Riassunti / Résumés / Resúmenes / Abstracts

Filippo FONIO

Il presente contributo tenta, in un primo tempo, di ritracciare lo stato dell'arte relativo alle ricerche sull'insegnamento dell'italiano attraverso la pratica teatrale, situando in particolare articoli, resoconti di esperienze di laboratorio e le (rare) monografie prodotti in Italia e negli Stati Uniti rispetto all'orizzonte metodologico e ai paradigmi operativi dell'approccio comunicativo promosso dal *Quadro Comune Europeo di Riferimento per la conoscenza delle lingue* (QCER).

Tale bilancio diacronico servirà, nel seguito di questo studio, a proporre una serie di spunti di riflessione secondo diverse prospettive, diversi orientamenti e finalità pedagogiche, e in particolare: (1) gli strumenti didattici offerti dal *theatre* e dal *drama*; (2) i fecondi apporti della pratica teatrale nell'insegnamento rivolto a un pubblico o per obiettivi specifici; (3) le possibilità di un apprendimento integrato della lingua e della cultura d'arrivo attraverso la pratica teatrale, ma anche l'importanza di un simile approccio ai fini dell'insegnamento delle materie a contenuto (letteratura, storia…).

The first part of this paper attempts to retrace the state of the art of research concerning IFL teaching and learning through theatre practice. Papers, workshop reports and books, mostly written in Italy and in the US, are considered according to their relationship to the methodological horizon and operational paradigms of the Common European Framework of Reference for Languages (CEFR) communicative approach. This diachronic overview is followed, in the second part of the paper, by a series of insights and suggestions towards new perspectives, orientations and pedagogical aims based in particular on the following criteria: (1) the learning tools offered by *theatre* and *drama*; (2) the interest of applied theatre in teaching targeted to specific

publics and contents; (3) the possibilities offered by an integrated teaching of the target language and culture,but also of content subjects (literature, history etc.) through theatre practice.

Elena Maria PANDOLFI, Sabine Christopher GUERRA et Barbara SOMENZI

L'articolo presenta un progetto in corso finanziato dal Centro scientifico di competenza sul plurilinguismo di Friburgo, in collaborazione con l'Università di Berna e l'Osservatorio linguistico della Svizzera italiana (OLSI). Il progetto si propone di mettere a punto un manuale di didattica delle competenze ricettive in italiano ad adulti francofoni o con buona competenza del francese. Il progetto CIR, insieme ad altre iniziative, rappresenta un importante strumento per migliorare le competenze multilingui basate sulla comprensione reciproca, parlando tutti la propria lingua e comprendendo quella degli altri. Nel caso dell'italiano in Svizzera, dove il francese è generalmente conosciuto, lo sforzo di apprendimento è ridotto al minimo, perché l'acquisizione di competenze ricettive si basa in larga misura su conoscenze già presenti nel repertorio e su somiglianze lessicali e strutturali tra lingue genealogicamente imparentate.

This article presents an ongoing joint project financed by the Research Centre on Multilingualism (Fribourg), in collaboration with the University of Bern and the Swiss Italian Linguistic Observatory. The project consists in developing a curriculum for teaching receptive skills in Italian to French-speaking adults (native speakers or with a good knowledge of French). The CIR project, together with other initiatives, represents an important instrument for improving multilingual skills based on mutual understanding. Receptive language skills facilitate effective communicative interaction between speakers of different languages, since everyone speaks their own language, while understanding the other's. In the case of Italian in Switzerland, the learning effort is reduced to a minimum, because the acquisition of receptive skills by speakers of French relies to a large extent on knowledge already present in the repertoire due to lexical and structural similarities between genealogically related languages.

Cristina VIGNALI

Il presente contributo illustra un'esperienza, condotta in ambito universitario e francofono, di insegnamento dell'italiano come lingua

straniera mediante la traduzione di una pièce del drammaturgo italiano Dario Fo (*Non tutti i ladri vengono per nuocere*, 1958) e la sua lettura teatrale nelle due lingue (italiano e francese). La traduzione della pièce e il lavoro di preparazione teatrale per la lettura si sono rivelati un interessante strumento di apprendimento dell'italiano come lingua straniera. Il lavoro sulla voce, sulla gestualità, sull'accento ha accompagnato in modo proficuo la traduzione, già di per sé potente strumento di indagine sulla lingua e lo stile del drammaturgo.

This contribution describes an Italian as foreign language teaching experience, which took place in an academic French-speaking environment, and involved the translation of a Dario Fo's play (*Non tutti i ladri vengono per nuocere*, 1958) and its theatrical reading in both French and Italian languages. The translation of the play and the theatrical reading's preparation work proved to be very efficient learning tools for Italian as a foreign language. The analysis of voice, body language and Italian accent supplemented the translation work, which was already, by itself, a powerful investigation tool so as to gather information about the author's style and language.

Sofía MONCO TARACENA

Cet article est centré sur les constructions verbe-particule en italien, les dénommés *verbi sintagmatici*. La première partie passe en revue leurs principales caractéristiques sémantiques, syntaxiques et phonologiques ; et analyse en particulier la variation intratypologique dans la famille de langues romanes de l'expression des évènements de mouvement. La deuxième partie est une réflexion pédagogique sur l'enseignement-apprentissage de ces formes verbales analytiques en cours d'italien langue étrangère (LE) basée sur l'approche cognitive et l'approche lexicale.

This paper focuses on Italian verb-particle constructions, the so-called *verbi sintagmatici*. The first part reviews their main semantic, syntactic and phonological features, and analyses in particular the intratypological variation of motion events expression within the roman languages. The second part is a pedagogical reflection on the teaching and learning of these analytical verbal forms in Italian foreign language courses based in cognitive approach and lexical approach.

Fryni KAKOYIANNI-DOA et Nathalie CHRISTOFOROU

L'objectif de cette contribution est d'étudier les stratégies de reformulations verbales et non verbales de neuf apprenants hellénophones chypriotes adultes. Ces stratégies communicatives, facilitant la résolution de problèmes interactifs, que constituent les blocages en expression orale, ne sont pas toujours utilisées de manière efficace par les apprenants de langue étrangère. Par le biais d'une expérimentation, il s'agit d'étudier la place attribuée à chaque stratégie et d'en considérer l'impact sur la communication exolingue et l'apprentissage du français langue étrangère.

The aim of this contribution is to investigate verbal and nonverbal reformulation strategies of a number of Greek Cypriot students. These communication strategies, facilitating problem resolution (in this case limitations in speaking), are not always used effectively by foreign language learners. Through an experimentation, we have studied the extent of usage of each strategy and considered the impact on exolingual communication and French language learning.

Kogh Pascal SOMÉ

Nous nous proposons, dans cet article, de porter notre réflexion sur la temporalité verbale, plus précisément le système des temps du passé. Comment enseigner les multiples temps du passé en grammaire FLE ? C'est là une des composantes de la langue française dont l'acquisition semble très difficile et dont la complexité n'est pas souvent analysée dans les manuels de grammaire FLE. Cette complexité nous semble difficile à enseigner sans le recours à une théorie linguistique appropriée qui propose une logique générale du fonctionnement des temps de l'indicatif.

We are suggesting, in this article, to direct our thought on verbal temporality, more exactly on the past tenses system. How to teach the many past tenses in French as Foreign Language grammar? It is one of the French language components the acquisition of which seems very difficult and the complexity of which is not often analyzed in FFL grammar books. This complexity seems difficult to us to teach without the resort of an appropriate linguistic theory which offers a general logic of the present tenses working.

Maya DESMARAIS

Il s'agit ici d'analyser des pratiques pédagogiques qui ont été mises en place dans la perspective d'une didactique ludique de la langue et dans le cadre de la recherche d'un équilibre entre structure et liberté. En effet, la liberté est importante pour stimuler la motivation autodéterminée de l'élève, mais elle doit être encadrée pour rassurer ce dernier, éviter la crainte de la page blanche et l'accompagner dans la prise de risque. Deux pistes ont été explorées : l'atelier d'écriture oulipienne qui consiste à appliquer des consignes très précises, avec des contraintes thématiques, structurelles ou lexicales ; et l'atelier de théâtre en espagnol avec divers exercices ludiques puis l'appropriation du texte choisi par les élèves. Ces deux pratiques ont en commun de permettre aux apprenants de travailler en groupe, de produire un résultat artistique dont ils peuvent tirer de la fierté et donc d'accroître l'aspect ludique de l'apprentissage et leur motivation intrinsèque.

This article deals with pedagogical practices which were set up in an educational and recreational perspective of the language and whose aim was to develop both a feeling of structure and freedom in the Spanish language. Freedom was thought to be important in order to stimulate the learner's audotetermined motivation but it also had to be supervised in order to reassure students, avoid the fear of the white page and guide them in risk taking.

Two trails were explored: an oulipian writing workshop which involved carrying out instructions – either thematic, structural or lexical – faithfully and a theatre workshop in Spanish which started with various fun exercises, and was followed by the appropriation of a text chosen by the students. Both practices enabled the learners to work in team and produce an artisitc result which they could be proud of, increasing, at the same time, the recreational aspect of learning languages and their intrinsic motivation.

Ocarina MASID BLANCO et Laura GUERRA MAGDALENO

Durante el aprendizaje de una segunda lengua es conveniente el desarrollo de habilidades que faciliten pensar y reflexionar sobre la naturaleza y las funciones del lenguaje, es decir, adquirir una conciencia lingüística en diferentes aspectos de la lengua. Esta conciencia lingüística permitirá al aprendiente reflexionar no solo sobre la lengua en sí sino sobre su propio proceso de aprendizaje y poder

desarrollar estrategias que lo faciliten. En este artículo nos centraremos en la morfosintaxis como estrategia para el aprendizaje del vocabulario.

Siguiendo a Cassany, una palabra es una unidad en los diversos componentes de la comunicación: lingüística, discursiva, pragmática y referencial; por lo tanto la enseñanza de vocabulario en el aprendizaje de segundas lenguas no contribuye solo a ampliar el bagaje léxico sino que ofrece conocimientos sobre características y funciones de las palabras como unidades en todas sus dimensiones. El aprendizaje del léxico debe plantearse de forma paralela a la adquisición de experiencias que supongan el contacto con la realidad y con el resto de enseñanzas formales.

Al incorporar el análisis morfológico al estudio del vocabulario se desarrolla una estrategia que permite reconocer los morfemas que conforman una palabra y, con ello, extraer información que permita inferir el significado de la palabra como parte de un contexto mayor: las palabras se conceptualizan desde una perspectiva contextual generada por el sentido del texto como unidad. El estudio del léxico desde una perspectiva cognitivo-discursiva evidencia que el vocabulario no se aprende de manera aislada o en forma de lista, sino básicamente en relación con la comprensión y con el contexto.

El presente artículo tratará las que consideramos las tres principales estrategias morfosintácticas para la adquisición y fijación de vocabulario: extraer la información que aporta la estructura interna de las palabras, diferenciar entre clases de palabras y observar los mecanismos de derivación, flexión y composición a partir de la interpretación semántica de los elementos de formación.

Developing abilities which make the process of thinking and reflecting about the nature and purpose of human speech easier is highly advisable during second language acquisition learning. That is, acquiring a linguistic awareness in different aspects of the language. This so called linguistic awareness will allow learners to reflect not only about the language itself but also about their own learning process in order to develop specific strategies which will help them achieve it. This article is focused on morphosyntax as a lexical acquisition strategy.

According to Cassany, a word is considered to be a unit among the different communication components: linguistic, discursive, pragmatic and referential. Therefore, teaching vocabulary during second language acquisition does not solely contribute to widen the learner's lexical knowledge but also provides them with knowledge on the specific

characteristics and functions of words as units in all its scope. Lexical acquisition should be outlined parallel to the acquisition of experiences that represent contact with reality as well as the rest of formal teaching.

Learning a strategy that allows us to acknowledge word morphemes may be developed by integrating morphological analysis to vocabulary. Thus, it is possible to obtain information which will allow us to infer the meaning of that specific word as a part of a greater context. Words are conceptualized from a contextual point of view produced by the text understood as a unit. Vocabulary learning from a cognitive- discursive perspective demonstrates that vocabulary cannot be acquired isolatedly or through word lists, but much rather taking into account context as well as comprehension.

This paper will focus on three main morphosyntactic strategies for both the acquisition and consolidation of vocabulary: a) drawing specific information provided by the internal structure of words, b) differentiating between word classes c) observing word derivation, flexion and composition mechanisms from the semantic interpretation of its formation elements.

Santiago OSPINA GARCÍA

Al leer detenidamente la literatura sobre la competencia estratégica, destaca el hecho de que tradicionalmente este término se ha asimilado casi exclusivamente a la comunicación oral y que la mayor parte de las investigaciones se han centrado en las estrategias de producción oral que tienen lugar en situaciones problemáticas de origen lingüístico o sociocultural. Esto ha generado críticas a la enseñanza de estas estrategias. Asimismo, dos términos han sido empleados para referirse a las estrategias que los aprendientes de una L2 utilizan para resolver problemas de comunicación: "estrategias de comunicación" y "estrategias comunicativas". Para nosotros, ambos términos hacen referencia a constructos diferentes, aunque relacionados. El objetivo de este artículo es, pues, a la luz de los avances en la investigación sobre la competencia estratégica y sobre la enseñanza/adquisición de lenguas, actualizar la terminología para así poder establecer un marco teórico sólido que permita llevar al aula de manera clara las estrategias de comunicación oral.

When reading carefully the literature on strategic competence one can notice that this concept has traditionally been related almost exclusively to oral communication and that a good deal of research has focused mainly on strategies for oral production that learners use when

they face problems due to gaps in their Interlanguage. This has brought about criticism against the teaching of such strategies. In addition, two concepts have been used to name the strategies that L2 learners use to deal with communication problems: "communication strategies" and "communicative strategies". We think that both concepts refer to different constructs, although they are related. Thus, based on recent research and conceptualizations on strategic competence and second language acquisition and learning, the aim of this paper is to update a part of the terminology of the field so that a solid framework for the teaching of oral communication strategies can be established.

Ana Isabel RIBERA RUIZ DE VERGARA

En muchas ocasiones, los profesores de Español Lengua Extranjera comprobamos que nuestros estudiantes encuentran muchas dificultades para expresarse en la lengua oral y que, a pesar de haber realizado durante varios años estudios de español, conocen apenas la pronunciación. A causa de este desconocimiento de la pronunciación, nuestros estudiantes perciben erróneamente varios de los sonidos del español y, por lo tanto, los producen incorrectamente. En nuestro artículo, tomaremos como ejemplo el sonido sordo/velar/fricativo [x] y los sonidos vibrantes del español para mostrar cómo, a través de unas actividades creativas e innovadoras, centradas en las imágenes y en la Kinestesia, se les puede ayudar a mejorar la pronunciación y, por lo tanto, su capacidad comunicativa en español.

Most of the times, Spanish as a Foreign Language teachers realize that their students find it very difficult to speak and that, even having studied Spanish language during many years, they hardly know pronunciation. This lack of knowledge makes them perceive wrongly some Spanish sounds and, therefore, makes it impossible for them to reproduce them. In this article, we will take as an example the voiceless/velar/fricative sound [x] and the vibrant Spanish phonetic sounds to show how to help them improve their pronunciation and, therefore, their communicative skills through a series of creative and innovative activities that take into account images and kinetics.