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In order to be an effective communicator in today's interconnected world, beside being technologically savvy there is also a need to be aware of how language shapes different social realities. Learning a foreign language, teaching foreign languages and intercultural communication are only few of the domains that one should take into account when discussing applied language studies.

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The International Journal of Applied Language and Cultural Studies is published by London College of United Knowledge. It is an inclusive academic journal that will support researchers by offering them a platform where they deliver and discuss concepts from the field of applied language studies. The journal aims to be an integral part of researcher's path toward academic progress.

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ASPECTS OF NARRATIVE IN THE PROSE OF WRITER PETRO MARKO

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Abstract. Petro Marko is considered by critics as one of the founders of modern Albanian prose. Scientific assessments of Petro Markos's creativity are mainly based on long and short prose, in the form of genuine critical studies, short predictions, comments and analysis. There are papers of this nature written by scholars such as: Floresha Dado, Adriatik Kallulli, Bashkim Kuçuku, Ali Aliu, Robert Elsie and many others. The subject matter of these articles varies from simple information to moments of writer's life, to genuine studies and analysis regarding interpretation and explanation of different elements of the structure of his literary works. In this case, we would like to highlight an article written by the author Bashkim Kuçuku, namely the novel "A name on four streets". In this particular paper, Kuçuku discusses the symbolism of the novel's title, that even in its metaphorical form didn't escape the punishment of dictatorship censure, closely connected with the tragic fate that followed Petro Marko. And by doing so the researcher gives us a detailed insight of the connection between his work and a broader background of Marco's biography. In this context, together with the detailed analysis of the novel's title, we will find the key point that paves the way for penetrating the original metaphor and symbolism of the story. According to Kuçuku, Petro Marko is a dignified, idealist, as well a stoic writer for justice and social equality. It is precisely this book, "A name in four ways", that distinctly portrays the aforementioned author as one of the leading writers of prose in Albania and this work is one of his most distinguished among all the others. It is the aim of this study to harmonize the internal narrative analysis of the prose style with the poetic expression of all Petro Mario's creative work.

Keywords: *the narrator; personage-narrator; character; descriptive, artistic structures.*

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1. INTRODUCTION

While Ali Aliu, in the essay "Four Romanesque of Petro Markos", greatly values the ethnic authenticity of this well known author that naturally intertwines the romantic past with the new realism framework of the twentieth century Albania. Though criticized for the telegraphic style, fiery insistence on new description techniques, and his original treatment of his characters Petro Marko was always welcomed by the broad readership of his countrymen.

Other critics, writers, poets and translators such as Rexhep Qosja, Ramon Sanchez Lizarralde, Sabri Godo, Xhevahir Spahiu, Dritëro Agolli, Shaban Sinani, Alfred Uci, Adem Jakllari, Ana Maria Garsia Suharez, Ali Podrimja etc., studied and were educated from the works of Petro Marko. But, as seen from the data of this study, the level of critics for

his artwork does not match the complexity of the literary corpus, both by the length and the depth of the achievements. This was due, not only to the apathy and the lack of seriousness from the part of the Albanian literary historiography, but also from the political censorship against the author, prohibiting the publication of almost all of his books. The majority of critical articles seem to have been written very casually, their focus is largely concentrated on some aspects of the content without getting into the artistic structures of his works, without revealing the most significant and dominant features of his style. The majority of his literary production remained unpublished for a long time. even after the fall of communism. Consequently, up until now, there has been no comprehensive study done to fully evaluate his work. Such was the void that we were facing while attempting to fully comprehend and evaluate his individual creativity.

2. THE STORIES OF PETRO MARKOS REVEAL A WORLD FROM AN ORIGINAL PERCEPTION

The world in his works offers scholars numerous opportunities for judgment and

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analysis. The writer's work, in its simplicity and breadth, offers artistic and linguistic value while encouraging the reader to use the proper theoretical methodology (according to universal literary criteria) and at the same time brings to light a more detailed individualistic style. According to this logic, the subject of this study is presented modestly as preliminary research directed toward the specific characteristics of the narrative used by the author in some of his most important works. Indeed, this structure is one of the most important aspects in the process of building a prose. His novels testify of particular narrative gifts and of the prominent ability to show events, to combine interesting relationships and connections between the characters, and to build the subject line according to diverse artistic criteria, as well. The stories of Petro Markos reveal a world from an original perspective, as well as an impressive imagination that attracts the reader to follow from the beginning to the end. Therefore, it is not by accident that almost all the researchers and scholars had always studied Petro Marko's narrative structure as a literary academic foundation.

As the first step in this literary investigation we want to examine the interaction between the author and the narrator, to study the specific interrelations between the real world and the world of literary fabrication, where we can identify the extra-linguistic elements that come from real world, and vice versa. So in other words, to investigate in Marko's prose the inclusion within the literary work aspects, or data that are foreign or new to the fictional world of literature. In fact, this is the universal scheme of how the chronological or subject events are organized in Markos' novels, where the author observes and narrates the narrator. But in essence, this is just a deviation from the nature of classic narration, which according to the typical scheme codified by Gerard Genet, where each character observes and narrator confesses.

Such atypical procedure, where the characters observe and the narrator confesses, in the novels of Markos, is accomplished by reading descriptive paragraphs, animating the narration in the reader's eyes. But there are also, non-descriptive descriptive paragraphs where their roles are alternated, the narrator observes and the character confesses (the inner monologue) or, even where the narrator observes and the narrator himself narrates (psychological analysis). Such internal depictions play a very important role in content of the author's literary work and motivate, espe-

cially in the change of character's behavior. So in the novels of Petro Markos, as in all the prose of realism, the information that emerges from such paragraph immediately becomes part of the cause-effect of the subject. In both of these internal observation techniques, the character is mastered by the narrator, with the only difference that the confession of the psychological analysis' is performed by the narrator in the third person, while in the internal monologue, the narrative is performed by the character himself. Thus, as long as the narrator has not renounced his interests, nostalgies, theories of the real world, and as long as he has not been completely transformed into a resident of the inventive world, the literary work will be filled as such by fragments of the real world. It may seem questionable, at some point, where the end of reality ends and where fabrication begins.

3. CONCLUSION

Recognizing the nature of narrative in the real world and the fictional world of literature, we are able to determine the respective (different) qualities of each world: the real, characterized by observability and survival, and the inventive, characterized by observability only. This difference helps us to clarify what was termed interference or trafficking from the real world to the fictional world. Indeed, such reality fallacy in the fictional world is subject to the principles of the fiction and, more specifically, the narrative as the extension of the literary work in time, origin and nature. This real world does not become present within the work through the personage-narrator relationship, but through the self-confessing relationship. After all these author-narrator interactions, which lead us to literary-real-world, the author shows us the subjugation of literary work from the real world (as we said all the messages originating from literary works were formulated before in the real world), an alternative that leads to the extinction of the literature fiction world and work. But we can investigate gradually, as a second technique, the slow shrinking of the author's presence in the world of literary work (along with the inner observation of the character in the context of invented circumstances within the world of the literary work) and the relinquishment of all his territory to narrator and characters, where the person who observes and the storyteller are supposed to be one. But this is impossible and the characters are dubbed no more by

the author-narrator's pair, but only by the all-knowing narrator. All this is made possible by the continuous presence of the narrator who summarizes all character's special situations, who on the other hand has presence intervals within the novel, that appear and vanish in certain contexts and attitudes attesting to their social affiliations.

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CITIZENSHIP EDUCATION IN EFL TEXTBOOKS SECONDARY LEVEL: A CONTENT ANALYSIS

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Abstract. In order to build a good and secure society, people should believe in civic engagement and participation. Citizenship education should begin at a very young age and continue into adulthood as a process of lifelong learning. Hence, the present paper aims at examining the extent to which EFL textbooks at secondary level are civically oriented using a descriptive content analysis. It is also meant to identify how the concept of the “good citizen” is implemented through course units of the textbook. The paper will draw important implications for syllabus designers, and teachers. Policy makers are also required to incorporate an effective implementation approach of civic education in Moroccan National textbooks so that future generations will be aware of their rights, responsibilities and their full commitment toward the community at large.

Keywords: *citizenship education, content analysis, civic engagement, lifelong learning*

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INTRODUCTION

Civic education is a popular subject, producing significant pedagogical innovation. It is taught as an academic discipline at the university. It has received more attention than most other disciplines in the social sciences over the past few years. It is not new as a concept in the field of education. Civic education distinguishes itself by focusing on pedagogy and human development. For this reason, it has been debatable as of what civic education really means and therefore many questions, inter alia, were raised regarding the new discipline: how can we implement it in our syllabus design? Whose concern should it be? Teachers, practioners; parents, NGOs, syllabus designers, decision makers? Do National textbooks contribute positively to students' acquisition of citizenship knowledge?

It is worth mentioning that there are many definitions that have been attributed to the term ‘civic education’. For instance, from a legal perspective, it has emphasized its concern on rights and responsibilities. From a socio-political point of view, it means that the focus ought to be on a set of practices undertaken by an individual in relation to society

(Essomba et al, 2008). Furthermore, a philosophical definition would determine the relationship of an individual with the state. The American definition, on the other hand, would require an understanding and appreciation for the principles embodied in the constitution. In this paper, the present paper aims at examining the extent to which EFL textbooks at secondary level are civically oriented using a descriptive content analysis. It is also meant to identify how the concept of the “good citizen” is implemented through course units of national textbooks.

1. CIVIC EDUCATION: DEFINITIONS AND BACKGROUND

Civic education is an evidence-based pedagogy that includes civic learning and emphasizes building civic skills, knowledge, experience, and a sense of efficacy to develop citizens who regularly and productively participate in their communities throughout their lives. It is about citizenship-building, not about the passive absorption of information (not rote learning but meaningful learning). Accordingly, civic education involves:

- An awareness about ecological, social, gender and inter-generational justice in political, economic and social life,
- Transformation of unequal people into equal and active citizen,
- Building moral character of citi-

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zens and integrity of leaders without which a good society cannot be created.

- Equipping individuals with knowledge of public affairs, instilled with attitudes of civic virtue, and furnished with skills by which to participate in the political arena (Heater, 2004).
- Being members of the public who are honest, unselfish, and behave responsibly towards others.
- Having an educational program that can be used as a means of nation character building.
- Providing a form of moral education that teaches personal ethics and virtues.
- Establishing the character of the individual as a smart and good citizen.

2. WHAT SHOULD NATIONAL TEXTBOOK REINFORCE IN CIVIC EDUCATION?

It is axiomatic that national textbooks should raise the students' awareness about different issues such culture, freedom, human rights, social characteristics, respect and liabilities. They should encourage students to participate in certain formal actions that support long-term civic commitments. Similarly, they contribute to students' civic identity development as well as the cognitive and meta-cognitive acquisition of political knowledge. Equally important, it should be stressed that it is through civic education that students raise their knowledge about politics. It instills values and community beliefs in students; it builds awareness of a responsible citizenship, citizen rights, citizen responsibilities and citizen partnership in the state and its values. In the same vein, it stimulates interest in political affairs and create an ever-lasting sense of civic duty.

In class, students can gain political knowledge through classroom civics instruction such as an election campaign, public policy controversy, discussion of politics, or a media report. This will definitely encourage people to become involved in the issues that affect them, become more knowledgeable about the policies related to these issues. (Hatcher, 2011)

3. COMPONENTS OF CIVIC EDUCATION

A: Civic Knowledge:

It is concerned with the content or what citizens ought to know; the subject matter. There are five components in civic knowledge:

1. Civic life, politics, and government;
2. Foundations of the Moroccan political system; and

3. THE WAY THE GOVERNMENT IS ESTABLISHED BY THE CONSTITUTION;

B: Intellectual and Participatory Civic Skills:

In addition to civic knowledge, there are civic skills that are contribute to civic education in general which are highlighted below:

1. To think critically about a political issue (referred to as critical thinking skills), skills as identifying and describing; explaining and analyzing; and evaluating, taking, and defending positions on public issues (Bloom taxonomy, 1956).

2. To identify or give the meaning or significance of things that are tangible such as the flag, national monuments,

3. To understand the relationship of country to other nations and to world affairs;

4. To assimilate the roles of citizens in building democracy?

Therefore, it should be noted that civic education reinforces the meaning of patriotism, majority and minority rights, civil society, and constitutionalism. It also identifies emotional language and symbols (Ability to discern the true purposes for which emotive language and symbols are being used); civic education develops competence in explaining and analyzing. (e.g. able to detect and help correct malfunctions; to make judgments about issues and discuss their assessment).

4. DEVELOPING CIVIC SKILL THROUGH PROJECTS

It is believed that the Ministry of Education is investing a lot of effort in disseminating civic education through national textbooks, using work projects. The projects used and assigned to students are meant to examine students in civic skills, their ability to think critically and solve problems. The textbook

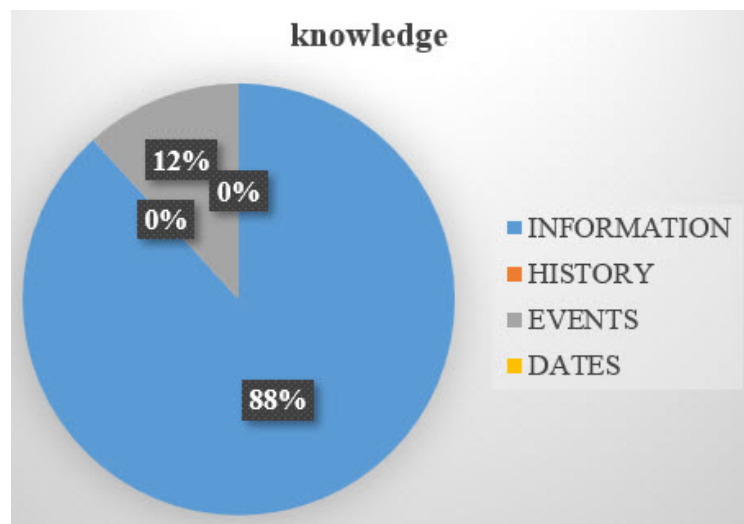
designers believe that by incorporating projects, students will definitely develop civic education. They also claim that students can develop an ability to organize and research subjects they are assigned and therefore, will be able to learn collaboratively and consequently will develop their communication skills. They also believe that projects will enable them to work collaboratively (building teamwork and group skills), demonstrate their capabilities while working in groups, and the research.

A project is filled with active and engaged learning. It inspires students to obtain a deeper knowledge of the subjects they are studying. It also tends to encourage collaborative learning and engage students in real life situations.

5. METHODOLOGY

The paper used a content analysis of class projects introduced in secondary level textbooks, namely Ticket 2 second year baccalaureate. The research used "citizenship approach" in which the projects of secondary Ticket 2 textbook were analyzed in terms of

Figure 1: Knowledge



According to Figure 1, 88% of information was introduced to students through project tasks; however, most knowledge displayed to students contain information about the tasks such as explaining and presenting steps, procedures of how to do a project, such as how to write a school magazine, a portfolio, or a poster. Moreover, the findings reveal that 12% of information contains historical events. In a nutshell, knowledge disseminated to students is related to information about how to do a particular task.

three levels: knowledge, skills and engagement under the umbrella of civic education. Ticket 2 has ten units to be covered, during the study year; however; there are only five projects introduced to students at the end of each two units.

Units under study

UNIT 2	WORK OUT YOUR PROJECT EMAGAZINE
UNIT 4	WORK OUT YOUR PROJECT EDUCATION
UNIT 6	WORK OUT YOUR PROJECT CELEBRATING WOMEN ACROSS CULTURES
UNIT 8	WORK OUT YOUR PROJECT DESIGN A POSTER
UNIT 10	WORK OUT YOUR PROJECT BRAIN DRAIN

6. DATA ANALYSIS

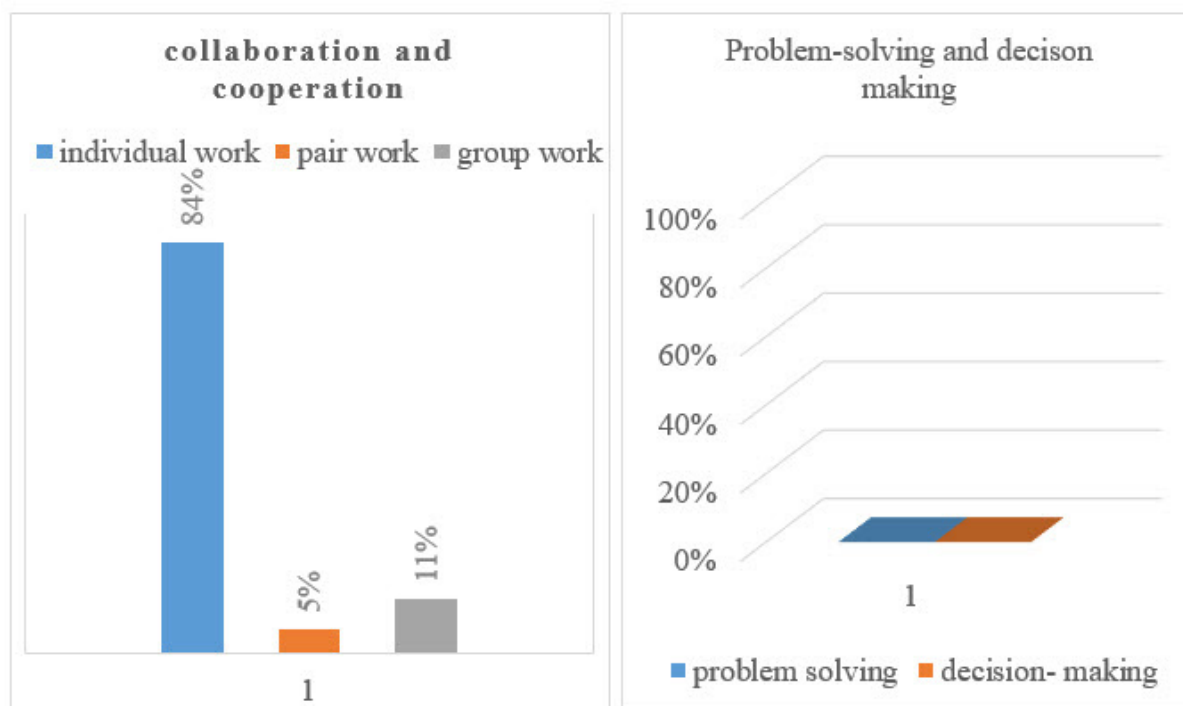
This section analyzes Ticket 2 textbook project tasks in terms of knowledge, skills and engagement. This section presents the results of the knowledge, skills and engagement of students through unit projects.

Examples of project tasks represented in TICKET 2 textbook are as follows:

Here is a suggested procedure to design a school e-magazine for your school.

- Elect you e-magazine staff. Students who will take charge of the magazine should preferably possess some computer skills.
- Agree on an appropriate title
- Collaborate on the magazine's rubrics: poetry, short stories, caricatures, hobbies
- Encourage students to participate.
- Update your magazine regularly.

Figure 2: Skills



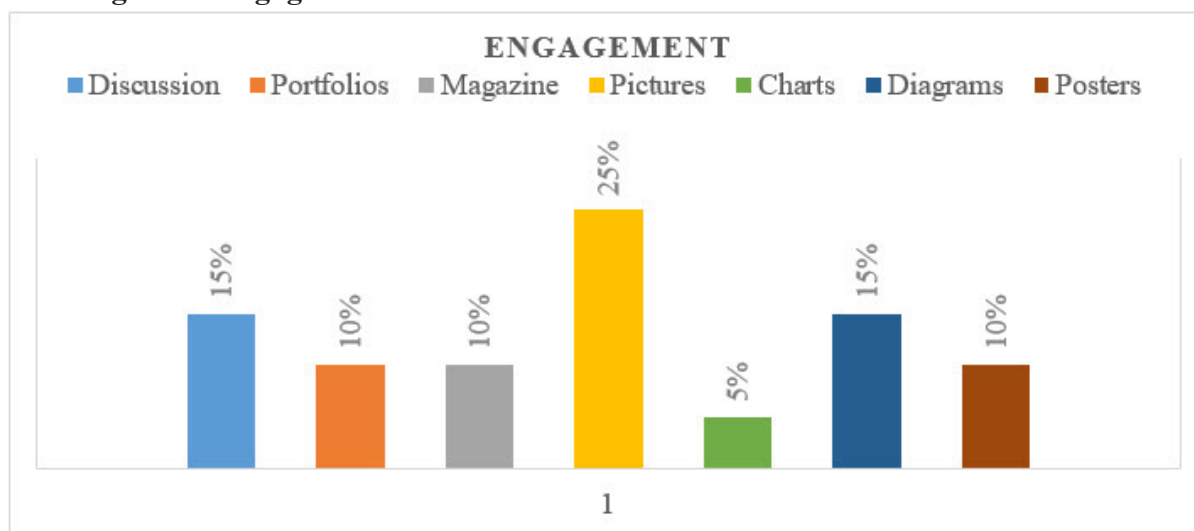
According to Figure 2, the results show that 84% of project tasks address individual work and only 5% of tasks involve pair work. However, it is noticeable that only 11% of tasks assigned to students that require group work. To sum up, ticket 2 task projects do not enhance in student cooperative and collaborative work; most tasks assigned involved individual work. Project tasks do not involve any problem solving or decision-making situations.

ations.

Example of class project tasks introduced in TICKET2 textbook:

- As an alternative, you can design a poster or prepare an oral presentation.
- Imagine your school organized a poster exhibition. Take part in this activity. Posters should revolve around there global topics: poverty, child abuse, war, and environment degradation.

Figure 3: Engagement



According to Figure 3, students are engaged in projects through discussion about (15%), portfolios (10%), magazines (10%), charts (5%), diagrams (15%), posters (10%). However; it is noticeable that project tasks focus on pictures about (25%).

Example of project tasks in TICKET 2 textbook

- Talk to your friends and peers in class and form a work team.
- Involve your teachers and headmaster in your project
- Organize a meeting to discuss different aspects of your projects.

In a nutshell, it is obvious that Ticket 2 project tasks focus more on instructional information about different tasks in terms of tasks, steps, and procedures to follow. In addition to that, most project tasks introduced to students focus on individual work rather than group work. There aren't project tasks which address problem solving and decision-making situation. Most tasks engage students through pictures more than discussion and debate about the projects introduced.

7. IMPLICATIONS AND RECOMMENDATIONS

From these observations we can clearly assert that an active and participatory citizenship requires active and participatory dialogue between all those with an interest in citizenship education - researchers, teachers, policy makers, curriculum designers, government officials, parents and students. Teachers need to create and maintain a classroom climate that is conducive to free and open exchange of opinions about public issues and other controversial topics. This kind of classroom practice is related to the development of such civic dispositions as tolerance, civility, propensity to participate, and political interest (Patrick John, 2002).

Good civic education or education for democratic citizenship must assist every young person in acquiring knowledge, understanding and skills pertinent to efficient functioning as an individual and as a citizen in a local setting, national society and the world community. By participating in activities outside of the classroom, students have more opportunity to discover their interests beyond the textbook. They learn about being committed to a project and being responsible individuals. Participating in extracurricular activities, help students to engage with other students in situ-

ations that don't involve coursework, which helps build their cooperation, social development, and leadership skills.

Implications for syllabus designers and teachers

Textbook designers need to include information and communication technologies to provide new ways for their students to engage in social and civic activities. They should promote a more learner-centered approach by involving students in discussions, decisions, and problem solving, both inside and outside language classes. They need to redesign their programs that would suit the youth.

Curriculum and teaching content must meet each students' needs for a better learning process. Good and effective learning is to teach students how they help themselves to learn better and acquire the basic skills and develop learning competences. It not important how much information students will grasp at the end each unit, but rather how much students benefited and understand the targets and goals for that unit of study. Students need to see how they are proceeding towards those targets and how they will reach them.

Educators, researchers, and policy makers are highly motivated and increasingly interested in identifying practices that contribute to improved student learning, performance, and achievement. Teaching assessment may be productive in a way to improve student learning. Teachers assess their teaching strategies and classroom to provide information about learning processes as well as outcomes. The validity of teachers' assessment depends on the learning activities and opportunities that schoolwork provides (Kevin Goode, Teresa Kingston and et al, 2010).

CONCLUSION

More research is required to investigate the interrelation between classroom learning and community-based learning. If the ultimate goal is to improve the students' achievement and bring about effective sustainable learning, students should participate in the syllabus design and the school management. Equally important, teachers should to conduct a 'discussion' or 'negotiation' analysis to give the students a voice to choose topics that are pertinent to them and which trigger motivation to learn. We do believe that there is language development or syllabus development without

negotiating with what and how the students wish to learn.

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THE DEPICTION OF GENDER IN MOROCCAN POP LYRICS

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Abstract. The aim of the study is to investigate song lyrics within the most popular Moroccan Pop music from a cultural and a gender perspective, focusing on the depiction of both women and men. More specifically, the question that motivated the present study was: What cultural messages about women and men have been depicted to society through Moroccan song lyrics? Listening to music is the dominant hobby of a great majority of the population, as well as the fact that the lyrics of some popular songs are highly restrictive of gender roles (Weitzer & Kubrin, 2009). The study questions the way the Moroccan Pop music reflects and constructs gender in society. The study used content analysis approach and analyzed twenty Moroccan popular pop song lyrics from 2016 to 2018 based on most watched music videos on YouTube. The investigation focuses on the gender of songwriters, and the nouns the songwriter use to refer to the concept of WOMAN and MAN.

Keywords: *Music, Morocco, Pop, Gender, Culture*

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INTRODUCTION

The Moroccan music industry has been improved through the years and all songs produced have some kind of message to it that is forwarded through the lyrics. Music is linked with the context in which it is produced, consumed and taught and the inter-relationship between music, society and culture has been researched for many decades. The current research investigates the depiction of women within the Moroccan pop music. This investigation is based on questions that convey the image of gender within pop Moroccan music and the cultural messages it conveys.

The most popular and vast music genre in Morocco is pop that has got millions of fans in Morocco and in the Arab world. A person may interpret that the aim of the pop music might not be to make a statement or convey a clear message, but to reach as many people as possible and gain popularity. Nevertheless, interesting aspect regarding the lyrics is the way certain things are depicted. The research paper raised the following research question: What cultural messages about women and men have been depicted to society through Moroccan song lyrics? The pop Moroccan music has different ways of expressing the image of gender. Thus, the way lyrics are structured and the

words the songwriter uses to describe certain things naturally have an impact on the song as well as the interpretation of it. In agreement with Citron (2000), the songwriter is affected by cultural circumstances that naturally affect the written piece.

Besides, the study will theoretically be based on cultural and gender perspectives. Green (1997) suggested that the general significance of art changes over history and differs between cultures. Bryman (2011) tackled the concept of constructionism in relation to culture in which he argues that culture is not a reality which affect humans, but the other way around. It is a reality that humans construct and constantly reconstruct; hence humans create culture and not the opposite. The category of "masculinity" is a type of social construction which is maintained through people's interaction with each other.

Social construction therefore varies with time and space. This approach also includes the type of language that is used to describe the different categories within social construction, such as masculinity and femininity. It is very crucial not to confuse between "sex" and "gender", since there is a difference between the two patterns. Sex is the biological classifications of humans into men and women however, gender refers to multiple ideas and values of culture originated from culture. According to Connell, (2009) the feminist movement's idea of power as a dimension of gender is relevant to discuss, and explain for instance the image of men as the ruling gender and the portrayal in media of women as passive and stupid. It also aims to discuss how the image of woman is portrayed into different categories through different cultural contexts.

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1. REVIEW OF LITERATURE

1.1. Culture and music

The production of music has been an activity of human beings, both as individuals and collectives for thousands of years. Written texts, pictorial representations, and folklore sources provide evidence that people from all over the globe and from the beginnings of recorded history have created and performed music for religious rituals, civil ceremonies, social functions, storytelling, and self-expression. Music evokes diverse beliefs, views, and theories that explore its nature and meaning. According to Harris (1980, p.19), culture is “learned and shared behavior”, something in which feeling is expressed through a number of factors including “language, art, and religion”.

Radocy and Boyle (1979, p.27) claimed that “culture clearly affects musical behavior and that music may influence the culture in which it is produced”. There is a unique relationship that exists between music and culture. In other words, music can tell us many things about a particular culture through its instrument, instrument makers, and its performance structures that encompass the interaction between performers, audience and/or composers.

Furthermore, music reflects the cultural characteristics of a society. It is often the expression of idea, opinion, emotion, and mentality. Music is a medium through which to perceive the world, a potent instrument of knowledge. It is the language that has been traditionally linked to Man’s need to communicate feelings and experiences that cannot be expressed through common language (Hormigos, 2010).

Henceforth, music constructs our sense of identity through the direct experiences offered up by the body, time and sociability, experiences which enable individuals to situate themselves within imaginative cultural stories (Frith, 2003). Musical structures derive from specific cultural standards; that is why each society classifies sounds according to their functionality, thus we have music for dancing, for sensual pleasure, music that is light, religious, for prayer and consumption.

In today’s society, however, it is very hard to determine music’s true place in the world of culture, due to the rise of mass culture which has led to a massification of music in certain genres. Musical expression is a fundamental pillar of all societies. All human communities have musical expression as a

structural and integrating element. Music possesses an important value that derives from the nature of its language and its capacity for communication (Hormigos, 1988). The language of music is not that of common speech as it has no conceptual character but, even so, it can also express emotions and feelings.

1.2. Definition of Pop Music

Cambridge dictionary defines Pop music as “modern popular music, usually with a strong beat, created with electrical or electronic equipment, and easy to listen to and remember” (Dictionary.cambridge.org 2013). Pop music is also defined as the ever changing music favored by the people and although not specifically spread until the 20th century (Shinemusic.com 2013).

Songs produce multiple messages through lyrics. According to Citron (2000), the songwriter is affected by cultural circumstances that naturally affect the written piece. Klara (2012) investigated in her article “The Depiction of Women in Rap and Pop Lyrics” about a number of song lyrics from two different music genres, rap and pop. The study focuses on the cultural and a gender perspective in which a comparison between the two genres has been made. Her study analyses the nouns that songwriters use to refer to the concept WOMAN and how these differ between the two genres.

1.3. Gender roles in Pop Lyrics

The way gender is constructed today can come from many different cultural aspects. It can come from societal, family, or cultural norms, and in more recent times it can come from the media. Magazines and television have played a big role in how we perceive and construct gender and now popular music is starting to play a part as well. Popular music plays a particularly important role in the way we shape our views because a song on the top of the charts will sell hundreds of thousands of copies and will be played over and over on the radio receiving even more exposure, yet nobody cares about the messages that they convey to the listeners (Yocum, 2010).

Yocum (2010) stated that many hip hop songs are about men using women and having control over them. Others portray women as being property and sex objects or simply show lack of respect for women as human beings. Some songs use derogatory names for wom-

en to show subordination or tell stories about how they beat women up to show that men are more powerful. According to her, there is rarely a song that talks about a woman having more power than a man. Most songs represent a particular image; usually a man with a lot of money has girls all over him and controls them like he owns them, as if they could not think on their own.

Through music it is possible to represent social constructions regarding gender behaviors and roles and maintain traditions. Therefore, music can reinforce and preserve the traditional gender hierarchy. The globalization of world music markets and its profit oriented mechanisms has led to the commodification of the 'gendered otherness'. 'Otherness' is a symbol for an exotic, distant culture or people which is commodified to sell to the Western world (Luis Lemos, 2011).

Popular music today has the power to construct the public's view of each gender. Klara Gronevik's (2012) paper intended to examine this by analyzing the song "Right Round" by Flo Rida and shows how the song portrays the notion of gender, and then decides whether it supports patriarchy, denies patriarchy, or does both. The results show Right round song lyrics represents woman as an object that a man can pay for, a sexual object.

According to Helena Kim (2016), popular music lyrics largely serve two roles - they act as a guide to introduce and educate listeners to emotions, and they also help listeners come to terms with situations and experiences in their lives. For Helena Kim (2016), lyrics can evoke stereotypical model or socialization attitudes, especially for identifying the word gender. For example, the lyrics that little girls are made of "sugar and spice and everything nice" (nursery rhyme "What are Little Boys Made of?") and how boys are made of "snips and snails and puppy-dogs' tails" display a reflection of community culture, since it draws a clear line between girls and boys in the first place, and also assumes each gender has a different characteristic (Kim, 2016). Besides, the fact that children sing and chant such sexist lyrics; it shows that gender is more deeply stemmed in socialization than from biological factors.

2. RESEARCH METHOD

This section presents the methodology of research used in the study to achieve the purpose and answer the research questions.

Furthermore, a critical discussion of the methodology will be held.

2.1. Instruments of the Study

The study is based on forty song lyrics from the pop Moroccan music genre (see Appendix1). It is thus a qualitative study where the investigation focuses merely on few of the songs within the selected music genre. To collect the data, the key words pop Moroccan artists were searched on Google, which resulted in lists of different artists within the genre from which they were manually picked out 20 artists. Furthermore, playlists of songs made by the different artists were searched and retrieved from Popnable 40 charts based on the number of viewers on YouTube. Before choosing songs they were examined to make sure that they contained nouns that refer to the concept of WOMAN and MAN. The songs were thus not completely randomly chosen but strategically selected to enable an analysis that would reflect the aim of the study. Importantly, one aspect that was not taken in consideration when collecting data was if the nouns were used in a positive or negative context.

2.2. Methodology

The current study was conducted based on a qualitative method to investigate a small part of one vast music genre. A qualitative methodology refers to research that produces descriptive information such as people's own written or spoken words (Taylor & Bogdan 1998:7). The reason behind choosing the Moroccan pop genre is that it would be reflected in different choices of nouns referring to the concept of WOMAN and MAN. The songs were gathered in a document and the nouns were located and counted with the search function in Microsoft Word. Although the songs contained a number of different types of nouns, some of them were deselected due to the fact that they were not as frequently occurring as the other nouns.

The method adopted in the present study was social construction. Therefore, the procedures that go along with this are first identifying how each gender is described in the songs. Then the next step would be based on the gender roles depicted in the lyrics. The research findings would show that mass media plays a huge role in our construction of gender and that popular music artists need to realize the messages that their songs are sending

out to their audience. This information is key because taking a chart topping song and see how many times it gets played or how many albums were sold would lead to a pretty large number and this number is directly correlated to the number of people who have heard this song and were affected by its portrayal of gender roles.

2.3. Music Selection

The top 20 songs by male artists and top 20 songs by female artists for the years 2016-2018 were compiled by the authors, using Popnable 40 charts (<http://www.Popnable.com>) to ensure that the music lyrics analyzed in this study have a wide audience. Because the Popnable website includes 40 charts month-by-month rather than reporting the top songs per year, the top ten songs for each year were determined by compiling the top ten songs per month, determining their peak position, and the number of months spent at peak position.

3. RESULTS AND ANALYSIS

This section presents the results and analysis of the investigation, based on the research questions. Firstly, the results are presented followed by an analysis of data. When gathering the data of the song lyrics, multiple types of nouns referring to the concept of WOMAN and MAN were found. The table below shows examples of which the types of nouns that were found and the number of tokens of each noun type in the lyrics. Nouns that occurred less than 5 times were deselected in the investigation.

Table1: Nouns referring to the concept

Nouns referring to the concept of WOMAN (target words)	Number of tokens in Moroccan pop lyrics: 20 songs	Nouns referring to the concept of MAN (target words)	Number of tokens in Moroccan pop lyrics: 20 songs
[<i>h?bibti</i>] my lover	13	[<i>h?bibbi</i>] my lover	13
[<i>ʃumri</i>] my life	8	[<i>ʃumri</i>] my life	4
[<i>zin</i>] or [<i>ʒazali</i>] beauty	57	[<i>sidi</i>] my Sir	5
[<i>tafla</i>] girl	8	[<i>rajal</i>] man	5
Total	86	Total	27

The word [*h?bibti*] and [*h?bibbi*] lover occurs 13 times in both genders. As the table shows the noun [*ʃumri*] life occurs in both genres with different amount of tokens. It is

rather clear that within the Nouns referring to the concept of woman there are different types of nouns used than within the Nouns referring to the concept of man. There are equal types of nouns represented in both gender but as they occur, Within the males' lyrics however, they do so in a larger number of tokens. Frequent noun referring to the concept of WOMAN is [*zin*] or [*ʒazali*] beauty; which are associated with negative values and will be named as "nouns of negative value" throughout the study.

3.1. Presentation of individual nouns

This section presents a close investigation of the nouns that have been found to occur in the 40 lyrics. The section is divided into subsections based on what nouns occurred referring to both genders and how they differ from each other. The terms "positive" and "negative context" are used in this chapter, which refers to the closest words surrounding the nouns. For instance, if the surrounding words create a context of negative connotation it is considered to be negative and vice versa.

3.2. Nouns occurring in Moroccan pop

In the following, the study will highlight a general introduction to the meaning of nouns. Subsequently, it will illustrate and analyze how these nouns are used in the data. Two nouns were found to occur in Moroccan pop lyrics referring to both woman and man: [*h?bibti*] and [*h?bibbi*] lover and [*ʃumri*] my life. In most occasions the possessive form my lover is used, seen in example 1, 2 and 3 of Males' lyrics.

1. Ya ʃumri yalawrida.
My life as flower (translated by the author).
2. ʃumri wala nssito 3andi 3ziz o rali.
My life I couldn't forget her to me she is dear and priceless.
3. Habibi mahani
My lover makes me suffer (translated by the author).
4. Darto mahbobi o safit niya
I have choosen him as my lover with good intentions (translated by the author).
5. Bghito obghani rah howa zemani
I loved him and he loved me he is my man (translated by the author).

The image of men being the ruling gender and in this case, as the possessive form is used, the artist indicates that he “owns” the woman. In this case, love is represented along with the physical appearance and the woman is not displayed as independent. While in as seen in example 4 and 5 from females’ lyrics, love represent marriage and commitment. Nevertheless, In the Moroccan pop lyrics there are several nouns that are only represented to refer to one gender and not the other such as; girl and beauty. the word [tafla] girl occurs only in males’ lyrics. The meaning of a word may be numerous, which also applies for the word baby. It partly refers to an infant or a woman that you are fond of but also to something that is small or adjusted to small children (COHA 2013). The meaning gives an innocent impression of the word.

1. Dak tafla ya nass ʕliha bayat ʕassas
That girl whom I spent the night protecting (translated by the author).

2. Jrit moraha wa chadani yakhoti tafla hadi majnona
I ran after her what a pity this girl is crazy (translated by the author).

In these examples the noun girl, referring to the concept of WOMAN is used in a positive context and rather frequently in the overall lyrics. The women that the singers address are women they care about and have strong feelings for. In example 1 as well as in several other pop lyrics, the artists seem to express an urge to protect the women which may be connected to the meaning of the word. As they use the noun [tafla] girl, it may indicate an image of the women being fragile and need to be taken care of which somewhat enhances the image of men being stronger. In the second example the woman is displayed as dumb.

While the noun beauty is used by male artists to praise women’s physical appearance. Moroccan pop lyrics do not include radical expressions that sexually objectify women. For example, Moroccan pop lyrics do not include western pop’s culture. However, there were still some lyrics that implied women were good for nothing but to be beautiful:

1. Zin malo malo zahi wala ʕala balo.
What’s wrong with the beauty, she careless and enjoying life (translated by the author).

2. Ghazali ghazali insan maho aadi.
My beauty is an abnormal human (translated by the author).

3. Zin zin zini ana.
That beauty is my beauty (translated by

the author).

Implications that all that is important to a woman is her looks, that a woman cannot be valued or loved if she is not pretty according to societal standards disclaim that women can feel worthy of themselves based on their abilities or substance (Sommers, 1995). Songs that focus on the importance of looks alone, like the example given above, direct impressionable teenagers into believing such social fallacies as looks are the most important factor in judging someone. Research shows that confidence and leadership abilities have a strong correlation (McCosh, 2012). Thus, Moroccan lyrics objectify women, which in turn lower their confidence, leading to a lesser likelihood of assuming a leadership position.

On the other hand, the words [rajal] man and [sidi] my Sir occur only in females’ lyrics

1. Ana machi choghli a sidi khalini deriya deriya beriti tablini.

I don’t care Sir please leave me, you easily wanted to charm me (translated by the author).

2. Rajal makayan bhalo fel qima safa la-wal fchadda ʕlih nʕawal.

One man of a kind always the best whom I depend on during hard times (translated by the author).

3. Mabqit fahma walo yamkan siyad hbal.

I can’t understand anything; I guess the sir has gone crazy (translated by the author).

4. Dahaktini yasi w fakartini bel passi
You made me laugh Sir and you reminded me of the past (translated by the author).

Artists portray males as strong and powerful through subordination of themselves in their lyrics as it is shown in example 1 and 2. Some scholars also emphasize that women are not only constantly defined in relation to men, yet are also defined as subordinate to them. Therefore, women are socialized to acquire those features, which match them with a relationship of dependence on men. These features include gentleness, passivity and submission to always please men (McDowell & Pringle, 1992). However, the female artists in examples 3 and 4 used the noun in a sarcastic way to show their negative attitude towards males’ dominance. The artist in example 4 also emphasizes her unwillingness and resistance to dominant patriarchal relations in culture.

CONCLUSION

This study aimed at investigating a number of song lyrics of Moroccan pop music. The investigation focuses on what nouns the songwriter use to refer to the concept WOMAN and MAN, and in what ways these nouns depict women and men based on the meaning of the words as well as the contexts in which they occur. Eight different nouns were included in the investigation, each of which was used in a certain context. Overall, the results show that nouns referring to the concept of WOMAN and MAN that are connected to positive meaning and value occur in both genders but are more frequent within Moroccan female pop lyrics. In addition, nouns connected to negative meaning and value, are represented in the Moroccan males' pop songs.

There are several other ways that this study could have been carried out and it would have been better to further narrow it down by investigating only one gender instead of two. This investigation merely scratches the surface of something that would have been interesting to dig deeper into. This study illuminates certain patterns in each gender concerning what nouns are used, referring to the concept of WOMAN and MAN. The meaning of the nouns and what context they are in determines the depiction of women in the lyrics. This may be further investigated, perhaps looking at what impact the negative depiction of women and men has on people's view.

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Appendix 1

Male Singers and their songs

- Zouhir Bahaoui- Desole, Decapotable and Gracias
- Fnaire- Siri Siri
- Douzi- Amar
- Saad lamjerred- Ghazali and Ghaltana
- Zakaria Ghafouli- Hobino
- Chawki- Tsunami
- Nouamane Belaiachi- Madamti and Bent l houma
- Mok Saib- Je men fous
- Aymane Serhani- Nebghi tejini bsurvit
- Younes- I love you
- Mehdi Mozayin- Beddala
- Mido Belahbib- Raha tesnapili
- Tiw Tiw- Ma fille
- Hatim Amor- yama
- Omar and Rajae Belmir- Goulou
- Ayoub Africano- Bravo

Female Singers and their songs

- Zina Daoudia- Sayidati and Rendez vous
- Jamila- Blach
- Salma Rachid- Ach ja yedir
- Asmae Lamnawar- Ando zin
- Dounia Batma- Machi Choghli
- Samira Said- Mazal
- Hanane Lakhdar- Shnayi
- Ibtisamt tisskot- Bghani baayoubi
- Safae and Hanae- Dani Dito
- Souhaila Lachehab- Lik man walich
- Zineb Oussama- daba Hayane
- Karima Ghit- Mtelleaa Hajbo

- Khawla Benamran- Dahaktini yasi
- Maria Nadim- Disk Hyati
- Soma Dima- Ronaldo
- Tahra- Blanak Khawi
- Lamiae Zaydi- Dablio
- Kaoutar Berrani- Khalti
- Safae Hbirko- Yallah

THE POETICS OF REALISM AND THAT OF SOCIALIST REALISM

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Abstract. When discussing the poetics of realism, we consider the fact that the indisputable dominant literary genre is the novel which, since the 18th century, in the context of romantization, turned out to be a suitable form for expressing the basic contradiction of romantization, the one between the individual and the community, where the hero is a direct expression of the archetype of the romantic individual. Later, in the nineteenth century, the novel became the main literary genre in Western literature as well, which, through the development of the psychological novel (the non-psychological, pre-psychological novel, is only a form of epic or satire) becomes an expression of the individualist vocation characterizing western civilization, when the latter has finally passed from the traditional (holistic) society to modern (individualist) society. Even in the poetics of socialist realism, the novel remains the most favorite lyrical genre (in addition to poems and lyrical poetry) being directly linked to the base paradigm of the communist regime, which was the creation of a 'New Man'.

Keywords: Poetry of realism, socialist realism, novel, community, individual, young man

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INTRODUCTION

The fact that the poetics of realism is characterized by the permanent presence of the subject, whose events, in the form of special cases, are ranked according to the cause-effect perspective, and its similarity (of the subject) with the existence serve as preliminary data for the application of induction into the literary works of Realism. So we have to argue how in realistic poetics the application of the induction becomes possible. But before we show the inductive way of connecting between particular cases (subjective events) and general statements, we need to demonstrate the impossibility of scrupulous reflection of reality as well as the impossibility for a continuous critique of reality within the so-called 'critical realism'. The combination of these two terms (in fact within a single term: realism-critical) is impossible, because literature (literary work) will be realistic-reflective scrupulous of the reality, or will be an interpretative-critical continuum of reality.

Such doubt is not valid because this conception originates from the world of reality and does not take into account the formal laws of the world of literary work (the absolute observability, the conditionality from the

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interruption and continuity, the absolute presence of the form, and the inability to affirm the content, which we are just mentioning here). To show the way how this literature works in itself is the moment for us to investigate the inductive tendencies of this literary, so-called, realistic literature.

The so-called realistic literature and every poetic within it, makes the connection between particular cases and general principles (in the best case, the ways in which literature works) through induction (*Induction is the coordination of special cases that make possible the reaching of meaning*). The works of the literature with induction function in such a way that what is occurring outside of the identity, thus the subject nodes, the events presented by the narrative serve as special cases, whereas the internal movements of identities, the judgments, the reflections, presented by psychological analyzes through the description, serve and assume the status of an explanatory principle of particular cases. (For example, the typical character/tipizimi, as one of the old laws considered as part of this literature, is an inductive law.)

So the observation and ordering through the narrative of the particular cases of identities within the realistic literary work is done in order to obtain meaning and essence the final form of each identity (it is passed from the particular cases in the formulation of a general law - as such the typical character exists through individualization and generalization). Such a criterion, with inductive nature, relies on the belief that the meanings of things are within the very essence of things. This means that it is enough for an identity to be observed

in a final way, and to succeed to understand the reason for its existence, as well as the subsequent exchange of these particular cases (in fact, of the subject events). By setting the particular cases within a logical scheme, the reason for the occurrence of the structure of all subject events is explained.

While induction is the criterion of the connection between observation and confession, enabling the setting of subject events within a cause-effect scheme, but what is the criterion of the induction itself?

In terms of the inability to include all of the particular cases within the observation and confession (we are in the historical context of famous criticism towards induction as a method), the selection of the preferred cases for inclusion in observation-confession has been used. Within the selection any case or event that is selected accompanies its observability with the obligation that it was more valuable to be confessed than any other case or event that was left out of the story.

Given the fact that the identity within a literary work is first observed and then confessed, so the observation times are not the same for all the identities, unlike the time of the story that is the same for all, leads to the use of orientations such as “he said,” which is evidence of the fact that this information is needed to everyone except for the person that speaks. Likewise, the use of mimicry, for example, “said with tears in his eye,” is used only in cases of doubt between the origin of observation and the confidence of the confession, which shows the exception from the narration of a myriad of observed details, where no doubt exists.

All of these are an expression of the obligation that the subject-events have to show that their transition from observation to confession is not automatic, but conditioned by the presence of meaning, that any event of a subjective course or a particular case of the character’s existence adds to the general understanding of the world of the literary work.

This obligation (that connects us to the selection phenomenon, cited above) makes the case or event not self-sufficient and needs additional motivations with psychological nature of the character. The presence of these psychological motivations of the character, as a condition for enabling the presence of new forms of the character’s behavior, thus becoming the cause of the next event, gradually turns into the motivator of the entire chronology of the cause-effect flow of the subject.

On this conviction, in the realistic litera-

ture (in fact with induction), the psychological motivations of the characters are nothing else than reflections on the circumstances, which are considered not only as knowledge but as the only knowledge. This placement of psychological motivations below cases or subjective events (forms of behavior of the character) functions as their content in the literary work. So that for the identity within the literary work to change its forms of behavior, it must be subject to the prior change of its content. Thus, the characters in these literary works change the outer form of the position and the relationship, as they have previously indicated (by being tensed to indicate – without indicating that the literature of realism, in its inductive process, would not exist) the exchange of contents, meanings for the world and the identities. In these conditions, the exchange of the events with each other in the course of the subject (the extension of the literary work) is not self-sufficient but conditioned and conventional, shifting within the literary work the existential model of mutual social and psychological motivations which makes it right to consider it a socio-psychological literature (more specifically in the genre of the novel).

This compliance of the form of the external laws and the form of the internal laws explains how realistic literature was instrumentalized by the society and ideology of a century (19th century) that claimed to have come to know man by observing the outside of him as a social being and by analyzing him internally as a psychological being, as such the realism was instrumentalized by positivism, which is the dominant ideology of the 19th century.

I. From the Logic of Poetics of Realism to the Dialectic of Socialist Realism

Now, after the above-mentioned performance of the poetics of realism (as an induction literature), we are able to deal with theorists of socialist realism who claim that socialist realism was the highest stage of realism development and also to determine what literary direction it actually belongs to, to what extent the novel is related to *realism* to what extent the *socialist* attribut determines it. In fact, the socialist realism aimed at setting up a new literary view that, according to R. Fox: “... *This view will not be true until the writer becomes a true Marxist, a dialectical, possessing a ho-*

listic philosophical worldview."¹ Precisely this is the moment to investigate what reports creates social realism with the foremost literary traditions, especially with realism, following the way how the writer needs to be a "real dialectics" along the dialectics display in various disputes religious and ideological.

We recall that the dialectical approach of confronting the opposites has characterized human history since ancient times (the traditional holistic society) and has continued throughout the phases of modernity (modern-individualist society), to its conception (dialectics) as a holistic understanding of the world, in the context of Marxist-Leninist ideology. Precisely in this context (in this new show of dialectics in Marxist-Leninist ideology) we can investigate the disjunction of the socialist realism, specifically the novel, from the tendency of the realistic novel and to argue how the novel of socialist realism is schematized and at the same time dehumanized.

In the pre-modern world and holistic society, dialectics existed through the possibility of referring of the opposites in formulations or assertions that enjoy the status of absolute assertions because there is a sequence of common understanding of the whole community. This means that it is not imperative for the identity to judge itself for the admissibility or not of the opposites, but it is a competence of the community. Consequently, what is confirmed by this sequence of common order of understandings is accepted and applied by the identity, whereas what contradicts these permanent references to the community is rejected and avoided. Under these conditions in the traditional Western society, where community interest prevails over the individual, the poetry prevails over the novel.

Meanwhile, in the modern Western society, where the individual's interest prevails over the community, the novel prevails over poetry. In the modern society, the dialectical process of confronting the opposites (as we said, starts with the pre-modern society) continues along the stages through which it passes (modern society). In the modern world and individualist society, as a result of the inveteracy of (revolutionary) the conviction that knowledge goes ahead on itself, despite and overcoming personal wills and the institutional congestions, makes such an order of common understandings, which characterizes the holistic society, to be rejected. In such conditions

1 R. Foks, "Socialist Realism in "Critical Studies", publishing house "Naim frashëri", Tirana, 1982, pg. 270.

it is the identity itself that must detremine the contact with the truth, transforming the recognition initially into a problem of logic

Logical knowledge, in its prior conviction, means that it is possible to recognize that reality, which is able to show its own opposite as a deviation. Such a belief, as long as it raises the question of reality as an interaction between the (potentials), results in the (potentials) being not opposed or exclusive to one another, but being wrong and, as such, can be corrected. Such opposites either agree or are reduced and the permanent conflict between them is false, is inconclusive. These premises make it possible to apply the conviction that knowledge is a problem of finding and guaranteeing similarities and differences. Consequently, logic, in the modern context, precedes dialectics, as well as *realism, as a literary direction*, precedes *socialist realism*.

More concretely:

Realism's poetics, specifically Balzac (considered as the main representative of realism by theorists of socialist realism), is an expression of the dominance of logic, as we have already stated: - identity must move between opposites, which in the end succeeds to match them with each other. For example, Rastignac in the novel "Père Goriot", we see him wandering between Vautrin's opposite proposals that "... *in Paris the wealth is virtue*"² and his mother's that "*Patience and submission to destiny must be the virtues of boys who are in your condition.*"³ Each of the proposals is disproved, the first is disproved by the fact that Rastignac rejects Vautrin's proposal, and the latter is denied by the flow of the novel's subject, the events that Rastignac faces, where he is in the continuing dilemma of modeling his own destiny or being subjected to fate. These puts Rastignac in the dilemma: - so he must behave honestly, as his mother asks him, or behave as a low beneficiary, as Vautrin proposes him. At the end of the novel the opposites coincides, as we see Rastignac appearing to us sometimes with the behavior of the beneficiary, in relation to the daughters of Goriot, which he seeks to use as a springboard to ascend to the higher society and sometimes with a behaviour of charity, in relation to uncle Goriot abandoned by his daughters, whom he buried at his own expense, as the daughters, to who Goriot had given everything to, abandoned him

Unlike the logic that verifies human possibilities for realizing knowledge through

2 Honoré de Balzac; "Père Goriot", pg. 82.

3 Honoré de Balzac; "Père Goriot", pg. 98.

reason, dialectics (in its Marxist-Leninist context) is the human opportunity to deal with the truth, through the condition of knowing a number of conditionalities that make falsehood deeply refutable. So, within the dialectics, opposites are not reduced to each other, that the conflict between them is insoluble as long as it is not proven which of them is useful and which is useless. In order to reach that, for the identity, it is not enough to find the similarities, differences and the harmony between things, formulations or messages, but it must transform the problem of finding the truth into an existential problem, in a problem that questions the modes of functioning of identity. This dialectical proceeding, in the context of the *poetics of socialist realism*, is given through the uncompromising opposition scheme between the opposites, which, in the genre of the novel, is realized through the binding scheme of positive and negative characters who fulfill these opposing missions, in the struggle for life and death among them.

II. Socialist realism as a schematic realization

The main hero of the novel of *socialist realism*, unlike the typology of the characters of the *literature of realism* (Rastignac in the novel “Père Goriot”), does not show behavior where the opposites co-exist between them. He carries only positive qualities even if he fails to have an immediate success, this is because he does not have the right experience, which he takes over time. Being tested throughout the course of events, he gains security, full competence, and as a worthy representative of the new, the progressive (the positive) condemns his opposition, the negative characters, the bearers of all evil. The latter (the negative characters) are given immutable, once and for all in their negativity. As such, the novel of socialist realism, with the above-mentioned aim of facing the opposites (the new, the progressive on one hand and the reactionary, the backwardness on the other hand) seems to have appropriated the two typologies of the novel (according to E. Mjur the novel of events and the novel of characters) and, including them in a single scheme, gives socialist realism the form of a schematic realism.

Referring to the article “The novel of the events and the novel of the characters” of E. Mjur we conclude that *in the novel of events the event is primary, the reaction of the characters to the event is secondary, it is al-*

ways such that contributes to the making of all events in which the hero is affirmed during all the dangers he experiences, including the reader that he also suffers with him. In the process, the novel of the event usually causes death to one of the secondary characters; the bad guys are killed, but the positive hero ends up with a happy ending, and even some good character can die since the main hero doesn't return to peace and prosperity after his shocking parting. During reading, our attention is stuck; interested in what will happen we feel delight that satisfies us with furious events.

While in the novel of the characters, characters are primary and the event has been subjected to them in order to point out the various features of the characters that are present from the beginning, because these characters are almost static. Such characters are flat, because they are unchanging, constant, that is first of all a quality of theirs and for whom we as readers feel sorry. But at the same time they are common because they are flat and can not be developed, and ultimately it is a defect of theirs for which we as a reader have a negative sensitivity. We become part of narrative strategies by following them from the point of view of the writer of the novel of character that the flat character is the only one that can serve him as a necessary weapon for transposing a kind of life judgment.⁴

Given the fact that this schematization of melting into one these two typologies will be explained below, what we are interested here is the way we as a reader identify ourselves sometimes with the character, (in the case of a novel of events ... *to contribute to the making of all the events that affirm the hero during all the dangers he experiences* including the reader so that he suffers with him.) and sometimes with the narrator, (in the case of the novel of the characters ... *by following them (the characters - my note) from the perspective of the writer of the novel of character is the only one that can serve him as a necessary weapon for transposing a kind of judgment of life*). These identifications (with the positive hero and the narrator) lead, respectively, to two reading pathologies, similarly to the bravado, when the reader is identified with the positive hero and with the gossip when he is identified with the narrator.

4 Mjur, Eduin; “The novel of events and the novel of characters” in: “Issues of the Novel”. pg. 174-196. Translated by Muhamet Kërnya. Rilindja, Pristina, 1980.

How does this happen?

When reading the reader needs to be identified with the positive character of the novel (as well as with the lyrical hero in the poem or lyrical poetry), to experience along with his sufferings and victories, giving to himself the same attributes, that he (the reader) has such merits as: devotion, honor, self-sacrifice, sacrifice in the name of the party and the people, the pride that he fights for his happiness, though surrounded by enemies, builds socialism etc, with which the heroic hero in the typical literature of socialist realism is moulded. This is a false satisfaction, identical to the technique of daily boasting, because without giving evidence in his experience of living, the reader must satisfy himself with such qualities.

On the other hand, the reader is identified (makes alliance) with the narrator (in the novel of socialist realism, the narrator is only a vicegerent of the author) to observe the negative characters in order to recognize their negative qualities, to what extent can their wickedness could go, the danger that they present in sabotaging the country's socialist construction, how we should face them in our everyday life. So the alliance, in this case, with the narrator and maintaining the distance with the negative characters, is to educate the reader that he should not have such qualities and, by knowing them, he (the reader) gets security and pleasure. This is also another false satisfaction, identical to the daily gossip technique (when two people exchange images with each other by gossiping about a third person), because the reader distanced from the negative characters and in collaboration with the narrator must persuade himself that he should not have such qualities in himself, that they are detrimental to himself and for the country's socialist construction.

CONCLUSION

It seems that for the censorship in totalitarianism (the communist regime) this is a necessary (though not sufficient) criterion with the aim of giving such an educational role to the socialist art (in our case the novel, which gradually becomes the literary genre prevalent in the literature of socialist realism) to the readership by the simultaneous presence of the positive and negative hero. So it succeeds in making art complementary to propaganda, which used massively the technique of boasting and gossip. Through proud or gossip

(only the gossip that served the regime was allowed) the propaganda machine of dictatorship created the opinion that Albania was the only socialist country where everyone lived happy, although the facts and statistics proved the opposite. We saw that through this identification of the reader with the positive hero, as analyzes E. Mjur "... *we feel delight that satisfies us with furious events*" and such events in the typical novels of socialist realism are many and extremely exaggerated, so that this (false) satisfaction would seem more real and more credible than the direct propaganda made it. Through the orientation towards these reading pathologies, it was aimed for the reader to be involved in a catharsis process, being educated and molded with the same qualities as the positive hero of the novel of socialist realism and by avoiding the features or characteristics of the negative characters, aimed at building a 'new man'.

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TEACHER TALKING TIME VS. STUDENT TALKING TIME: MOVING FROM TEACHER-CENTERED CLASSROOM TO LEARNER-CENTERED CLASSROOM

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Abstract. Teacher talking time refers to the amount of class time the teacher spends speaking to the class, either as part of a lecture or in discussions. Particularly in ESL classes, more time needs to be given to students so they can speak more—foreign language learners improve more rapidly when they are able to practice what they've learned more often. Some EFL/ESL researchers say that students should speak for 70% of the lesson. Teachers should speak for 30% of the time. Of course, some lessons may require longer explanations on the part of the teacher. Or other lessons may only require a minimal amount of explanation, and 90% or more may be devoted to conversational activities. But this 70/30 figure works well as a goal in most classroom situations.

The aim of the paper is to show whether this percentage is true and achievable and whether this percentage is applicable for both literature and linguistic content. The results will be achieved through a research conducted with the teachers of English in both elementary and high schools in Bitola, who will answer a series of questions regarding how much they talk in class and how much time they dedicate to Q&A sessions.

Keywords: *Teacher talking time, student talking time, ESL/EFL.*

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1. INTRODUCTION

The English language has come to be the second most spoken language in the world in terms of native speakers and speakers as second language (BBC, 2013). Most of this uncontrolled spread of and necessity of communication among people from all over the world has been possible due to the different technological inventions created in this advanced era, also named as Globalization¹. Communicating across the globe has become essential in order to develop international economic and political relationships, and even though the geographical barriers have been left aside by technology, language barriers can only be successfully overcome by a common language. The English Language has become the representation of progress in a variety of aspects related to communication. The concept of 'global language' (also named as 'lingua

franca') has emerged to play a relevant role in the way in which English language functions and also the influences it makes on the rest of the globe. David Crystal (2003) considers that a language can be named as 'global' when it can be recognized all over the world (p. 3); moreover, stating that "the statistics [...] suggest that about a quarter of the world's population is already fluent or competent in English" (p. 6).

The development of the Communicative Language Teaching (CLT) method brought with it a methodology which emphasized communication in the classroom, pair and group activities and student involvement in the learning process. Teacher Talking Time (TTT) often means that the teacher is giving the students information that they could be finding out for themselves, such as grammar rules, the meanings of vocabulary items and corrections. Teacher explanations alone are often tedious, full of terminology and difficult to follow. There may be no indication of whether the students have understood.

On the other hand, if the teacher takes the dominant role in classroom discourse in terms of initiating the topic, allocating turns and evaluating comments, the student's role is only that of respondent. Opportunities for developing the speaking skill are therefore severely limited. If the teacher is constantly

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dominant and controlling, the learners take no responsibility for their own learning but learns what the teacher decides and when. Student autonomy is thus limited.

At the simplest level, teacher talk time (TTT) refers to how much the teacher talks during a lesson. However, this will vary according to the stage of the lesson. For example, the teacher needs to speak more when providing explanations of and examples for the target language early in the lesson. Elsewhere he/she may speak less as students need ample opportunity to practice the new material. Overall, however, the teacher should roughly limit his speaking to 20% to 30% of the class time, with the remainder devoted to speaking/use of the language by the students.

On the other hand, Student Talk Time (STT) should be around 80% during the course of the lesson. Their use of the language should further promote qualitative thought. For example, this means that oral drills, substitution drills, and other exercises remain important because students need these activities to become familiar with and absorb the target language. However, too many drills or other, similar activities result in students who switch off their brains. They fail to critically observe, analyze, and practice with the new language.

Active use of the target language (further referred to as L2) by students is considered to be an integral part of the language acquisition process (Nunan, 1999: 241). An effective learner-centered L2 classroom, therefore, should provide an environment in which students can contribute to learning activities and maximize their use of the language (Van Lier, 2001: 103). In an English-as-a-foreign-language (EFL) classroom, in particular, the opportunities to practice verbal communication outside the classroom are often significantly limited (Paul, 2003: 76).

Teacher talk time (TTT) within the EFL classroom has been critically evaluated in the process to increase students' L2 practice time (Willis, 1990: 57; Paul, 2003: 137). Much research on TTT has focused on its quantity (amount) and/or quality (effectiveness). These studies have provided new insights into the ways EFL teachers teach in the classroom. Research has shown that the most common classroom exchange has three 'turns': (1) teacher asks, (2) learner answers, (3) teacher evaluates the answer. This sequence is repeated thousands of times a day in classrooms all over the world. It is what passes for teaching and learning. Morgan and Saxton question this assumption: "The classic concept of learning is

that it occurs when the teacher asks the questions and the students can answer them, but the reality is that learning does not occur until the learner needs to know and can formulate the question for himself." (1991:75).

Teacher talking time is the time which teachers spend while instructing, lecturing, managing or/and organizing the lesson.¹ However, the amount of talk time the teachers use in a given lesson is not the same, it varies depend up on both the specific goals of the syllabus adopted and their pedagogical principles (Nilton, 2005). For instance, introducing new topic may require much more time than summarizing the lesson. On the other hand, Student Talk Time (STT) is the amount of time student use while in classroom interaction. A lot has been said so far regarding the teacher's talk time. For students, the most effective use of their time occurs when they are actively using the target language (Darn, 2007).

2. LITERATURE REVIEW

Negative effects of teachers talking for an excessive amount of time have been observed in a number of studies. Allwright (1982: 10) claimed that teachers who 'work' too much in the classroom were not teaching effectively. He commented that a good language teacher should be able to 'get students to do more work' in the classroom. Ross (1992: 192-93 cited in Nunan, 1999: 209) also indicated that constant teacher talk during the lessons did not significantly improve students listening comprehension and communication skills. These studies suggested, at least indirectly, that the amount of TTT might be inversely correlated to the degree of students' active learning opportunities, i.e. the greater the amount of TTT, the less the students get to practice L2 in a classroom and therefore, the less the effectiveness of the lesson (Paul, 2003: 76). In order to further explore such a relationship between TTT and the student's learning process, various TTT analyses have been conducted (McDonough and McDonough, 1997). Many of the studies have highlighted that the amount of TTT predicted by the teachers prior to the

1 Nilton, H.(2005). Teacher Talking Time in the EFL Classroom. Profile Issues in Teachers' Professional Development (6 pp 97-106)Colombia: Universidad Nacional de Colombia . Retrieved from: <http://redalyc.uaemex.mx/src/inicio/ArtPdfRed.jsp?iCve=169213801009v>

analyses alarmingly differed from the actual measurement. As a result of these studies, a number of teaching techniques and approaches have been proposed to curb excessive TTT and to optimize the balance between TTT and STT in EFL classrooms. These techniques and approaches include:

a) Management of error correction (Willis, 1990: 61-62; Allwright and Bailey: 1991; Richards and Lockhart 1994: 191-192),

b) Management of responses and elicitation (Chaudron, 1988; Skehan, 2001; van Lier, 2001: 94-95),

c) Student pair work and group work (Richards and Lockhart, 1994: 153; Long, 1976 cited in Nunan, 1999: 54; Paul, 2003: 41-42; Willis, 1990: 60),

d) Sufficient wait-time after elicitation (Richards and Lockhart, 1994: 188; Paul, 2003: 19), and

e) The clarification of instructions and expectations for the students (Rosenshine and Stevens, 1986; Mercer, 2001: 255).

Here, it is important to note that although excessive TTT in the classroom has been criticized by many researchers, they usually do not advocate minimizing TTT as an objective (van Lier, 2001: 104). Instead, a number of studies have emphasized the quality or effectiveness (contents) of TTT rather than the quantity (Paul, 2003; Ellis, 1984; van Lier, 2001: 104). TTT should be allocated to relevant interactions between the teachers and students. At the same time, teacher's utterances need to be explicit and level-appropriate for the students in the classroom. Only by doing this, can listening to the teacher's authentic L2 potentially become a significant impetus to L2 acquisition (Allwright, 1982: 8; Willis, 1990: 63; Rost, 1994: 141-42 cited in Nunan, 1999: 200; Paul, 2003: 71). There are many different variables which could affect the amount of TTT in the classroom (e.g. level, experience, and number of students) and TTT can vary among classes of the same teacher. However, Richards and Lockhart (1994) argued that individual teachers should become more aware of their TTT by measuring and analyzing it in a specific class, which in turn, may help them assess the effectiveness of their teaching approach in general.

There is less previous research which uses the quantitative observation method than qualitative method in order to see classroom observation. Many studies focus on types of teacher talk, for example, types of questions, which are referential or display questions, or yes/no, either/or, or Wh-questions. Of great

interest to classroom researchers is the question of how teacher talk is distributed, that is, how it differs in function. Whereas researchers tend narrowly to investigate teachers' linguistic and pedagogical production, learners have been viewed in a slightly broader perspective (Chaudron, 1988). As to amount of teacher talk, Chaudron (1988) reviews that 'research in first language classrooms has established that teachers tend to do most of the talking about 60 % of the moves'. J. D. Ramirez et al.'s (1986) study found teacher and student utterances are attributable to program type, grade levels and the teacher.

Research on Classroom Talk²

What follows next are some of the most notable research conducted in the field of classroom talk, Teacher talking time and Student talking time, which present the backbone and guidelines for the research conducted for the sake of this paper.

One such research is the Paideia Model presented in From Mindless to meaningful (Billings, L., & Roberts, T. (2014)). Using the Paideia model is one way teachers can effectively increase the amount of meaningful student talk in classrooms. Successful whole class discussions include "three important features: text selection, questioning strategies, and ongoing assessment of speaking and listening skills" (Billings & Roberts, 2014, p. 60). In Paideia discussions the text can also be an artifact or other source document. What is important is that the text or item can generate several layers of questioning, usually prompted by the teacher, who serves as a facilitator. Before, during, and after, the students are able to set and assess goals related to speaking and listening.

With the advent of Common Core, (Ripp, P., 2014), teachers face the challenge of meeting standards without minimizing student participation. In fact, "some feel that a standards-driven curriculum stifles creativity" (Ripp, 2012, p. 12). Student-driven projects, lessons around problem-solving, and student input on learning plans are all ways to increase both student engagement and student talk in a standards-driven classroom. Also, setting the tone of discussion and participation expectations early in the school year will provide all students enough time to transition to a more collaborative learning environment.

2 <https://sites.google.com/a/csuglobal.edu/carolyn-levi/otl-560-facilitating-learning-and-transfer/teacher-talk-vs-student-talk>

Student-led discussions can provide an active learning environment and even increase retention in learning. However, good discussions take work and effective facilitation, and not all students are ready to lead discussions. Furthermore, student-led discussions often fall prey to the two most common problems in any discussion-which hardly anyone participates, or, one individual monopolizes the conversation. In this research, Soranno (Soranno: 2010) describes ways to conduct productive student-led discussions. She suggests structure for student-led discussions, how to select discussion items (like literature or other sources), setting discussion goals, setting clear assessment criteria, and how to evaluate the effectiveness of the discussion. When these factors are considered, Soranno notes a wealth of positive outcomes--better participation (which means better student talk, as opposed to excessive teacher talk), greater student motivation to learn beyond what is expected, consistent student preparation, and that students demonstrated a higher investment in their own learning.

3. METHODOLOGY OF RESEARCH

The aim of this research is to examine the TTT in the classroom among English language teachers who teach English as a foreign language in Macedonia. Here, we shall raise the first expectation: The teacher will talk more than the students in the Listening class, while the students will talk more than the teacher in the Speaking class. And the second expectation is TTT and STT will vary by different kinds of tasks or stages. The instrument or the questionnaire was consisted of both open end questions and multiple choices. The answers given by the professors and teachers will be given in the analysis.

The questionnaire was distributed via email to the teachers; it did not require name, age, sex. The email addresses of the teachers were retrieved from the websites of the elementary and high schools in Bitola. The time for collecting the answers was two months, that is, from the time that the questionnaire was sent, it was closed or the answers were read and analyzed two months after the initial sending date. The time of the sending of the questionnaire was in the middle of the first semester of the academic 2018-2019 year that is in the period of September until November 2018. The answers were collected right after

the ending of the time and analyzed in the month of December 2018.

The teachers whom the questionnaire was sent were teachers of English in the fifth, sixth, seventh, eighth and ninth grade elementary school and teachers who taught in the four years of high schools. Excluded were the teachers who taught English from the first until the fifth grade. Another important factor is the years of experience in teaching English as a foreign language. The teachers that received the questionnaire all had over 10 years of teaching experience that could be seen from their CV attached on the school website.

The questionnaire was sent to 50 teachers that were required to answer the following questions. 43 of them responded.

3.1 How much time do you spend in talking in class? Please assess yourself.

3.2 How much time do the students talk in class? According to Your experience.

3.3 How much time do you spend in frontal work?

- 50% of the time of the lesson
- 10% of the time of the lesson
- Very rarely
- Often
- Other...

3.4 What type of content requires more Teacher talking time?

- Linguistic content
- Literature content

3.5 How much time do you wait for students' answers?

- not long
- one minute
- two minutes
- 1 minute and 37 second
- I elicit the answer
- I supply the answer almost immediately

3.6 Which of these types of questions are more present in your class?

- yes-no questions
- open-ended questions

3.7 According to you, which approach should prevail in the classroom?

- student-centered
- teacher-centered

3.8 Which approach increases students' motivation?

- student-centered
- teacher- centered

3.9 Which approach enables the teacher to monitor students' progress?

- student-centered
- teacher- centered

3.10 Which approach increases the im-

mediate retention of information?

- student-centered
- teacher- centered

3.11 What is your belief about students' expectation concerning this issue? Do students expect the teacher to present the new information most of the time or do they expect to be actively involved in the classroom activities?

- They expect the teacher to be the one who presents everything
- They expect to be actively involved in the classroom activities
- Other

The questionnaire was distributed anonymously via email and it was supposed to be answered anonymously. Target groups were teachers of EFL from both elementary and high schools. So it can be said that the population was deliberately chosen. As said before, no other variables were included like age, sex and number of years of experience.

4. ANALYSIS AND DISCUSSION

The analysis was conducted by reading through the questionnaires and given answers. No software tool was used. According to the analysis most of the teachers stated that they spent around one third or less of the class time talking. By analyzing this question it could be stated that the approach is student centered. This approach emphasizes the importance of the student talking time and the significance of communication in class. Methods such the communicative approach are based on the idea that communication and interaction are crucial in second language acquisition. More precisely, people use the language to express certain idea or meaning (such as persuasion, arguments, promise, etc.). This implies that speakers adapt the way they express themselves according to their emotional state and their relation with the co-speaker (Andersen 1990, Richards and Rodgers 1986). Larsen-Freeman (1986) suggests that minimal teacher instruction is crucial in the second language acquisition process as the student should be the one that is involved in meaningful interaction. Approaches which emphasize the importance of student talking time define the teacher a class mediator. This implies that the teacher is the initiator of most of the in class activities (Klein 1986). Essential for this method is that the students are those who communicate with each other during the class. In addition, the teacher, who has the role of advisor and moderator, answers questions and monitors stu-

dents' success. The pupils, however, have the goal of transmitting the message. Moreover, they have to indicate that the received message has been successfully or unsuccessfully received. In other words, students learn how to communicate through communication. For this purpose, it is desirable for the teacher to plan activities in which authentic (everyday) language is used.

In most of the cases, teachers who stated that they spent less than one third of the class time talking, have also reported less than 15% frontal work. As previously stated, the approaches that place emphasis of student talking time, underline the importance of minimal instruction (Klein 1986, Pinker 1994). Similarly said, teachers who believe that they should spend as little as possible time in frontal work are believed to be willing to promote communication and linguistic competence. Thus it can be concluded that reducing the teacher talking time reduces teachers' frontal work and thus requires the students to be actively engage in class (Ellis:2014).

In most of the methods that promote student-centered approach, it is expected from the teachers to try to elicit students' answers. By doing this, the student is encouraged to use the target language and become independent from the teachers (Flege, 2002). Contrary to this statement, the analyzed teacher's answers have indicated that the majority of them (85%) do not provide enough time for their students to answer the question. Even though the same teachers have indicated that student-centered approach prevails during their classes, not enough answering time is evident in their classroom. From the survey it is also evident that those teachers who allow for most students talking time also tend to elicit students' answers. As stated in the literature the student-centered approach is usually accompanied by open-ended questions (Flege:2002).

On the other hand, it is interesting to note that 3 teachers reported the highest teacher talking time in their classes, or more that 70% of the time of the class, and they also stated that they spend half of that time engaged in the frontal method. It can be assumed that the teachers place greater importance on instruction than on meaningful interaction. This belief originates from traditional approaches in which the teacher is the one that orally present the material in front of the class. This approach defines students as passive learners who are to receive the grammatical input and are immediately expected to produce correct output. The teacher is the authority in the class

and decides which linguistic structure is correct and accurate. In case of errors, the teacher supplies the accurate form. The teacher during the whole teaching is the one who speaks the most. The students answer only the given questions and do not participate in interaction (Pavlov 1927, Larsen-Freeman, 1986). Students accustomed to this approach also expect the teacher-oriented approach. Moreover, such a belief is evident in the teachers' answers. Most of the teachers believe that the students expect the teacher to be the one who presents new information. Since two of three teachers, who promote teacher-talking time, answered that teacher-talking approach enables monitoring of the students success, it can be assumed that they are promoting traditional teaching approach. In the traditional approaches formal instruction is essential while students' progress is evaluated by the frequency of their mistakes (Odlin:1989, Krashen:1987).

However, it is interesting to note that besides the predominance of the traditional approaches in their classes, the same participants are aware that student-centered approaches increases students' motivation and therefore increases the language acquisition levels. Even though they have stated that students-centered approach should prevail in the English classroom, their belief does not coincide with their teaching practice. The discrepancies between teachers' belief and practices indicated the need of a survey on teachers' metalinguistic abilities.

When it comes to students expectations of teaching grammar most of the teachers believe that students are accustomed to the traditional approach in which the teacher is to instruct and explicitly explain the grammar rules. Only 4 of the teachers indicated that students "expect to be actively involved while presenting new information". It is interesting to note that no correlation between teachers' belief about students' expectation and teacher vs. student talking time and required time for students answer can be provided. As the teachers talking time in these cases varies from 20 minutes to half of the class, there is also a variation in the belief about students' expectations. Similarly, there is no clear indication if the survey presents correlation between the belief about students' expectations and the preferable teaching approach.

5. CONCLUDING REMARKS

The teacher's responsibility is to create atmosphere favorable for learning. The student-centered approach requires minimal teacher talking time which allows for students to become active participants in the classroom. Eliciting students' responses and promoting activities that encourage communication allows students to integrate the foreign language with their personality and to feel more secure while using the language. Also, students should have the opportunity to decide for themselves how to express and communicate the given idea. At the same time, speakers should be given the opportunity to develop strategies for interpreting the language. In this way, students are given the opportunity to choose which grammatical form they will use depending on the social context in which the speakers are at that particular moment. The speakers through a series of negotiations should be able to successfully deliver and understand the main message of communication. The teacher's role in this process is to monitor and guide the students in achieving meaningful interaction but in the meantime he/she should avoid adapting the role of a frontal speaker (Ellis:2014). As previously mentioned, the aim of the survey was to present the percentage of the teacher talking time. Even though the survey indicates that most of the participants' answers demonstrate that student-centered approach prevails within which the teacher talking time is leveled down to a minimum, the subsequent questions reveal that this belief is not evident in their teaching methods. This implies that teachers' answers of which approach should prevail in the classroom is not justified by the subsequent answers. Besides the opinion that the class should be student-centered, teachers lack the awareness that open-ended questions, minimal frontal work and allocated answering time. The discrepancies between the chosen approach and its core principal indicate that there might be a lack of knowledge of the main teaching methods. Moreover, these discrepancies could indicate that there are other factors that influence the teachers' behavior in class. To understand the teachers' beliefs and how the same are reflected in the teaching practice it can be concluded that a further research in the field of teacher's metalinguistic abilities is required.

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DESIGNING THE SLOVAK MATRIX SENTENCE TEST

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Abstract. This paper presents partial results of a larger-scale project of designing the matrix sentence test for Slovak. The main aim is presentation and detailed discussion of linguistic aspects of Slovak matrix sentence test. First, morphosyntactic criteria are outlined. These are followed by description of problematic issues and the solutions proposed. Second, phonological criteria are given and discussed. In the next step, the matrix test will be optimized and evaluated in order to measure speech intelligibility function and to establish the correct reference data for listeners with normal hearing.

Keywords: *Slovak matrix test, audiometry, speech perception, speech reception threshold.*

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INTRODUCTION

Speech audiometry is a standard method used in the diagnostics of hearing impairment. A number of standardized speech tests for individual languages have been designed over the past decades in order to determine the degree and nature of the impairment. Two main types of speech tests can be distinguished. One is based on meaningful, everyday sentences with a variable grammatical structure (e.g. Plomp & Mimpen, 1979; Nilsson et al, 1994; Kollmeier & Wesselkamp, 1997; Versfeld et al, 2000; Wong & Soli, 2005; van Wieringen & Wouters, 2008; Luts et al, 2008; Ozimek et al, 2009; Nielsen & Dau, 2011). The advantage of this type of test is that it accurately reflects everyday language in common communicative situations. On the other hand, its main disadvantage is that the sentences can be easily memorized. The other type of speech tests is a so-called matrix test. A matrix test is characterized by a fixed order of items, proper name, verb, numeral, adjective, noun (object), which produces grammatical sentences with an unpredictable meaning (Hagerman, 1982; Wagener, 1999a, b, c; Ozimek et al, 2010; Hochmuth et al, 2012; Jansen et al, 2012; Dietz et al, 2014; Houben et al, 2014; Kollmeier et al, 2015).

The very first matrix test was developed by Hagerman (1982) for Swedish. His matrix consisted of 10 first names, 10 verbs, 10 numerals, 10 adjectives and 10 nouns. This represents a corpus of 50 distinct words. Test sentences are generated randomly from the matrix in a way that all sentences have an identical syntactic structure, e.g. *Kathy sees nine small chairs*. Alan gives eight dark toys, that is, SVO. The matrix serves as a basis for the set of 10 sentences in which a word can occur only once in a set. This results in $105 = 100\,000$ sentences or in other words, 10 000 sets with 10 sentences each.

In the past years, the matrix test developed in Oldenburg, Germany (Oldenburger Satztest, OLSA) has become popular and widely used. Gradually, matrix tests started to be designed for individual languages. At the moment, there are nine matrix tests available as a medical device for German, American English, Spanish, Finnish, Italian, Polish, Russian, French and Turkish. Eleven matrix tests are officially under development including British English, Swedish, Danish, Norwegian, Hebrew, Arabic, Persian, Dutch, Japanese, Chinese, Hindi (Hörtech, Oldenburg, 2015). It is expected that the number of languages with matrix tests readily available as a medical device will continue increasing.

There are at least three strong points of matrix tests. Undoubtedly, the main advantage is that the meaning of the sentences cannot be predicted. Given the total number of possible generated sentences (see above) and their low meaning predictability, it is unlikely that patients will memorize them. An advantage following from this is that the matrix test can be conducted repeatedly with the same patient without negative influence on the test results.

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Another advantage is that a patient can be tested in any language for which a standardized matrix test is developed. In addition, it is not necessary that an audiometrist speaks the language the patient is tested. Matrix Tests can be carried out in a so-called closed test format. This means that the patient sees the matrix of possible words on a computer screen and can select the words that he or she just heard. Last but not least, individual language versions of matrix tests can be easily compared thanks to their standardized structure.

For only two Slavic languages, Russian and Polish, a matrix test has been developed

so far. The aim of this paper is to outline the process of designing a matrix speech test for Slovak.

MATRIX TEST SPEECH MATERIAL

Slovak belongs to the West Slavic group of Slavic languages together with Czech and Polish. It is an inflectional language with elaborated declension and conjugation systems. The morphological type of Slovak played important role in the selection of linguistic material for the matrix sentence test given in Table

Table 1. Fifty-word base matrix of the Slovak matrix test

Name	Verb	Numeral	Adjective	Noun
Jano	chce 'wants'	veľa 'many/much'	ďalších 'other'	domov 'houses'
Peter	čaká 'waits'	tristo 'three hundred'	nových 'new'	lavíc 'benches'
Martin	dáva 'gives'	sto 'hundred'	celých 'whole'	mostov 'bridges'
Jožo	vidí 'sees'	štvoro 'four'	veľkých 'big'	lámip 'lamps'
Pavol	hľadá 'looks for'	dvesto 'two hundred'	malých 'small'	vedier 'buckets'
Mária	drží 'holds'	pár 'a few'	starých 'old'	lyžíc 'spoons'
Viera	pozná 'knows'	sedem 'seven'	dobrych 'good'	okien 'windows'
Anna	má 'has'	osem 'eight'	zlých 'bad'	budov 'buildings'
Jana	berie 'takes'	málo 'little/few'	pekných 'nice'	nožov 'knives'
Eva	nechce 'doesn't want'	mnoho 'many/much'	iných 'different'	izieb 'rooms'

Table 1 presents the fifty-word base matrix of the Slovak matrix sentence test we developed. It includes ten words of five syntactic categories: personal names, verbs, numerals, adjectives and nouns. The main factor influencing the selection of lexical items was the underlying assumption that each sentence must be syntactically correct when randomly generated at the test. The words were selected on the basis of the frequency lists in the Slovak National Corpus (SNC). The frequency lists are available for individual word classes. This is one of advantages of SNC which makes SNC a well-designed, balanced and user-friendly corpus. For the matrix design the top 1000 most frequent lemma lists were used to ensure that the words are general and commonly used in basic communicative situations. Another criterion was that all selected words were semantically neutral. Stylistically and emotionally marked words were excluded.

Personal Names

The first five names in Table 1 are male names and the remaining ones are female personal names. In their selection, the main criteria applied include absolute frequency value and length. Only names with maximum two syllables¹ were selected. Male names appear first in Table 1 and the reason is that their absolute frequencies were higher than female personal names, for instance, the value for *Jano* is 458 882, for *Peter* 433 677, for *Martin* 342 806, for *Jozef* 317 557, and for *Pavol* it is 240 186 whereas the frequency score for the female name *Mária* is 180 829 and for *Eva* the value is even lower, 75 727. Still, absolute frequencies were significantly higher than in the Russian matrix where the absolute frequency

1 Although the female personal name *Mária* with its three syllables (Má-ri-a) is an exception to this criterion, it has been included into the matrix due to its high frequency of occurrence (see below in the running text).

threshold was 2034 (Warzybok et al., 2015: 2). Warzybok et al.'s decision was based on the recent frequency dictionary of modern Russian (Sharoff, 2002). Given that Russian has a much larger word stock, defining frequent words on the basis of the threshold value of 2034 seems surprising.

Verbs

In Slovak, the system of conjugation is complex and often determined by gender of the subject of the sentence. This is similar in other Slavic languages. Past tense forms were excluded, because they are marked for gender. Therefore, present tense verb forms were used instead. Only disyllabic present tense verb forms were selected from the top 1000 most frequent verbs in SNC. The cut-off point was an absolute frequency higher than 25 000. The most challenging task was to select verbs with the neutral and sufficiently general meaning to ensure meaningful combinability with the numerals, adjectives and nouns. It is also interesting to note that verbs are listed in the second column although they were selected after nouns, adjectives and numerals.

Numerals

A basic criterion for the selection of numerals was that they had to be higher than 5. The reason is that only 5 and higher combine with nouns and adjectives in the genitive plural, for example 5 *domov* '5 housesGen Pl'. The numerals 2, 3, and 4 combine with nominative plural, for instance, 3 *domy* '3 housesNom Pl'. Indefinite numerals are also included. In fact, these had to be taken into account to make a list of ten numerals, which would meet the condition of being maximum disyllabic while simultaneously being higher than 5. The absolute frequency threshold for numerals was 8000.

Adjectives

The selection of adjectives was a challenging task. All adjectival word forms are disyllabic in genitive plural, semantically neutral yet possible in combination with nouns, resulting in grammatically correct, although not entirely predictable phrases. In addition, the set of adjectival forms had to be phonologically balanced. The absolute frequency threshold was 15 000. It is interesting to note that the above mentioned Russian matrix includes two colour adjectives, *krasnyj* 'red'

and *seryj* 'gray' (Warzybok, 2015: 2). In Slovak, the equivalent for 'red' is *červený*, which consists of three syllables and therefore falls outside the criteria. The Polish matrix lists three colour adjectives, *biały* 'white', *żółty* 'yellow', and *czarny* 'black' (Ozimek et al., 2010), all similar to Slovak in their genitive plural. However, frequent disyllabic colour adjectives were excluded in Slovak either due to their difficult consonant clusters, for example *žltý* 'yellow', or because they resulted in meaningless combinations with nouns.

Nouns

Nouns taking the object position in generated sentences were selected prior to adjectives. Concrete and countable nouns were considered as appropriate candidates. Only disyllabic forms in the genitive plural were included. The nouns are of all three genders, three masculine nouns (*domov* 'houseGen Pl', *nožov* 'knifeGen Pl', *mostov* 'bridgeGen Pl'), five feminine (*lavíc* 'benchGen Pl', *lámip* 'lampGen Pl', *lyžíc* 'spoonGen Pl', *budov* 'buildingGen Pl', *izieb* 'roomGen Pl') and two neuter nouns (*vedier* 'bucketGen Pl', *okien* 'windowGen Pl'). The frequency threshold was 10 000.

Phonological criteria

The selection of words for matrix test has to follow also two phonological criteria. First, the pronunciation of words should be identical in all possible combinations, that is, it is necessary to solve the co-articulation and/or assimilation processes between the neighbouring words in a sentence. Second, the distribution of phonemes in words creating the matrix test should reflect the distribution of phonemes in a given language.

In the Slovak language, the regressive voice assimilation at word boundaries plays very important role in pronunciation. Basically, voice obstruents when followed by a voiceless sound lose their voice character and become voiceless (for example, *pod stromom* /pot stromom/) and voiceless obstruents when followed by a voiced sound gain the voice character and become voiced (for example, *vlak mešká* /vlag mešká/). Mistakes in the assimilation of voice are noticeable and are usually evaluated as errors of orthoepy (for details, see Král, 2005: 53 – 62).

So as to provide the sound form of the matrix test sentences as close to the natural pronunciation as possible, we had to keep in

mind that when randomly generating the test sentences, the voiced/voiceless character of the word-final segments may change depending on the voice/voiceless nature of the following sound. Consequently, in our speech material, in the sequence *personal name – verb* no voice assimilation will take place irrespective of the combination of a name and a verb since all personal names chosen for the matrix end either in a vowel or in a sonorant (see Table 1). The voiced character of those sounds is not affected by the following sound. The combination *verb – numeral* does not cause any difficulties too since all present tense verb forms (see above) end in a vowel. Taking into account various semantic and syntactic restrictions accompanying the selection of *adjectives*, we had to find out *numerals* that – except for the combinability possibilities given by the inflectional character of the Slovak language (specified above) – would end either in a vowel or in a sonorant. The voice character of the word-initial segment of the following adjective could then be of any value. All adjectives in the matrix are in the plural accusative form that is characterized by the suffix *-ý(i)ch*. The phoneme /x/² as

2 The symbols of the IPA are used for noting down phonemes (see, e.g., Roach 2000).

a voiceless obstruent changes into its voiced counterpart /h/ when followed by a voiced element. In the preliminary version of our matrix when only the semantic and frequency criteria were considered all but three nouns started in a voiced element. To preserve the uniform pronunciation of the adjective final consonant /x/ we had to replace those three nouns with nouns starting in a voiced sound. Then the pronunciation of the adjective in the combination with any noun from our matrix is with /h/.

Phoneme distribution³

In the Slovak language, there are five short vowel phonemes (i, e, a, o, u), five long vowel phonemes (i:, e:, a:, o:, u:), four diphthongs (ia, ie, iu, uo) and 27 consonant phonemes (p, b, m, f, v, t, d, n, l, r, s, z, ts, dz, c, j, ŋ, ʎ, ʃ, ʒ, ʧ, ʤ, ʥ, k, g, x, h). The graphic representation of the frequency of the occurrence of the Slovak vowel and consonant phonemes can be found in Figure 1.

3 See note 2.

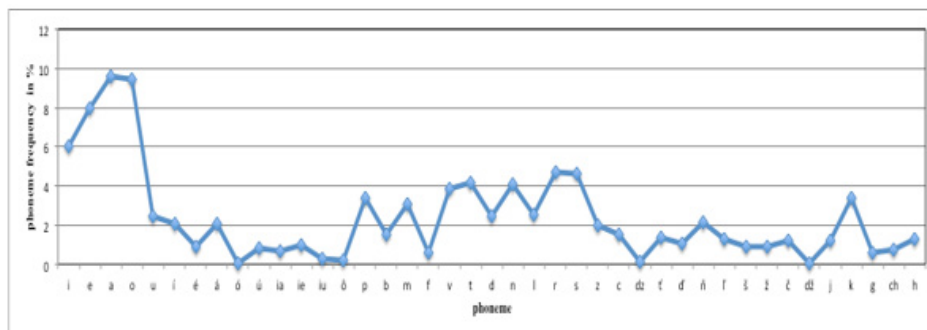


Figure 1. The frequency distribution of the Slovak phonemes

The frequency distribution of phonemes in the matrix test designed for Slovak (Table 1) is captured in Figure 2.

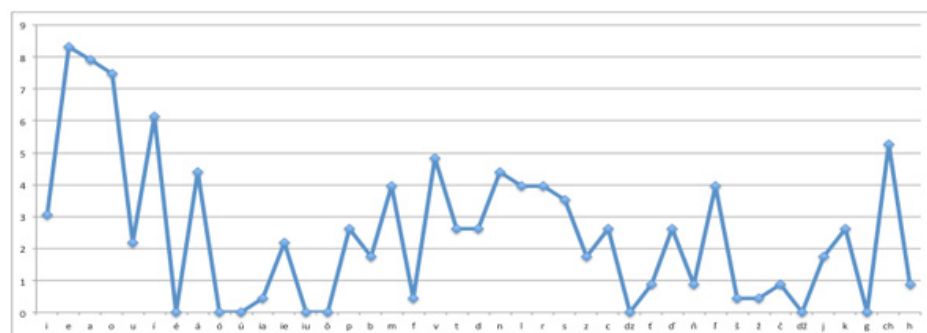


Figure 2. The frequency distribution of the Slovak phonemes in the matrix sentences

Figure 3 shows the comparison of the so-called reference distribution of the Slovak phonemes (Fig. 1) with the distribution

of phonemes in words we have chosen for the Slovak matrix test.

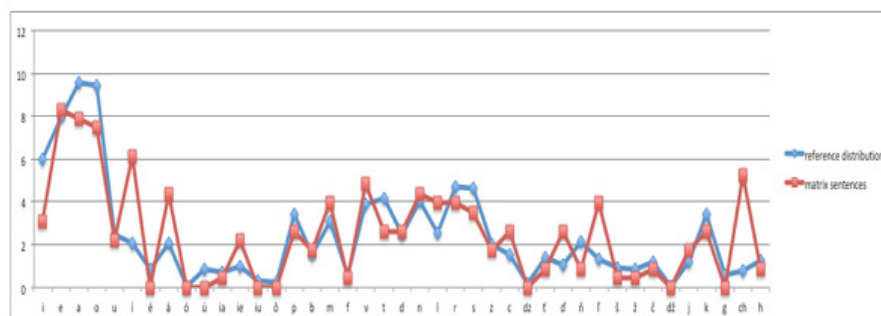


Figure 3. The reference distribution of the Slovak phonemes and the distribution of the Slovak phonemes in matrix sentences

As it follows from Figure 3, the occurrence of phonemes in the matrix test designed for Slovak corresponds with the general (reference) frequency distribution of Slovak phonemes. The Figure indicates higher occurrence of the phonemes /i:/, /a:/ and /x/ in the matrix sentences. This discrepancy can be easily explained by the structure of the sentences: each verb is in the 3rd person singular present tense where the suffix -á /a:/ dominates. Each adjective is in the plural accusative form ending in, as already mentioned, the suffix -ý(i)ch /i:x/.¹

CONCLUSION AND IMPLICATIONS FOR FURTHER RESEARCH

The paper outlines the process of creating the matrix test – a diagnostic method of hearing impairment – for the Slovak language. The matrix tests for 20 languages have been developed until the present-day or are still being developing. Slovak is a language with very rich inflectional morphology and thus the preparation of a matrix consisting of 10 proper names, 10 verbs, 10 numerals, 10 adjectives and 10 nouns that, when selected randomly, would provide a meaningful and grammatically correct sentences with the structure SVO was the real challenge.

First, the selection of the proper linguistic material was based on the frequency of the occurrence in everyday communicative situations and semantic neutrality of the selected words.

Then, the matrix consisting of 50 words falling into five syntactic categories was re-evaluated so as to fulfil also phonological criteria. The result is the matrix (Table 1) enabling to produce grammatically correct and

¹ See Warzybok et al. 2015 for similar results in Russian.

semantically unpredictable sentences whose sound form respects the natural Slovak pronunciation and the frequency distribution of the phonemes included in the selected words corresponds to the general distribution of Slovak phonemes.

Our matrix test for Slovak thus follows the recommendations of the International Collegium of rehabilitative Audiology as specified in Akeroyd et al (2015). The recommendations supplement the norm ISO 8253-3: 2012 *Acoustic-audiometric test methods*, part 3 *Speech audiometry*. In the next step, optimization and evaluation measurements will have to be carried out to measure speech intelligibility function and to establish the correct reference data, that is, the data for listeners with normal hearing. Then, we hope, the matrix test can be used in audiometry practice.

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