio visual-based activities, which enhanced students’ enthusiasm towards improving their overall command of English in a supportive classroom atmosphere.

**WE CARE, WE SHARE**

Prof. dr. Daniela Valeanu

 **Daria-Teodora Percec**

In the years 2015 and 2016, one of my best 4 grade students, Daria – Teodora Percec, took part in a very beautiful project called “The Local Heritage. (Re)source of Inspiration”. It was organized by the Timiș District Council, the West University of Timișoara and a few pupils from “Carmen Sylva” Pedagogical Highschool.

She told us about her new experience:



“The project had many activities which helped the participants to learn about traditional ways to build houses in Banat. The first activity took place at the Village Museum, where workshops were organized about experiments with soil and traditional crafts of building peasant houses. I liked the pedagogical aspect of the workshop because, after we learnt how to use the soil, we made presentations and demonstrations to the public and I was very proud to answer other children’s questions about soil, making bricks and building.

Another activity was made of field trips to villages in the Banat region (Charlottenburg, Altringen) to observe architecture in houses built with natural elements: wood, straw and clay. Later, I travelled with my grandmother to other villages and took my own pictures of old houses which had a very interesting architecture, in Bacova, Hitiaș and Duboz. I also took pictures of old train stations, mills, churches and water towers. The best pictures were selected for postcards, which can show people that these places must not be forgotten.

The activity I liked best was to present the results of my experiments to other children like me, who don’t know anything about traditional architecture. In a program to support local tourism, organized by the French Institute in Timișoara, I showed my best pictures to the public and encouraged them to appreciate old rural buildings more.

The main goals of this project were to make us learn about the importance and beauty of traditional crafts and local architecture and to encourage children to like them. In my opinion, the most important objective of this project is to try to save the traditional architecture and crafts in Banat.

Some of the old houses that still exist can be repaired and transformed into local museums, others can be rebuilt and all of them can be remembered and admired in pictures and records if more people care about them. It is normal to give money to support the restoration of important and famous buildings like big cathedrals and palaces, but, with less money, small beautiful houses which are anonymous but valuable can also be saved. They can also teach us a lot of things about our past, about how people lived before our time and about what heritage means: something old and precious which gives us lessons, which inspires us, which must be respected and always remembered.”

European Impact

**COMENIUS EUROPEAN PARTNERSHIP –**

**A CHALLENGE FOR TEACHERS AND STUDENTS IN A MIDDLE SCHOOL**

Prof. Buia Daniela

Liceul Tehnologic Transporturi Auto Timișoara

The European projects explore a range of activities and situations which will allow comparisons of similarities and differences between different cultures. This work will lead to a better understanding of cultures and promote respect for different beliefs and ways of life. As a result, children will see how diversity enriches all their lives and recognise that each individual can make a positive contribution to society. Promoting learning language and mobility, beginning a cultural and informational exchange, increasing and developing intercultural awareness, improving the teaching methods, learning in a multi-cultural frame –work are just some results of a partnership.

This work delivers to you some information about the activities carried out during a Comenius project and its benefit and strong positive impact upon different educational levels. Everybody could take advantages from the project mentioned above, which focused on the lifestyle and welfare of the students.

The school, as the institution, enriched its world relationships, developed the educational systems following the models in the countries involved in the project, was able to create bilateral exchange between ways of management, teaching. Teachers improved their teaching methods and didactic materials, comparing Romanian educational system with that in the countries involved in the project, enriched their experience, acquiring new and modern way of increasing pupils’ motivation, approaching an empathic relation with students. I would like to believe that pupils changed bad habits, improved their lifestyle, understood the importance of the organized life, acquired the correct habits, concerning the personal hygiene, food and the time management (time for studying, sports, rest, leisure). Their parents adopted, at least I hope, a new attitude towards this matter, being more careful with their children’s lifestyle, aware of the negative effects of the incorrect food habits, the unhygienic/dirty living conditions upon their life. The knowledge acquired in the project was extended upon the members of the institution’s local partners (the persons with disabilities, rrom community, the children from orphans’ shelter in close relation with Catholic Church).

Pupils were involved in many activities within the project as follows:

-in the first year, presenting the school/city/region/country in a poster swapped between the institutions by post; writing a diary page about a typical school day and also a typical day on weekends and holidays; preparing traditional food and then writing a recipe booklet with traditional dishes displayed on the Internet; “interviewing” elder persons in students’ family asking questions about their lifestyle in the last 50 years, inviting people from the wider community to inform the children about their experiences, cultures and ways of life in the past and collecting drawings, pictures, photos about habits and traditions for using them in a historical portfolio;

-in the second year, collecting information about the region they live in, regarding flora, fauna, landscapes, communications, sectors of economy, immigration and the integration of minority groups, making a leaflet/brochure “My region is special”, reflecting the social, environmental advantages of living here, presenting the projects during English lesson, swapping leaflets/brochures “My region is special” by post or by internet and exposing them in the Comenius corner; writing stories/compositions about a visit in their home town together with a new friend, who may be a disabled person or belong to an ethnic minority, reflecting what difficulties or advantages they run into during this visit, translating the best works and sending them to the other partners; collecting information about correct lifestyle from discussion with parents and teachers, books or internet, especially during Information and Communication Technology lessons, answering to a questionnaire about family, healthy food, personal hygiene during a day included in Health Education lessons, the teacher, making a statistic regarding the items above and comparing the results;

-in the last year, writing a book, (using the materials from previous years) entitled “Sokrates and Comenia, travelling through Europe“ with two characters who had a journey through their friends’ country, discovering new places and learning interesting things; this joint book, regarding the aspects mentioned above, using the knowledge already acquired from the project and also new information found in individual and group activities, containing 4 chapters entitled and completed as follows (each chapter for a month): I – History makes us stronger- major historical events (from Roman conquer to Romanian revolution from 1989), II – Nature makes us healthier- geographical position in Europe, flora, fauna, weather, touristic attractions in the region, III – Culture makes us smarter- culture and traditions, food habits on Christmas, New Years’ Eve, Easter, IV – Welfare makes us prouder- social life, economy, comparing to the simple and hard way of living from the past. The book was written by children, from their point of view, reflecting the way how they see Europe, each one from their home (the book included, as conclusions, the children’s opinion from each partner school, regarding the aspects discussed in previous materials: traditional recipes leaflets, PPT about lifestyle in the past few years, brochure “My region is special”, stories about the new friend who visited their town). The pupils’ names were printed on the covers, as they are the authors, probably the youngest inhabitants who wrote a book about their countries.

The products of the activities mentioned above were: DVDs and CD-ROMs with aspects from pupils’ everyday life, video cassettes with songs and theatre plays about good or bad habits of the people, photo albums with habits and traditions on different occasions, brochures with drawing and pictures, proverbs and sayings, little stories about traditional life in the region and about the mentality of a nation, prospects for the dissemination of the results, a common webpage “Lifestyle of a child in his/her own country” which contains all materials from all partner countries and the other final results. The work was received in with interest from the parents and others involved. People get concerned to hear about the cooperation between countries.

All schools have followed a similar methodology for the learning. This included children making decisions on the aspects of their region which they would research giving those choices as to how they presented work and putting a high emphasis on collaboration and working in groups. The children enjoyed working in this way and there was a degree on independence for them to make decisions both individually and in groups.

Pupils involved in the project enlarged informational and cultural field, by observing historical, social, traditional aspects, specific to each partner country from posters, stories, leaflets, brochures, increased motivation, accuracy in handwriting, interest for learning English and using it in real life situation by writing letters to their English pen friends, developed Information and Communication Technology skills by using Internet for searching materials and sending e-mails. Working together and sharing their different strengths, helping each other, they understood how their different abilities should be used positively to make a common “masterpiece”, raised their own self-respect, they were encouraged in the attitude of tolerance and respect for each other.

Specifically, they became a little more sensitive, reliable and helpful in solving their tasks after they found out the hard and simple living conditions of their parents and grandparents during the communism and the war, from old photos, some elder people’s stories, discussions with their parents and grandparents.

They tried to be more careful about what they eat, after they compared the everyday menu and food habits on holidays of children in the other countries and read about the negative effect of the junk food upon their body; almost daily more than a half have sandwich and fruit for lunch instead of chips, chocolate or candies.

They were proud of the information they found out from Internet and newspapers regarding the future economical developing of the western part of the country, due to the foreign investments and European funds implementation and they could compare it with the richest areas from the countries where their parents work, being confident that soon their families will not have to work abroad as they find here the welfare they need.

They understood the importance of personal hygiene, of living in a clean room, house, garden, that’s why they want to improve their living conditions, persuading their parents to link their house to the sewerage net and to replace the toilet in the yard with modern closet with liquid soap and deodorants as they read and saw in the materials received from the partners. Students improved communication and writing skills in English from exchanging letters with their British pen friends.

The project implementation and carrying out was not an easy task, mostly because there was a kind of a rejection to a new approach. It was difficult to persuade the teachers and students too about the advantages of this kind of work: increasing motivation for learning foreign languages, raising the school’s prestige into community, enriching pupils’ personalities, raising self-confidence, self- respect and respect for other, acquiring good habits of spending the time, changing pupils’ attitude in everyday life, enlarging the cultural view, preparing pupils for using computers and IT technologies, developing European dimension in school teaching. This was a chance, hopefully turned into fact, to remove etiquette: not a very good school in a disadvantaged area at the outskirts of the city.

Most of the pupils have specific educational needs and the classes are very heterogenic because of different reasons: some of the pupils live at the houses, they help parents with land work in gardens and they do not have enough time to play; many come from families only with one member or they are victims of domestic violence; some of the pupils’ parents are unemployed because the factory in the area were closed; there are some foreign investments but they do not cover the work capacity in the region; that’s why the financial situation of many families are poor; some of the parents’ students work abroad and the children are unsupervised in their free time; 12 pupils are orphans or come from child shelter.

For more than 150 years, children in the area had been studying in a dwelling building converted to a school at the middle of 19th century. That is why the construction might have been older. The first pupils’ registration was made in 1854-1856. This very old school was completely rebuilt by means of Romanian Schools Rehabilitation Programmed, with the support of World Bank. The value of the investment was $150,000. Since 2003 students as well as teachers work and learn in a very modern school. This and the teachers’ effort cannot fill in the lack of affection that some of pupils feel because of the family situation.

 The main objectives of this project were: to continue a tradition, interrupted lately, to revive the European roots of the institution, because at the beginning it was a German school for immigrants in Banat region, from Bavaria, to involve the children with specific educational needs in activities that can change their lifestyle, to make the pupils to spend the time in a pleasant and useful way and to appreciate the true human values, give to the children a further motivation to learn foreign languages, to improve the teaching style, acquiring new modern methods. The school had some priorities and specific objectives to fulfil: enriching pupils’ personalities, raising self-confidence, self-respect and respect for other, acquiring good habits of spending the time, changing pupils’ attitude in everyday life, noticing the differences and similarities between different cultures and enlarging the cultural view, preparing pupils for using computers and IT technologies, developing European dimension in school teaching. Teachers, some of the pupils and parents were involved in defining these objectives and priorities according to students needs and also the curricular objectives included in the syllabus.

Life away

Prof. Narcis Dragan

“The direction in which education starts a man will determine his future life.” (Plato)

I preferred starting with this because it defines not only what we are doing for the sake of our students and our jobs, but it defines each of us, daily: it’s part of our lives.

I preferred starting with this because it helped me a lot during the first two years of a former teacher’s experience abroad, far, far away, at the end of the land.

I preferred starting with this because I miss those times, as your colleague, as a teacher.

It’s been some time since I’m not doing this job anymore, but missing every single second of being around students, feeding their love for knowledge, seeing you during crazy English competition weekends… Well, nothing is the same anymore, but a thing is for sure: life goes on. And it’s both us who are changing it, but it changes us, too.

My adventure in the sunny state of California started more than two years ago, as a privilege of trying new frontiers, facing new challenges, gaining confidence and testing limits. It’s not bad, but it’s not easy. Life abroad may be very consuming, often, involving strength, continuous learning, adaptation, different new challenges, beating-up your own records, making your body work along with your knowledge for getting a bit of success among strangers.

Within all these years, I felt that still home is where you belong, but this decision of coming here made me belong between two homes, with an important accent on my Romanian basis home.

Well, life here might a simple act of survival, but also a chance of changing world, as much as you can, despite not being a teacher anymore, but still one, deep in a purple soul. I might state that I do change the world, on daily basis, in my newest challenging job, where my part of the segment is to build today the future for tomorrow, for millions and millions of folks. Basically, my knowledge as a former educator allowed me to understand not only what’s the principle of bare boards building, but what’s the principle of being above any job challenge – no matter what job it is. I won’t develop too much, but I’ll just let you know that being a teacher helped me understand not only how understanding how the co-workers in a plant are doing their part, not only what and how do I address to my managers, but how do I make things easier for everybody. Trust me, it’s not about simply being a teacher, as a construction, but getting involved, as well as all of you are, in making the difference in a big, big world.

Though, the nostalgy of those about twenty years as being part of you, part of the greatest team ever, made me feel sad and somehow helpless in the promise land. And, by the way, about the promise land: let yourselves and your students know that there is no chance with no attempt, but also there is nothing as easy as it seems to be without trying and being prepared for such a step: deciding to go abroad.

It’s not just a simple nostalgy, but a deep pain of your soul, sometimes: not having access, not hugging, not even seeing or hearing within weeks, months, years what’s the most important for me: family, friends, students, hobbies. Well, I’m still working for Politehnica Timisoara Soccer team… but it’s not the same feeling as being there.

So, as a matter of fact, we may conclude that education brings it all, it changes and inspires. You, teachers, you just have to be there, living for a fact, raising new generations, taking a good care for tomorrow. You are part of my heart, too. I know that are great, not only saying that, but doing. Daily.

“The mediocre teacher tells. The good teacher explains. The superior teacher demonstrates. The great teacher inspires.” (William Ward).

Will miss you much. One of you, Narcis Dragan, the same guy, just a little bit more… Californian.

MIRCEA ELIADE - LECTURER AND GASETRY PLENTER

 dr. Viviana MILIVOIEVICI

Romanian Academy - Timisoara Branch,

Banat Studies Institute "Titu Maiorescu"

In the interwar period, the young Mircea Eliade collaborated permanently with the most important Romanian cultural publications of the time. He was of the opinion that a writer could also be a good journalist, referring to the important personalities of the Romanian culture, such as: Mihai Eminescu, Bogdan Petriceicu Hasdeu, Nicolae Iorga. In addition to being a writer, they were also a passionate journalist. Referring to this aspect, Mircea Eliade shows that our predecessors "worked with blood and fruitfulness. Interestingly, all journalists were both fictional writers. "

Mircea Eliade himself was a successful writer but at the same time a talented journalist, proof being the multitude of articles published in various magazines and newspapers. Subsequently, these articles were gathered in volumes, thanks to the exegetes of Mircea Eliade's work: Mircea Handoca, Emil Manu, Alexandru V. Diţă, Nicolae Georgescu, Gabriel Liiceanu, Andrei Plesu, etc. The entire bibliography of Mircea Eliade's "journalistic writings" exceeds two thousand five hundred titles.

In some of his articles, Mircea Eliade sets out his own ideas about stationery, showing that "the journalistic profession lacks the writer, but his native mediocrity, his delicate fiber, his inner anarchism that refuses discipline and technique. People who can not teach this job how to work and how to cherish eternity after they have written their good article for twenty-four hours are missing in the Gazette. "

A few years later, in 1935, Mircea Eliade responded in an investigation: "I think a writer has nothing but to gain from the job of a journalist. He sees people, knows the human misery and becomes the master of the pen, he is no longer the servant of "inspiration" or of comfort. I speak of a true writer; it will continue to create in any living conditions it would find. A mediocre writer will miss the stationery. Which we should not complain about. Like alcohol, journalism is a means of selection. "

On April 29, 1934, regarding the role of the newspaper and the reportage, Mircea Eliade answered Geo Bogza's questions: "I think the report is more a technique, an apprenticeship of writing than a genre itself. From my brief journalistic experience - but especially from the experience of my friends and colleagues - I know that nothing teaches you to think more promptly and write with more heart than the reporter exercises. But doing a report does not always mean writing a report. [...] ... the reportage is actually an intimate journal, a diary of living and personal happenings. [...] I believe very much in the social role of the report. "

In his various articles, the young journalist mentions the tradition of the Romanian press, appreciates the emergence of the modern newspaper and the artistic lines, the ideological discussions, but also the literary chronicles.

Mircea Eliade believes that there is a lot of affinities between literature and journalism, saying, in an interview with the magazine "Veac nou": "The Gazette is a battle, civil observation, cultural information. The Gazette has its precise role in the life of a nation. Literature is a spiritual creation, a creation that has its own rules, its autonomy, its destiny. The more distinct this distinction will be in the mind of the writer and the reader, the more literature and journalism will benefit. "

On the other hand, a constant concern for Mircea Eliade was the affirmation of the importance culture and selective reading can have in the destiny of the Romanian people: European essay and Romanian essay (November 2, 1933), Culture Institute (August 19, 1934) , Technique and Education of Spirit Culture (June 14, 1935), The Art and Technique of Reading (August 24, 1935), About Books and Libraries (14 November 1935), Intellectual Vacancy (May 31, 1936, July 3, 1936) creation in the province (February 21, 1938).

Between the conferences held at Radio Romania, a special place deals with bibliology issues, which he addresses professionally. The book, implicitly the library, is those elements of human culture that Mircea Eliade was constantly returning. He considers the library and the book "those things that have - or should - have a leading role in the life of a man or a nation."

He considers reading as one of the essential means of spiritual growth of man. His views on reading are based on the following general principles and rules: selectivity, reading at the right time, assimilation of books read, ability to discern values, reading verification. "It is, first and foremost, preventing Mircea Eliade, not reading the bad or mediocre books, and not reading the good ones in a timely manner.

The process of assimilation of the reading, in Mircea Eliade's view, is based on the memorization of matter or the transfer of spirit, thought, and aesthetic emotion: "The great problem of reading, Eliade notes, is, of course, the assimilation of the books read. There are people who, reading, assimilate so personally the substance of the book that they no longer remember it. [...] I remember a book like a song; preserves only the state of mind caused or precipitated by reading. Other people read and hold; it is not about their memory, but about the joy they discovered in the matter of the books they read. [...] And there are other readers who know less a book, and yet they can say admirable things about this book. "

I am also from those readers, remarks Mircea Eliade, who "forgets the books". They even consider them to be the most precious, given that "such readers succeed in transforming this difficult function of reading into an organic, natural function, imitating the gesture of nature; as it is known, nature never preserves the contours and shapes of assimilated objects, their memory, but continually transforms the substance. All the technique of reading is by virtue of this transformation of the substance of books. "

Mircea Eliade has cultivated the idea that reading has the possibility to approach us in a concrete way that we often do not understand: "the mystery of the great awakening vegetal we all feel, of course. But how significant would this sense be if we could decipher its emblems, symbols, universal, absolute meanings. [...] Reading could therefore be a technique by which man learns rhythms and seasons. "

The scientist also distinguishes the mystical function of reading, which consists in "establishing contacts between man and the cosmos, reminding man's short and limited memory of a vast collective experience, to illuminate the rites."

 M. Straje, *O oră cu d-l Mircea Eliade*, apărut inițial în „Veac nou”, an I (1938), februarie 27, nr. 1, p. 5; interviu reluat în volumul menţionat supra, p. 149

 Mircea Eliade, *Despre cărţi şi biblioteci* (14 noiembrie 1935), în volumul Mircea Eliade, *50 de conferinţe* *radiofonice, 1932-1938*, Bucureşti, Editura Humanitas, Editura Casa Radio, 2001, p. 172

 Mircea Eliade, *Arta şi tehnica lecturii* (24 august 1935), în volumul menționat supra, p. 151

 *Ibidem*, p. 152-153

 *Ibidem*, p. 153

 *Ibidem*, p. 121-122

Following his exposure, after speaking about the importance of reading in the life of man and society, the philosopher advocates the creation of as many libraries as possible, speaking of their social and cultural value, and affirming the need to sponsor culture. Remarking that cultural institutions for a country are of utmost importance, Mircea Eliade gives a concrete example, making an analogy with the culture of India: "If they (the libraries - nn) are too expensive for our state, they could intervene here our millionaires. " "In India, the state does little for culture. Instead, the wealthy, the bankers, the landowners, the rajahs - spend enormous sums on cultural enterprises, public libraries and universities ... "" Whenever a millionaire's family has a happy event - birth or marriage - the head of the family creates a library, or a laboratory, or even a research institute. "

As a theorist of intellectual elites, Mircea Eliade is firmly convinced that "the most decisive claim of a people is culture. Not the culture borrowed, not the culture taught in schools and universities - but the creation of large-scale works, of the works that represent the genius and vitality of that people. "By this it warns present and future generations about the importance of the elites in the cultural space of a country: A nation agonizes when the elites are incapable of creating a living, authentic, personal culture. A nation dies when its elites are killed - through disorientation, poverty or politics. "

Returning to the problem of the lack of libraries, Mircea Eliade considers them essential in the individual and collective life of a people, thus realizing a correlation between the personal library and the public library: "The personal library is not an extra furniture alongside the other mobiles of the house - inert collection, of more or less beautiful objects. The personal library is a plant, a huge deposit of spiritual forces and energy ... [...] A man who has control or direct access to such a library is not only a better man than others - he is also a man louder, more fortified soul than others. The pains touch him less. Above him, unhappiness passes faster. He has unseen aids, as the others around him do not. The function that an individual library performs for an individual - it performs the public library in the life of a country. "

Libraries are true "oceans of writings," and no one is allowed to go through life without "adhering" to this unsuspected source of knowledge. Libraries are the business card of a nation, its spiritual face. Only books kept in libraries, personal or public, reading and recited, "form the culture of a man, and therefore the culture of a country."

Therefore, Mircea Eliade is not only an author for library collections, but also a theoretician in this field, his reading sequences rewarding himself in a coherent bibliological ensemble, revealing a consistent thinking, a consciousness of the role of the book and the library in the life of human society.

 *Ibidem*, p. 122

 Mircea Eliade, *Institute de cultură* (19 august 1934), în volumul Mircea Eliade, *50 de conferinţe* *radiofonice, 1932-1938*, ediţia menţionată, p. 100

 Mircea Eliade, *Taina Indiei* (28 martie 1933), în volumul menționat supra, p. 69

 Mircea Eliade, *Institute de cultură* (19 august 1934), în volumul menționat supra, p. 100-101

 *Ibidem*, p. 96

 *Idem*

 Mircea Eliade, *Despre cărţi şi biblioteci* (14 noiembrie 1935), în volumul Mircea Eliade, *50 de conferinţe* *radiofonice, 1932-1938*, ediţia menţionată, p. 177

 *Ibidem*, p. 177

Poems

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**Seasons**

We keep in the seasons of the heart

the springs of a lost world.

We find waves in life

lost souls

among the meanders

our destiny.

Become complete people!

**Steps to light**

Slow down

on a string of memories

flowing into the ocean of thoughts,

One day we'll catch a glimpse

the light at the end of the world

We will be fulfilled!

**The storm**

The ship of life bears us

on silk waves

to the port of hope

a special dream.

And through thunderstorms of thoughts

we are approaching the banks,

to paint us on the canvas

countless ideals.

**Today...**

Today, I asked the time to stay in place,

I counted the seconds

and I turned them into tears of dew.

Today, I contemplated the light among the petals,

I gathered her in the heart

to share the stars at night.

Today, I felt joy among the smiles,

I sculpted it in my mind

to keep it tomorrow.

**Poet**

With his softened softness in life,

the poet creates a world of sapphire,

shaded by the shadow

a twilight of fate.

And cling a dew tear

on roses of roses,

by silver braiding

and boil of rebellion.

1. Wycherley, William (1997), The Country Wife, Cambridge, London: Cambridge University Press [↑](#footnote-ref-1)
2. *The Country Wife* in Restoration Playwrights at Victoria and Albert Museum, available at <http://www.vam.ac.uk/users/node/8480> (accessed on March 14th, 2016) [↑](#footnote-ref-2)
3. *The Country Wife* in Wikipedia, available at <http://en.wikipedia.org/wiki/The_Country_Wife> (accessed on March 9th 2016) [↑](#footnote-ref-3)
4. Peter L. McNamara, The Witty Company: Wycherley’s The Country Wife, available at <http://ariel.synergiesprairies.ca/ariel/index.php/ariel/article/viewFile/1038/1013> (accessed on March 10th, 2016) [↑](#footnote-ref-4)