

From Knowledge to Wisdom



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Linguistic and Semiotic Features of Music Clubs and Band Names in Bulgaria After 1989

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The current club situation in Bulgaria is one that started unfolding in the late 1980s with the gradual fall of communism and the emergence of many alternatives to the official mainstream bands. What followed after the abrupt end of the regime was an emigration wave of musicians followed by the opening of various clubs and bars and the first steps of music business together with the launching of many independent music projects. What the article examines is the way English language has invaded this particular sphere of entertainment influencing band names, bar names, and lyrics. The article is examining the reasons that lie behind this peculiar and persistent Bulgarian identity crisis, the accompanying identity emigration, English language saturation, and how these factors came to shape the current Bulgarian alternative music scene. A semantic and linguistic analysis of the names of the most popular clubs and bands will be provided and a few conclusions as to the reasons behind this overall trend will be offered supported by findings from the science of suggestology, sociology, and anthropology. The methods used are inclusive observation, anthropological interviews, rich ethnographic materials, and other methods.

Keywords: Bulgarian alternative music, club suggestion, neo-tribes, identity emigration, cover value

Introduction

The Bulgarian music scene is one still carrying the trauma and consequences of the communist regime during which there was a prohibition towards most of the Western rock music accompanied by the impregnation of an overall disrespect towards English language. However, limited resources and scarcity can provoke creativity (Walker, 2006) and thus as a result in the late 1980s an alternative to the official Bulgarian mainstream rock music appeared heralding the upcoming changes in the political system. This alternative music became the spokesman of the upcoming changes in society and exploded in the appearance of more than 200 bands in various styles, which passionately composed and played around the country soon to be swept away by the first emigration wave after the changes. Twenty-six years later, the once forbidden dream of the West with its endless opportunities still shines in the back of the mind of many thus creating an obsession to escape from the Bulgarian reality of the current post-totalitarian chaos. In this way together with the physical emigration, a certain type of escapism came into being mainly through the usage of English language which has unfortunately turned the alternative music scene in Bulgaria into a mimesis, an imitation of the rock scene abroad. Currently the

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alternative scene is trickling away into three exit-escapes. The first one is the emigration of many musicians from Bulgaria using tours, projects, foreign management, production, etc. The second path is the virtual emigration through the power of imagination, i.e., bands imagining themselves in a different context by actively participating in tribute nights, cover nights, Seattle nights, where the ultimate product is a crude imitation of certain rock idols and where improvisation and creativity are not tolerated at all. The third exit is a Bulgarian identity emigration that is done with the choice of English language when naming bands, clubs, and bars. In the band context, this goes even further by using English language, which is not understood by the majority of Bulgarians, as a choice of songwriting language, which can be interpreted as another way of emigrating from the audience itself.

The article focuses on the third exit way and dwells upon the linguistic and semantic features of clubs, bars, and bands in Bulgaria and how this on-going trend has affected the scene. A list of the most prominent clubs and bands will be provided together with a semantic and linguistic analysis of their names and a few conclusions as to the reasons behind this overall trend will be offered supported by findings from the science of suggestology, sociology, and anthropology. The article is part of a bigger research with a working title: *Problems of the Current Alternative Music Scene in Bulgaria (Clubs and Media)*. The methods used are inclusive observation, anthropological interviews, rich ethnographic materials, and other methods.

Bands: Break on Through to the Alternative Side

The 1980s saw many changes in the social paradigm in Bulgaria and other neighboring countries as the communist regime slowly but surely started its demise. This tremendously affected the music scene together with the influx of Western music, images, media, and particularly MTV (Music Television). In this way English language, Western music, and the change came together in the country making various intraconnections, parallels, and analogies between each other. English language also gave people the freedom to travel, to communicate with different nations, and to have access to other unknown cultures beyond the well-known countries from the Communist Bloc thus turning it into a symbol of freedom and emancipation. When we consider the English-Bulgarian language paradigm and what stimulates the importance of this language, we should take into account the hypothesis of linguistic relativity that the differences in languages are not only a real barrier in communicating with people from other cultures but are basic in the way we view the world and how we think because the principles of classification are different and the mutual understanding is just an illusion (Paceva, 2004, p. 131). As John Locke argues words tend to “enchant” people, suggest ideas and distance people from the truth about objects. When it comes to getting the message across the insignificance of words,

Manifestly fills their discourse with abundance of empty unintelligible noise and jargon, especially in moral matters, where the words for the most part standing for arbitrary and numerous collections of ideas, not regularly and permanently united in nature, their bare sounds are often only thought on, or at least very obscure and uncertain notions annexed to them. (Locke, 1824, p. 345)

If we further push the limits in Locke’s theory about the untranslatability between words and ideas where two parallel universes overlap but never mix, we can add to the Bulgarian situation the fact that after the changes English language started being taught as a second language in schools thus creating a generation living in an English context in opposition to the previous generations brought up in a Russian one. Connected to the political

changes at that period, we can draw conclusions upon the importance of signs and “the textual world” (De Beaugrande & Dressler, 1996, p. 101) that it was formed around these two language systems and how it slowly evolved in an English-dominated music scene. Shortly after the changes many bands started composing primarily in English, named their bands with English names, and were supported in their acts by clubs and bars with English names, too. If we take Saussure’s paradigm, the use of English is the signifier, the symbol, the form of expression. What it signifies is the concept of otherness, of freedom which ultimately leads to an identity crisis or an identity emigration as was mentioned above. When we talk about club experience, it can be taken as a form of a self-development or self-realization process, a so called “identity project”, in questions concerning love and romance (Rief, 2009, p. 132). Another way to look at club culture is the way music and dance help people reinvent the surrounding world and their place in it (Shankar & Elliott, 1999). What Statelova explains is that “identity” is formed gradually where identity develops and shapes in the presence of “difference” and “interaction” (Statelova, 2011). What stems from this difference is the disposition that “non-actors” in this act of self-construction are class inferior others and from this “exaggerated otherness” the idea of an existing community strengthens even more (Thornton, 1997, p. 200). It is an “emotional community” to use Arjun Appadurai’s term about a group of people who present themselves and feel together (Appadurai, 1990). Also it is necessary to take into account the fact that these communities occupy somehow not so ordinary places which are situated somewhere in a distorted space and time and add to this the property of musical language to be able to incorporate and convey spatial images, simultaneously producing and reproducing social systems (Kong, 1995, p. 4). Thus the Bulgarian club scene with its identity projects founded on the mutual need to be different and to interact, based on the innate necessity to distance from other generations started forming an alien community who belonged not here, here meaning Bulgaria, and which in order to occupy a certain physical space started producing their own spaces like clubs and bars. In the Bulgarian club scene which is too rigid and young since it started developing in the 1990s, we have two categories of club-goers: the “emotional communities” which is a very small group of people loyal to certain places and consistent in their music taste occupying these specific islands of otherness; and neo-tribes (Maffesoli, 1996) which, like subatomic particles act according to chance, chaos, coincidence, and don’t obey any laws of subculture and club culture but juggle with different identities in a hedonistic fashion. In his work on the power of suggestion “Suggestopedia—desuggestive teaching. Communicative method on the level of the hidden reserves of the human mind”, prof. Georgi Lozanov takes into account the specifics of a common psychological condition called multipersonality where “changes in the whole personality, including functions of the body and the brain” take place, a condition inherent in every person more or less (Lozanov, 2005, p. 55). According to his findings “one and the same emotion or thought changes the overall physical activity, attitudes, motivations, readiness for one activity or another” (Lozanov, 2005, p. 55). The example provided by the professor is connected to children who “living in an environment of irresolvable conflicts exhibit different personality traits in communicating with a different parent, teacher, friend, etc.”. In the Bulgarian music scene, the irresolvable conflict comes from the Cold War rivals Russia and the USA. During the communist regime on one side, there was the mandatory Russian language in schools, the widely tolerated propaganda Russian music and culture. On the other side stood stifled and incomprehensible English language, the dangerous West and its forbidden music. And while other countries like former Yugoslavia did a smoother transition between socialism and capitalism as far as music is concerned in Bulgaria the harsh methods towards

stopping cultural influences from the west managed to form major discrepancies resulting in a generation gap between musicians, an older generation unwilling and unable to pass their knowledge to the young ones, and a young generation disinterested in anything belonging to that particular period of time. This explains the certain push in the extremity where Bulgarian bands have started adopting English names, English lyrics and follow West models. If we take a quick look at bands throughout the years and how the audience responded we can find a certain correlation between political aspirations and musical preferences, too. Beginning with the 1970s and 1980s bands were forced to have Bulgarian names at the time if they wanted to be played on the radio. Such bands are: Нова Генерация, Ревю, Кокоша глава, Атлас, Бели Зелени Червени, Второто Национално Нищо, Клас, Зеленото убива, Вход Б, Сребърните гривни, Щурците, etc. (in English: New Generation, Review, Hen's Head, Atlas, White Green Red, The Second National Nothing, Class, The Green Kills, Entrance B, The Silver bracelets, The Crickets). With the case of punk bands like the band Кокоша глава (Hen's head) and Второто Национално Нищо (The Second National Nothing), there is a tendency to mock and irritate authorities and that is why most of the names of punk bands are still in Bulgarian since they are meant to be understood by everybody in order to shock and provoke. Other punk bands are: Холера (Cholera), Аборт (Abortion), Контрол (Control), Боли Ме Фара (I Don't Give a Fuck), Битов Терор (Home Terror), Хиподил (a blend between hippopotamus and crocodile), Разврат и Поквара (Fornication and Rot), Нови Цветя (New Flowers), Voyvoda (Revolutionary), Акаши Джуджета (Pooping Dwarves), Деца с Увреден Слух (Kids With Impaired Hearing), Безполови Хиени (Sexless Hyenas), Срам и позор (Shame and Disgrace), Виолетов Генерал (Violet General), Ревю (Review), and others. Bands with English names started emerging after the mid-1990s and slowly began dominating the scene. These are: P.I.F. (Pioneers In Fashion), Babyface Clan, Panickan Whyasker, Pyromania, Slang, Awake, Gravity Co, Wickeda, Bluba Lu, and many others. Here we will not focus on female vocalists who tend to keep their personal names such as Milenita, Milena, Raja, Ruth, Beloslava, etc. What is interesting with bands currently on the scene is that the trend has been kept and the exceptions have become bands in Bulgarian with Bulgarian letters—Остава, Анимационерите, Исихия, Разходка по Луната, Обратен Ефект, Оратница, Черно Фередже, Дрънч, Мерудия and Белонога though because of platforms like youtube and other sites for sharing for the sake of easy search these bands can also be found transliterated. Even rarer occasions are bands with Bulgarian names written in Bulgarian and not transliterated with very few examples. Without any particular order, active alternative bands with English names now are: smallman, LaText, Apemen, Popara, Voyvoda, Macrophone, Musicoholic, Bears and Hunters, Casual Threesome, Urban Grey, Soundprophet, Der Hunds, No more many more, Jin Monic, Comasummer, Nick Chongi, Balkansky, Dozen't Frogs, Urban Grey, The Black Swells, Affection, Panic Station, D*VINE, Drynch, Jeremy?, Overgame, Kottarashky & The Rain Dogs, Hayes & Y, and the ones already mentioned above. If we include band names from other styles like metal, metalcore, hardcore, neo-metal, etc., we will see the same trend reoccurring. Examples include the bands: 40 Days Later, Alien Industry, Sepuko 6, Vendetta, Last Hope, Them Frequencies, Odd Crew, 8m/s, JFT, K.O.R.A., Downer Kill, Formless Reality, Booze Brothers, Skirt, Fyeld, O.H., PIRAHNA, and others. What is important in a band name is the name to be catchy, short and at best if the word is part of the international vocabulary. The last feature is seen across different generations of Bulgarian bands and musicians. What is not tolerated are words which include sounds not found in the Bulgarian phonetics like [th], [ng] while an [r] is widely used but it is almost always pronounced with a rhotic [r] since this is the norm in Bulgarian.

When we talk about music and music production, we can explain the process of music making by the triangular methodology suggested by Barbosa in 1991 in connection to art production. According to it in order to create a piece of art, we need to pass through three stages: learning, practice of critique, and finally creating a piece of art, i.e., to learn the development of a certain style then practice music critique to get enabled to evaluate music works and finally make music, which “is assuredly based on the knowledge and sense of evaluation gained through the previous phases” (Barbosa, 1991, p. 7). According to Von Oech “the creativity process consists of four steps: the explorer, the artist, the judge and the warrior. Each character represents a stage of the creativity process” (Oech, 1987, p. 12). Some of the stages of Von Oech overlap with Barbosa’s theory for example the explorer mirrors the learning stage. The explorer’s task is to collect necessary information related to a specific topic. The second step, i.e., the artist represents the experimentation phase of the process where the collected data is used to freely generate multiple answers and pieces of art with questionable value. The third figure of the judge is responsible for the process of evaluation, i.e., critique so that the best option can be chosen. Finally, the warrior stands for the stage of applying the selected solution in a broader context. Taking these two paradigms of art making into account, we can conclude which stage Bulgarian musicians mostly inhabit. If we take Barbosa’s triangular model, we can say that stage one or learning is a very problematic one since because of the communist regime the Bulgarian mass audience have decades of music development to catch up with. As one of the interviewees, an owner of the former Club Lebowski in Plovdiv city, laments:

Despite the whole information there is now, a big cultural gap because of the Wall, the communist wall, exists. The people who had information at that time have one interest in music, the people who were not like that they are interested if something is sellable or not, modern or not, which is not a serious attitude at all towards music in general and the media does not help in any way that thing to be overcome. (...) You can turn the radio on after two years and hear the same songs at the same time and that’s true, that’s funny and that’s tragic. There is a lot of work to be done and unfortunately the standard is low and people (...) cannot let themselves experiment, be calm, not agonize and all this lowers the chances of somebody really delving deep into music.¹

If we consider Von Oech’s evolution of explorer, artist, judge, and warrior all four stages in the alternative scene in Bulgaria altogether are very superficially touched upon in order to save resources and time and most of all because there was no support from mentors and musicians from previous generations. This resulted in the emergence of Do-It-Yourself, Do-It-Together (DIT) or Do-It-With-Others (DIWO) projects. Due to the lack of critical engagement in the Bulgarian alternative scene and music making a situation has emerged which can be compared to reading a book without analyzing what has been read which ultimately leads to minority, not maturity (Stiegler, 2011, p. 37). This explains why since 1989 the alternative scene in Bulgaria has been shrinking rather than maturing. One of the consequences connected to the shrinking of the alternative scene and its immature imitations has resulted in the up-bringing of a passive audience, a neo-tribe which soon migrates to the next new thing in the entertainment business whether it is piano bars, karaoke bars, or anything suggested on the weekly program. What is characteristic about neotribes is that they are multiple so a person can choose being part of many without them dominating his or her life. Second, neotribes are based on the idea of games and thus they lack moral responsibility (Muñiz, 2001). Third feature is that they are transitory, fluctuating, appearing, and disappearing according to people or resources as in the case with piano bars and karaoke bars and other fleeting

¹ Interview with Nikolay Kostikov, Plovdiv city, June 28, 2015.

trends in night life culture. Forth characteristic of neotribes is that they are entrepreneurial and constantly shape the products on the market according to their taste (Kozinets, 2007). So if the alternative scene is dependent on neotribes since emotional communities are still gaining ground or are shrinking into minorities, we come to the conclusion that in order to attract the eye of the masses a band or a club must imitate or at least resemble a mass product to be popular. This further contradicts the opposition mainstream—alternative questioning the right usage of the “alternative” label in the Bulgarian context. No wonder then that the alternative scene in the late 1980s and the beginning of the 1990s was a majority and that was because it was opposing a mainstream pop culture. In the 2010s with the lack of any visible and clear mainstream the “alternative” label has lost its important connotations and has become a minority. This shrinking eventually brings us to the problem of consumption or to put it in other words this closes a vicious circle where lack of original/authentic music is followed by a lack of professional musicians which leads to imitation and altogether lowers the standards. This on the other hand generates a disinformed and disinterested audience which is unwilling to pay unless the product is well-known which leads to low income of clubs, managers, producers and results in an overall reluctance to sponsor authentic new music and new artists. The “I must survive” choice brings us to easy listening formats where cover bands, tribute nights sweep the clubs and suck in neo-tribes as customers. As one musician confirms the situation “If you play your own music in Bulgaria you have cut your head from the waist up”.² How does the identity emigration look from the point of view of clubs will be tackled in the next chapter where a special emphasis will be put upon club names and the specific context they outlay for bands, the specific semantic fields they inhabit and what is the suggestion behind the chosen semantic fields according to the science of suggestology.

Clubs: Clubs Are Strange

With the fall of the communist regime the first clubs in Bulgaria appeared. They opened in the beginning of the 1990s in Plovdiv city and Sofia city. Ironically the first club in the capital carried the name “Chaos” which in a way resembled the situation in the country at that time. Although it worked only three years, it was the first authentic punk bar and had the aura and mystery of a notorious underground “hole” with an improvised stage space. Thanks to its habitants one of its nicknames was “The Punk”, while because of its humidity another name it got during its time was “The Muddy Place”. Soon after its success and demise a plethora of clubs flooded the big cities. A thousand of voices wanted to be heard, to live through the Western kind of atmosphere and parties, to hear live their favourite songs. Some of the clubs appearing around Bulgaria and mostly in Sofia were the following: Swinging Hall, Маската, Строежа, Библиотеката, Три Уши, Mr Punch, and others, while in Plovdiv the existing clubs were Устата, Найлона, Петното, and Конюшните на Царя. If we divide the club names in categories semantically, we will have three groupings: Films and wordplay, Marginalised spaces, and of course Musical themes. In the first category, we have clubs like: Тънка Червена Линия (Thin Red Line), Lebowski, Adams, Rockenrolla, Маската (The Mask), Четири стаи (Four Rooms), MAZE (which in Bulgarian can be also read as “Basement”), NoSense, Wrong Bar, Bar Zar (“Zar” meaning dice), Bar Dak (a pun with the Bulgarian word “бардак” meaning warehouse), Bar Fly, Non-Sleep Hostel. The second category includes clubs whose names occupy marginalized spaces, sometimes with negative connotations suggesting a certain type of danger,

² Interview with Valentin Kamenov, Gabrovo city, May 1, 2015.

for example the clubs: Chaos, Строежа (The Construction Site), Terminal 1, MAZE, Маймунарника (The Monkey House), Библиотеката (The Library), Хамбара (The Barn), Neu!Berlin, Петното (The Spot), Конюшните на Царя (The Tsar's Stables), Три уши (Three Ears), Найлона (The Nylon). The third category is logically connected to the semantic field of music with the following clubs: Fans, Sofia Live Club, Swinging Hall, Stage 51, Studio 5, Mixtape 5, Rock It, Steppenwolf, and others. Here we can refer to Stuart Hall's coding/decoding article and how there are certain "degrees of symmetry" or degrees of "understanding" and "misunderstanding". The communicative exchange "depend on the degrees of symmetry/asymmetry (relations of equivalence) established between the positions of the 'personifications', encoder-producer and decoder-receiver" (Hall, 1973, p. 510). In the first two cases where we have clubs with film names and bars named after marginalized spaces club owners suggest to their clientele the possibility of "interhuman experiences that try to shake off the constraints of the ideology of mass communications" (Bourriaud, 2009, p. 62). The suggestion of the club name means that by going out to that particular place something bizarre, unearthly and even slightly dangerous can happen so "alternative forms of sociability, critical models and moments of constructed conviviality" are developed (Bourriaud, 2009, p. 62). As far as register is concerned in the second category bar names are predominantly colloquial with an overall sense of anarchy. These spaces occupy the semantic field of urban, interior places which though being public have been squatted or taken over by a community of outsiders. In these underground musical squats individuals can freely express themselves by breaking the laws of society in the meantime. In the third group apart from the obvious emphasis on the semantic field of performance arts what strikes is the usage of numbers which signifies a kind of continuity, a legacy that has been kept and has been passed down onto the next generation and that these places are inevitably connected to other studios, other stages, and other mixtapes. Another suggestion we find in the provided list is that these places are not only marginalized or magical but that they belong to another culture of alien music culture, that they possess the allure of the unknown, they are the foreigner, the stranger. If we take Simmel's observations in his famous essay *The Stranger*, we have the relation where "one who is close by is remote, but his strangeness indicates that one who is remote is near" (Simmel, 1971, p. 143) meaning that the proximity of the clubs indicate a certain attainability of the assets of these otherwise unattainable spaces. According to Simmel "the stranger makes his appearance as a trader" and "a trader is required only for goods produced outside the group" (Simmel, 1971, p. 144) so it is no wonder that clubs indicate themselves as traders of other culture by their specific English names. The same can be applied to band names as well. Going through the list of characteristics provided by Simmel another feature of the foreigner fits in the alternative club scene in Bulgaria which is the foreigner's estrangement from the community, a "distinctly 'objective' attitude" which in the club scene translates as the failure or even lack of interest of many if not most club owners and managers to attract and further educate a community of shared musical interests. This means that most clubs choose to depend on neo-tribes and thus not have any obligations whatsoever. Just like strangers or foreigners they keep their freedom to try their luck, move on to another neo-tribe or simply close down. The same can be said about the plethora of bands with English names which as was mentioned above an English name is the rule not the exception. By choosing to distance themselves from their local identity they ascribe more general qualities to themselves "to the extent to which the similarities assume a universal nature, the warmth of the connection based on them will acquire an element of coolness, a sense of contingent nature of precisely this relation". It is another instance of "both nearness and remoteness simultaneously" (Simmel, 1971, p.

147). Thus this presumed connectivity to the global rock scene offers the possibility of making it abroad or at least by choosing an English name bands leave that option open for invitations. The fan base around such clubs and bars connected to foreign culture and especially because they are music-oriented, promises a relationship of unique proportions, to put it in Depeche Mode terms promises “strange love”. As Simmel puts it himself: “a love such as this has never existed before” and it includes “many possibilities of similarities” (Simmel, 1971, p. 148) thus connecting the Bulgarian fans to an infinite number of foreign fans contributing to the feeling of belonging to a general community of “indeterminate number of others” i.e., the global scene. The love or praise towards the alien/the stranger has further mutated in a cover culture with the support of most clubs in Bulgaria providing their stage. Another interesting fact is the emergence of tribute bands many of which pay tribute to bands currently in the peak of their careers such as Arctic Monkeys, Queens of the Stone Age, MUSE, Aerosmith, Rolling Stones, Depeche Mode which further creates and enhances a vacuum of musical mimesis, delivering another such moment of “constructed conviviality”. What happens with cover and tribute nights is the shift of roles where passive consumers meaning musicians who do not compose or have no repertoire of their own can become active producers in order to satisfy their own needs (Atkinson, 2006) changing themselves from mere customers to co-creators in the process (Fuad-Luke, 2009). The shift from consumers to creators is also reflected in the term “presumption” (Toffler, 1984) indicating an approach to sustainability in which consumers create (produce) for their own consumption. Arguably, presumption includes not only the process of production and consumption, but also remarkably meaningful layers such as value creation. For this reason, presumption can be described as an “activity” initiated by the consumer in order to create values (Xie, Bagozzi, & Troye, 2008). Since after the fall of the communist regime too few an artist could produce any Western-influenced music many consumers became producers of that art so as to meet their own thirst for Western music. “If no ‘meaning’ is taken, there can be no ‘consumption’. If the meaning is not articulated in practice, it has no effect” (Hall, 1973, p. 508). So musicians supported by clubs and bars that relied on neo-tribes and their fluctuating preferences and where bar-owners and managers are not interested in developing a Bulgarian music scene caused the emergence of a process where pure imitation grew into the existence of the cover value. This explains why the Bulgarian cover culture, tribute practices and English identity swaps are seen as valuable and not harmful practices of the scene. This is later rationalised in explanations that the “language of rock music is English” or that “English comes/sounds natural”. To quote again Stuart Hall: “Certain codes may be widely distributed in a specific language community or culture and be learned at so early an age, that they appear not to be constructed” (Hall, 1973, p. 511) thus what follows is the “profoundly naturalized” codes. As Hall continues further “The operation of naturalized codes reveals not the transparency and ‘naturalness’ of language but the depth, the habituation and the near-universality of the codes in use” (Hall, 1973, p. 511). This further supports the thesis of the suggestive factors that govern the current alternative scene in Bulgaria and reveals the “(ideological) effect of concealing the practices of coding” connected to both periods of communist and post-communist society (Hall, 1973, p. 511). It is important to note that,

Before this message can have an “effect” (however defined), satisfy a “need” or be put to a “use”, it must first be appropriated as a meaningful discourse and be meaningfully decoded. It is this set of decoded meanings which “have an effect”, influence, entertain, instruct or persuade, with very complex perceptual, cognitive, emotional, ideological or behavioral consequences. (Hall, 1973, p. 509)

Here we can add another important circumstance that serves to seriously encapsulate the scene in an English value cover. This push away factor is the spread of the pop folk music or the so-called “chalga” in the beginning of the 1990s. It was another oppressed style of music during the regime that originated in the end of the 19th century and that after 1989 morphed into “dance, techno, r’n’b, hip-hop, soul with a global sound but in Bulgarian; with the eroticism and the image of Madonnas but with Oriental details in the sexual carnal dancing and musical pleasing” (Dimov, 2009, p. 113). Thus another opposition appeared between the sexually explicit feminine pop-folk Bulgarian-sung scene and the masculine Western models entering the country through MTV and other media. Visual media and different visual instruments as a whole is a perfect example of peripheral perceptions that are part of paraconsciousness and another way to code meaning especially when there is organised involvement in the process. Going back to the science of suggestology peripheral perceptions play an important part in the process of suggestion.

It is extremely important to know that they are in fact controllable, although they are part of paraconsciousness. If attention is deliberately directed to them they enter consciousness and then one can either accept or reject them. Very often, however, they can enter consciousness spontaneously as well. In terms of strength and duration, these are normal supra-threshold stimuli. However, when these stimuli fall beyond the scope of attention and consciousness, which happens all the time, they acquire the properties of sub threshold signals. (Lozanov, 2005, p. 51)

In tribute nights sub threshold signals are again connected to the peripheral perceptions as far as singing, dressing and stage presence is concerned. Thus the coded signals reach the paraconsciousness and because of the repetitive mode of these nights together with the tolerance towards them from both bar owners and band members this trend has slowly become the norm dominating the music scene. Other suggestive factors are connected to the audience on these special emotional occasions who experiences two types of behavior also documented by prof. Lozanov and experimented in suggestopedic courses. These are infantilisation and pseudo-passivity. The term infantilisation is used in the sense of “increased trust and receptivity while retaining a critical attitude and self-control” while pseudo-passivity is in the sense of a calm, relaxed, undisturbed and controlled activity” (Lozanov, 2005, p. 53). “Infantilisation is the natural and spontaneous reaction in receiving information with a high degree of credibility (reliability). On the other hand, pseudo-passivity is largely the expression of good self-discipline, and at the same time a form of concentrative self-relaxation” (Lozanov, 2005, p. 53). This in the sense of club culture can be expressed through dancing i.e., the infantilisation where we have spontaneous reaction to the music and the band, on the other hand the other type of perceiving music is with a static pseudo-passivity where during shows and performances part of the audience don’t dance but witness and experience the show. What is important here is that it does not matter whether the audience is experiencing infantilization or is pseudo-passive because the mere presence at such events is what triggers the suggestion. In the situation where other options of musical experience are almost absent this “creates the intuitive sense of correctness and plausibility”. When we connect these psychological experiences with other suggestive factors such as multipersonality, prestige, peripheral perceptions, the Hawthorne and placebo effect (Rayzhekova, 2015) we have a serious club suggestion where covers dominating a concert are interpreted as something quite acceptable and even obligatory. As prof Lozanov continues “it is the soil where suggestion grows” (Lozanov, 2005, p. 54) and thus the cover value continues to spread and remain strong in the Bulgarian alternative scene.

Conclusion on the Dancefloor

For 26 years now the Bulgarian music scene has been struggling with its past, reconciling old models of behavior with new trends of business and music making. In the article an attempt was made to go through some of the reasons for the predominant cover culture and English-oriented scene in Bulgaria as far as band names, club names and lyrics are concerned. Together with the end of communism came the beginning of capitalism and swayed generations of musicians from a Russian affinity to an American and English one, a process enhanced by social factors as well as the change of generations and a crude disassociation between them. The identity crisis shook the overall idea of Bulgarian identity and music caught these changes on the strings of alternative music waiting to be analyzed. Together with bands new places connected to the entertainment business like bars and clubs appeared. Their alien nature suggested unearthly experiences, presented new cultural models and occupied dangerous underground places to allure the curious masses comprised of irresponsible towards the music scene neo-tribes. A vicious circle of easy exit ways has thus resulted in a shrinking alternative scene where cover and tribute nights supported by the power of club suggestion has become the norm.

In this article a list of most of the Bulgarian alternative bands was provided as well as a list of the majority of clubs in Bulgaria. A semantic as well as linguistic analysis has given depth towards certain practices where through the science of suggestology current psychological processes that enhance the tribute culture in Bulgaria were introduced such as the suggestive factors of infantilisation, pseudo-passivity, multipersonality and others, all part of the process of identity crisis and identity swap. Through sociology and the work of Simmel the figure of the foreigner was introduced in the face of clubs and bands with English names explaining the shift of perception that this peculiar escapism has led to. The scientific contribution of the article is connected to the terms “cover value” and “club suggestion”.

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English Learning System Based on Project-Based Learning Theory in U-Learning Environment*

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Project-based learning (PjBL) theory advocates providing students with real problems. A case of a successful move to English learning system in ubiquitous learning is illustrated. For software majors, making Software English System is the focus for their project. Students not only learn about five stages and job responsibilities in software making process, but also enhance their overall skills including research, designing and art, coding, testing, problem-solving, project management, interpersonal communication, and English presentation skill.

Keywords: ubiquitous learning, PjBL, English learning system

Introduction

With the fast development of technology, education field has undergone many changes in recent years. The evolution of systems and networks, including Personal Digital Assistant (PDA), handhelds, mobile phones, Wireless Local Area Networks (WLAN), and Bluetooth provides us with new scenarios for learning. The development of digital communication methods, information transfer, and storage has had a significant influence on education. Students have ready access to a wide range of information and educational resources and it is more and more popular for college students to use mobile phone to check vocabulary online and have discussion on learning through Internet.

Teaching and learning now can occur almost at any time and in any place that has communication services. A newly emerging educational environment is termed the “Ubiquitous Learning Environment” (or u-learning, U-Learning). When learning environments can be accessed in various contexts and situations, new technologies are fully utilized and efficiency has been greatly enhanced. For U-Learning may use more context awareness to provide most adaptive contents for learners at the right time at the right place in the right way (ZHAO, WAN, & Toshio, 2010). The paper presents the designing and outcomes of the project—English learning system, which can be applied in ubiquitous learning environment.

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PjBL Theory

Project-based learning is a pedagogy which engages students in the project by providing a real problem. The project's goal is to let students learn by hands-on experience, by asking questions and confirming answers, making plans and predictions, searching for and analyzing information, sharing ideas and debating with peers for the solution, reflection on the project, and presenting one's task in the project. This approach enhances the impact of learning through experience.

For PjBL approach, the teacher needs to design a real problem to stimulate students' interest and push them to acquire more by searching information and learn more to solve problems. The authenticity causes students to think actively and have great expectation towards the final product. To design such a task, the teacher should take students' major into consideration so that students can enhance practical skill and expand the knowledge in the field related to their major.

Therefore, as English teachers in software department, we focus on the project that can improve students' application skill in software major as well as in English. Due to the great need of students in ubiquitous learning, we think of a plan of the project—to make software of English learning. This can fully meet the demand from college students. Meanwhile, students have 12 years of learning English and the rich experience can help them in the software-making process.

Project of English Learning System for Software Majors

Structure of the System

When students are given chances to decide what kind of English learning system they will create, they have a heated debate. Then they design their own questionnaires, collect answers, and have group discussion on which aspect should be improved most. In spite of the fact that 33% students (81 persons) want to expand vocabulary in CET-6 examination (a country-wide standard test for college students), 67% students agree that they should make a English system.

Currently, the reform of English teaching in China is shifting its emphasis from skill-based approach to ESP—English as special purpose. Our English Learning System is one system for specific purpose. Therefore, we can call it English System (ES). ES can be adapted to students' learning needs and promote students' learning motives.

The group leaders also conduct the research on what modules should be covered in the system. The result is quite amazing. They put forward a plan for one database and one forum. The database includes five modules: module one—vocabulary of software and computer English; module two—the scientific reading related to software and computer English; module three—the culture and history of various famous software companies around the world; module four—the most recent news about these companies' product; module five—interview questions from company and techniques in interview.

Five Stages and Job Responsibility of the Project

Students are wholly involved in five stages of project of making software: need requirement analysis, designing interface, coding, software testing, and software maintenance. Their job responsibility and skill are as follows (see Table 1):

Table 1

Five Stages and Job Responsibility in the Project

| Five stages | Job responsibility | Skill requirement |
|---------------------------|---|-------------------------|
| Need requirement analysis | Designing questionnaires and collecting answers from customers about the needs for software | Research capabilities |
| Designing interface | Designing interface based on customers need | Designing and art skill |
| Coding | Converting a piece of information into another form or representation | Coding skill |
| Software testing | Executing a program or application with the intent of finding software bugs and debugging | Testing skill |
| Software maintenance | Stable operation, improvement of the system, regular optimization of existing software and handling application software failures | Problem-solving skill |

Designing of ES

Clear explanation for vocabulary. The vocabulary module includes vocabulary explanation in Chinese, sentence and how to use the vocabulary. For instance, “desktop” is introduced as one of the computer terms in module one.

Attractive interface. Based on cognitive theory, students’ interest should be captured so that they can further develop their English learning skill. For the designing of the interface, students’ preference is put above all the other factors. It is more stylish and fancy. It is designed that students should memorize how to spell the words, and they can move to the next page of learning only if they can write down the correct spelling. This game further motivates students to memorize more of the technical terms in English related to computer and software.

Recently released news on virtual world. In module two, we have the most recently released scientific news about virtual world. Students can have easy access to the development of trend in software market. They come from Fox news in 2015.

Tailored to need of students. In order to improve students’ practical English, we collect the questions of interview in some companies (like SAP Company) and list them in module five. This helps students familiar with the oral English used in business context and prepares them to apply English in future working environment.

Personal database. Based on learners’ needs and learning styles, students have the opportunity to expand the database if they have some relevant materials and upload those they consider important and store them online. They may also share materials with their peers through the forum.

The learning is student-centered and self-directed. Teacher is no longer transmitting knowledge, but acts as a facilitator in the learning process. Students can monitor and control their own learning for the personal database function of the system. Constructivist strongly advocates the construction of knowledge through interaction with the aid of learning tools.

Outcomes of the Project-Based Learning

The project-based learning enhances various aspects of students’ skills, including:

Project Management Capacity

Because teacher assigns students with the real task, they learn more about the process of making software (five stages). According to the task in their group, students decide how much time is distributed to complete one specific assignment. They keep track of their procedure and realize the importance of connecting from one stage to another in a project. Their hands-on experience gives them insight into the collaboration in the project and the

project management capacity is improved during the whole process.

Interpersonal Skill

Different groups in the project have many chances of communication. Group of need analysis provides their research answers to the group of interface design and both have discussion on the interface designing. Coding group should make some changes in debugging when they gain response from testing group. The maintenance group should communicate with coding and testing group if problems about software occur. Students fully understand the important role of communication and many times of inquiry and response enhance their interpersonal skills in process of working out the real problem.

English Presentation Skill

After the project, students need to present their own responsibility and performance in the project to all peers. Each one should give a public speech in English for four minutes. When students are preparing for their presentation, they need to reflect what problems they encounter and how they come up with solutions. Due to the fact that speech's content mainly comes from their experience, students are more confident of expressing ideas and making analysis.

The content of speech is full of involvement in the process of making software, and the real thought on what they have experienced gives students a great sense of achievement for the actualization of the learning in software and English.

Changing of Roles in ES in Ubiquitous Learning

ES in ubiquitous learning shifts learning from a traditional to non-traditional context. It provides students with the opportunity to access instructional materials at different times from different locations. The teacher is no longer the main source of information. Instead, teacher becomes facilitator, organizer, trainer, and supervisor. Teacher becomes consultant. The learning atmosphere is free of pressure. Students feel safe and enjoyable to share opinions with peers and instructors.

Students are inspired to become lifelong learners. Visuals (photos, drawings, and flash cards), audios, videos, overheads, and PowerPoint are cost-effective ways to disseminate knowledge. Students might improve their searching skills while searching for knowledge and information and summarize them. They are learning to solve problems with what they acquire.

Teachers and students have different roles: filmmakers, radio producers, photographers, reporters, editors, or journalists. For example, students can be asked to produce a short movie or conduct an interview using their cell phone cameras. Teachers can also set up an audio player as a radio station on their website and ask their students to record specific materials.

Conclusion

Ubiquitous learning environment is a situation or setting of pervasive or omnipresent education or learning. Source data is present in the embedded objects. Software majors improve their overall skill in making the English System as a project and change their roles in ubiquitous learning. The cross-discipline approach is worthwhile, achieving satisfying results for teacher and students.

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Analysis on Vocabulary Application Between English Major and Non-English Major Students

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English vocabulary learning has always been a problem for Chinese students. To this, the author makes a research on vocabulary application between English major and non-English major students through the part of the investigation and analysis about English major and non-English major students' vocabulary application situation, including: (1) Both English majors and non-English majors of Chinese students adopt some strategies and methods in their process of learning and remembering new words, but the effect of the non-English major students is not good in common; and (2) Two groups of students have an obvious difference in vocabulary learning strategies, and the main cause of the difference is their concepts of vocabulary learning and the different curricula. All the findings above show the effective learning strategies in English vocabulary learning are of great importance. The author hopes this article will get some revelations to the university public English vocabulary teaching, and to help non-English major students' vocabulary application.

Keywords: vocabulary application, strategy, differences

Introduction

Vocabulary learning is a very basic part of the process of English as a Foreign Language (EFL). The emphasis in college English stage should be to expand the reading quantity and train the ability of practical application, which is to be on the premise of vocabulary expansion. As the experts say: "Grammar provides the overall patterns, vocabulary, the material to put in the pattern" (Cook, 1998), the main task of the college students is to accumulate raw materials—words. Thus, how to effectively get and save the phrasing of raw materials is the key. But the fact is that many Chinese non-English major students have the problem of remembering and applying new words to a certain extent. Many scholars have found through making research on English vocabulary learning strategies of non-English major students that they will consciously adopt certain skills when learning words, but the strategies they used are improper. Therefore, the author designs the study to find good vocabulary application strategies for English majors and non-English major students through further study.

The Research Method

Research Content

This research project mainly wants to answer the following questions:

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- (1) Which is adopted in English vocabulary learning strategies and methods for Chinese students?
- (2) What is the difference on the strategy used between English majors and non-English majors?
- (3) What is the cause of these differences?
- (4) What enlightenment does the results of the study have to college English teaching and learning practice?

Study Object

The 20 grade three non-English major objects in this investigation come from different professional. Because after more than two years of learning, examination, and practice, they have formed a relatively mature and fixed English study view and method, and have been more clear of their own problems and learning characteristics. Most of them have passed College English Test Band 4 (CET-4), but only half of the students are one-time pass. At the same time, a lot of students who are preparing for the College English Test Band 6 (CET-6) spend most of the time in dealing with vocabulary learning, but the effect is not ideal. The author contacts 10 grade four students for English majors with the help of friends, who all have got the English Test for English Majors-Band 8 (Tem-8) certificate. At the same time, their vocabulary at least has between 8,000–12,000 according to the professional requirements. Though it is not comparable between these two majors, the test objects, test property, and test object are completely different, but the learning way can be as reference. The specific information is as follow (see Table 1):

Table 1

Information of Respondent

| Survey object | | |
|---------------|----------------------|---|
| Major | English | Non-English |
| | | Clinical medicine (5), nursing (5), health information (5), emergency (5) |
| Grade | 4 | 3 |
| Sex | Male (3), Female (7) | Male (10), Female (10) |

Specific Way

In June 2015, the author makes a directly face to face interview on the object of the questionnaire as shown in the following content, and also has a 10 minutes' conversation with each student. At last, the author makes detailed records, organizes and analyzes carefully. Although it spends more time, people can understand the details, and make an explanation immediately when there are any questions or misunderstandings.

The Results and Analysis

Results Review

This paper divides the two groups of students into five aspects according to the results of interviews about English vocabulary learning strategies.

Vocabulary Sources

Students will encounter a number of new words everyday, and it is unable for them to memorize them all, so they have to make a choice, decide which word to learn and what extent to reach.

According to the talk with 10 English major students, they think it is necessary to carefully study most of the words and phrases in textbooks. Careful study means that students need to be familiar with all aspects of a word,

such as pronunciation, spelling, parts of speech, collocation, and so on. As for other new words they meet in the extensive reading course and newspaper reading, they will choose to learn those which have higher frequency or interest them. In addition, they also focus on recent popular or popular new words and views.

Most of the 20 non-English major students make a variety of vocabulary book as their main source of vocabulary learning, but the manual only provides basic vocabulary pronunciation and simple Chinese annotation, without making detailed annotations and examples. In this case, students learn each word basically in the same way—remembering spelling, practicing pronunciation, and learning Chinese explanation. Sometimes, they put the paper record access to some of the new words in reading comprehension. Only three people have the habit of reading English newspaper or novel.

The Use of Dictionary

A dictionary is an essential tool in vocabulary learning. From the perspective of the investigation result, whether English major or not, all students use the dictionary, but there is a larger difference in the choice of the dictionary, and how to use a dictionary.

Ten English major students tend to use English-English dictionary in learning; they also use the English-Chinese dictionary of course, but they think that to learn a foreign language with native language vocabulary is more than just to remember a corresponding word, but to fully understand the situation of using the word or context collocation relations. Not all the English words can find the corresponding word in Chinese. English-Chinese dictionary can only provide the most close Chinese interpretation, but is unable to provide the original and specific explanation. While the English-English dictionary can provide a more specific and definite cultural background or the interpretation of usage scene. Thus, English learners can distinguish the difference between synonyms according to the specific English interpretation, and put them in the right expression.

The non-English major group is just the opposite. They rely mainly on the English-Chinese dictionary, and even students use only simple vocabulary as a dictionary. They look up words only to see Chinese explanation, rarely to spend time in experiencing the examples.

The Implementation of the Rote-Learning

Rote learning is the process of memorizing by repetition, without understanding the knowledge remembered, but its effect is ideal. English major students do not reject the learning methods of “mechanical memorizing”. They also adopt the way of reciting in order to rapidly increase their vocabulary in a short time in the initial stage of English learning. And the vocabulary memory method is different when language knowledge accumulation to a certain degree. Rote-learning is mainly used to memorize some terms, name, etc.

The dependent non-English major group of “cramming” is relatively high. When it comes to the preparation for CET-4 and CET-6, most of the students take the method of memorizing words, namely buying all kinds of vocabulary books every day to recite a batch in alphabetical order. They do not go to understand the words usage and difference, because the exam scores of objective questions generally only need to be understood, and students need not to spell words and sentences.

Words Use

Both the two groups of students surveyed say that the actual use is the best way to grasp the vocabulary and phrases. English major students say they have a lot of opportunities to use the new words, writing; translation,

theatrical performances, and classroom discussion are the best occasions to try to express what they have learned. Especially in the writing and translation practice, students can have a further understanding in the process of involved vocabularies finding, comparison, and selection. Compared to English majors, non-English major students have less chance to use English a lot. In addition to the difference of curriculum itself, the student are also afraid to speak English. It is common among them to be lack of confidence and afraid of being laughed when they have made mistakes. If necessary, they would rather try to choose simple words and expressions to avoid mistakes; this tendency is particularly apparent in the writing test. Even some teachers will encourage this to deal with the exam.

The Factors Causing the Differences

Difference in Vocabulary View

When asked about the importance of vocabulary learning in English learning, all the students think it is the primary task of English course, even more important than grammar. But there is a deviation of non-English major students' vocabulary nature: They only focus on the process of learning and neglect the actual use. They will ask English major secret for the secret of remembering so many words, because in their view, English major have a large number of words, and vocabulary size is the only difference between English major and non-English major students. Actually, English major is not alone the partition for vocabulary learning, they are just mastering the vocabulary combined with other aspects of English learning.

Different Learning Goals

Non-English major students say the biggest purpose of accumulating vocabulary for them is to pass the CET-4 and CET-6 test. They think they can better solve the part of reading and listening in the test with more vocabularies. On the premise of targeted examination, they concern more about the Chinese interpretation of words and grammar rather than their specific usage and background, so that they may know many words that cannot be used correctly in communication.

The main purpose of expanding the vocabulary for English major is to better use the language. With the expanding of their vocabulary, they can read more information and write articles with more vivid words. For them, the exam is just the tool testing whether they have made progress in a certain period of time.

Conclusion

Main Findings

The vocabulary application for English majors is diverse; they make actual practice of vocabulary through class discussion, writing, watching movies, drama, debate, and other forms. Non-English major students' vocabulary application method is unitary; the dictionary back word is their main task; and their biggest problem is the lack of practice opportunities, which hinders the fluency of their expressing ideas in English.

English major students study vocabulary not only for examination, but apply them to practice of various kinds of occasions consciously after learning, while non-English major students study vocabulary mainly because of the test pressure.

English major students know use different strategies in different stages of learning and different vocabulary, but non-English major students is not strong in the aspects of consciousness.

Enlightenment

The difference of English vocabulary application between English major and non-English major is as follows.

Non-English major students, by contrast to the English major students, find their own shortcomings, especially in the use of the dictionary and practice to improve.

College English teachers should spend more time trying to introduce students to some of the vocabulary application strategies and the background knowledge of linguistics, and give students more chances to practice improving their self-confidence in English vocabulary learning.

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A Visual Atmosphere in a Content and Language Integrated Language Setting

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Lesson plans should always be motivating and adapted to the target class. This is even more so when we plan a CLIL unit. To avoid frustration and failure, teachers and students should find a common ground where communication is easier, and students are active learners and high language skills are not required. This can be achieved in many ways. Topics should be chosen and presented from an angle that promotes interaction and production from the students. As far as possible, most textual communication should be transferred and reorganized in a more accessible format through visual organizers, presented in alternative ways with visual displays, subtitled videos or animations. Graphic organizers are particularly helpful to visually represent ideas, organize information, and grasp concepts such as sequencing and cause and effect. It is essential to create an environment where students feel safe taking risks, and learning takes place on many levels simultaneously and a playful attitude to learning is not discarded. A Visual Atmosphere should be established, where teachers use visual directions and non-verbal behaviours to foster concentration and learning. Learners should be led to access sensorially previous knowledge and subsequently construct new mental images to acquire new concepts. Good story-tellers continually offer sensorial strategies to involve the audience in the story and are ready to adjust the narrative according to the feedback. Units should gradually evolve from basic hands-on experiences and interactive situations, where students are involved more directly and they are allowed to work collaboratively and engage their emotions. Interactive games can support exploration, interaction and provide an immersive experience in which learners can collaborate with others to solve problems and learn from their mistakes. Students with low-productive skills should be encouraged to give also non-verbal responses to show their understanding of the topic, for example using the interactive tools of Digital Whiteboards.

Keywords: CLIL methodology, experiential learning, cognitive skills, CLIL practice

Introduction

The acronym CLIL was coined in 1994 by David Marsh, who provided the following definition for the approach: “Content and Language Integrated Learning refers to any dual-focused educational context in which an additional language, thus not usually the first language of the learners involved, is used as a medium in the teaching and learning of non-language content” (Marsh, 2003). CLIL programmes have experienced rapid

growth since 1994, and today are implemented throughout Europe. This is also due to the belief that CLIL is an innovative educational approach which transcends traditional methodologies to both subject and language teaching. CLIL also brings with it complex challenges and per se will not lead to noticeable improvements in learner experiences and outcomes. Learning content and language at the same time certainly represents a cognitive challenge. Unsurprisingly, this may cause anxiety and demotivation stemming from fear of failure in learners.

The growing interest in CLIL has resulted in a significant increase in the volume of academic literature on the theoretical aspects of this methodology. Many researchers have analysed the different elements of the acronym, expanding on the issues related to Content, Language, Integration, and Learning. As regards to Learning, it has been stressed that the thinking processes (cognition) need to be analysed for their linguistic demands (Bloom, 1984; McGuinness, 1999; Coyle, 1999).

The most recent studies on the neurological processes that take place during the learning stages are a valid contribution to an in-depth understanding of the essential elements to be considered in a successful learning experience (Mayer & Moreno, 2003). On the other hand, there is a request for practical examples and strategies to be used in real classes. The wide success of books such as *Uncovering CLIL* (Mehisto, Frigols, & Marsh, 2008) is a sign of the need to offer a hands-on approach to CLIL design and implementation. The aim of this article is to illustrate an approach to CLIL that has been experimented and refined in real classrooms over the years, putting into practice the learning models proposed by recent studies.

Since my first experiments in teaching CLIL in 2001, I have always centred learning activities on the elements of play, visual representation, and interaction. If learners start in a playful mood, their defences come down; they increase their attention and have an inner motivation to carry out the tasks.

Unfortunately, we also know of teachers frustrated in their attempts to implement CLIL and students who do not appreciate the use of L2 (second language) in learning a subject content. The reasons can be several, such as the use for CLIL of the same methodology adopted to teach content curricular subjects; activities that do not require an active participation of the learners; teachers' tendency to limit themselves to ready-made materials present in textbooks, and so forth.

In order to outline the characteristics of more engaging and fruitful CLIL settings and strategies, firstly I will introduce a few facts based on contemporary research on the functioning of the brain; subsequently, I will introduce a CLIL module on Art and highlight the cognitive processes involved in every step.

The Workings of the Mind in a Learning Process

People generally take thought and emotion, mind and body as separate matters. However, despite our deeply ingrained assumptions, these distinctions may not actually exist. Body, thought, and emotion are intimately bound together through intricate nerve networks, and function as a whole unit to enrich our knowing. And research in the neurosciences is helping to explain how and why rich emotional development is essential for understanding relationships, rational thought, imagination, and creativity (Hannaford, 2005).

As Antonio Damasio and his colleagues (Damasio, 1994) have demonstrated, when the emotions and the body are dissociated from cognition, rational behaviour and learning do not develop. If we intend to create a more engaging and successful learning experience, we should involve body, emotion, and thought.

When in our everyday life we hear the word “train”, all our experiences with trains are instantly available to us as clusters of sense data—a long and heavy vehicle, its typical noise, smell, the sensation of getting on/off or sitting and watching through the window. We call these clusters of sense data “images”, that is, representations derived from our sensory experience. In other words, images take the form of shapes, colours, movements, feelings, tones, and spoken or unspoken words. They arise from different areas of the brain: colour and shape patterns from the occipital lobe, tone and words from the temporal and frontal lobes, emotional experiences from the limbic system, and movement patterns from the basal ganglion of the limbic system (Hannaford, 2005).

By combining these stored images, we make sense of new learning and come up with new ideas. Words, therefore, though important, are only bits of information. Words can only be understood when they provoke some kind of image in the mind of the learner (Hannaford, 2005).

The second key element is to link words to images, to concrete representations in our mind. Even if we teach abstract concepts or ideas, they should at first be embedded in concrete experiences. How to do that?

Abstract concepts are embedded in concrete experiences. All students have prior knowledge that affects how they respond to our teaching (Zull, 2002). Prior knowledge, which is complex and personal, is likely to be concrete. In other words, teachers should begin with the concrete; concepts and broad principles should be developed from specific examples.

The world is complex, dynamic, and multidimensional; the paper is static and flat. How are we to represent the rich visual world of experience and measurement on mere flatland? (Tufte, 1990)

The belief that “a picture is worth 1,000 words” makes sense some of the time. However, the fact that an image is visually composed does not necessarily make it easy to understand. Think of some visual instructions to assemble a piece of furniture or a toy (Lohr, 2003). The use of images, as such, does not guarantee learning new information.

The learning process begins when we receive input through our senses. The new information is stored in the sensory memory, which holds an unlimited amount of information, but just for a few seconds. In general, keeping information in one’s working memory requires that learners do something with that memory, either consciously or unconsciously (Lohr, 2003).

Different types of information activate different types of memory systems: There is one for verbal information and a different one for information based on images. According to Pavio’s dual-coding theory (Pavio, 1990), verbal memory stores what is related to language (what we say and what we hear), while a so called imaginal memory includes pictures, sounds, tastes, and nonverbal thoughts (created through our imagination). These two systems are interrelated. In fact, images can activate verbal information and vice versa.

The power of images can be explained by the ability of concrete words (words that can be easily visualized, people, places, objects, touch, and smell) to stimulate nonverbal memory. The chance of learning is much greater when the two memories are involved (Lohr, 2003). Take, for example, the concrete word “horse”. The word alone will most likely trigger in us an image, a multisensory representation of a horse. On the other hand, an abstract word like “discreet” is much less likely to generate an image in us.

How to Facilitate Learning and Long-Term Memory

Up to now, I have tried to show why in designing learning experience it is important to make use of visuals

and words organized within a meaningful framework. I will deal now with a twofold issue: (1) How can we facilitate learning using visuals and words? (2) How can learners move the new information from the short-term memory to the long-term memory?

Moreno and Mayer (2003) suggest that visuals and words are most likely to facilitate learning when they are designed to help people select, organize, and integrate information in ways that are meaningful. When you help the learner select, organize, and integrate, you are helping information move from sensory to working and then to long-term memory. Working memory is limited in capacity and learners must select relevant information from visuals to store in visual memory, and relevant information from words and sentences to store in verbal memory. Mayer refers to this process as building mental representations. Learners essentially reconstruct what they see into their own representations. They do so in two ways—verbal and visual, in a process that Mayer calls organization. This process takes place when related visual and verbal memory is categorized and ordered by the learner to make sense. Integration takes place when related visual and verbal representations are held in working memory at the same time. Stemming from the research previously mentioned is the suggestion to design materials so that they support cognitive processes of selection, organization, and integration.

A potential problem is that the processing demands evoked by the learning task may exceed the processing capacity of the cognitive system—a situation Mayer and Moreno call cognitive overload (Mayer & Moreno, 2003).

To reduce this possibility, as far as possible, most textual communication should be transferred and reorganized in a more accessible format through visual organizers, presented in alternative ways with visual displays, subtitled videos or animations (Mehisto, Frigols, & Marsh, 2008).

A Visual Atmosphere should be established, where teachers use visual directions and non-verbal behaviours to foster concentration and learning (Grinder, 1996)

The use of Interactive Whiteboards has the potential to extend far beyond the functional as it involves the use of more than cognitive skills. The Interactive Whiteboard enables students to see their own writing and objects of their own creation. Kinaesthetic learners, who are typically difficult to engage in traditional classroom activities that are usually more visual or auditory in nature, are able to reinforce learning through exercises involving touch, movement, and space on an Interactive Whiteboard. Beyond encouraging student motivation through the combination of visual, auditory, and kinaesthetic paths, Interactive Whiteboard allow teachers to sustain focus, managing and orchestrating skills, and they allow showing the same concept in multiple ways.

A Holistic Approach to CLIL

The following example shows how to design materials and plan strategies that get some emotional movement in the class, keep students motivated, and make them sense some progress in their learning. It is carried out through the art of scaffolding, balancing challenge, support, and disengagement.

The module is entitled *Vermeer and Caravaggio: The Art of Transgression in the XVII Cent*, and it has been designed for students attending the secondary school with a language level of B1.

Each learning stage begins with (1) a concrete experience based on direct physical input from the world around. During (2) reflection, learners are led to remember relevant information, develop insights and associations. In the (3) generative stage, learners are required to manipulate images and language to create new

mental arrangements, create symbolic representations in their own words and images. They have to transform an outside input into an internal source of knowledge.

Texts and images will be presented simultaneously, so as to have a more positive impact on memory. They will be designed in a way to maximize the learner's selection, organization, and integration of information.

Methodology

Each micro-unit will proceed according to the following sequence:

At micro level: Each segment will start from the observation stage (noticing), then will proceed to the discovery/reflection phase, and finally to the integration one.

At macro-level, there are five units: They will firstly motivate students to know more about the topic, then new concepts and key vocabulary will be introduced and eventually they will use creatively what they have learned.

Warming up/First unit: The first unit will begin with a warming-up stage, aimed at connecting the topic with students' experience and lives, making them curious and motivated.

Second unit: It will introduce the basic key terminology for visual literacy and Art.

Third unit: It will illustrate the works of the Dutch painter Johannes Vermeer. First students will observe and define his particular style, subsequently they will analyse one of his paintings that is different from the others, because it transgresses his own norm.

Forth unit: It will be based on the description of two traditional themes of religious art: the death of the Virgin and David and Goliath. For each theme students will observe some typical representations and then they will establish the norm. After that they will compare and contrast that norm to a painting by the Italian painter Caravaggio and find similarities and differences. They will evaluate the transgressive elements introduced by the Italian Baroque painter.

Fifth unit: It will test what students have learned. They will generate a visual representation and a few short texts following given guidelines.

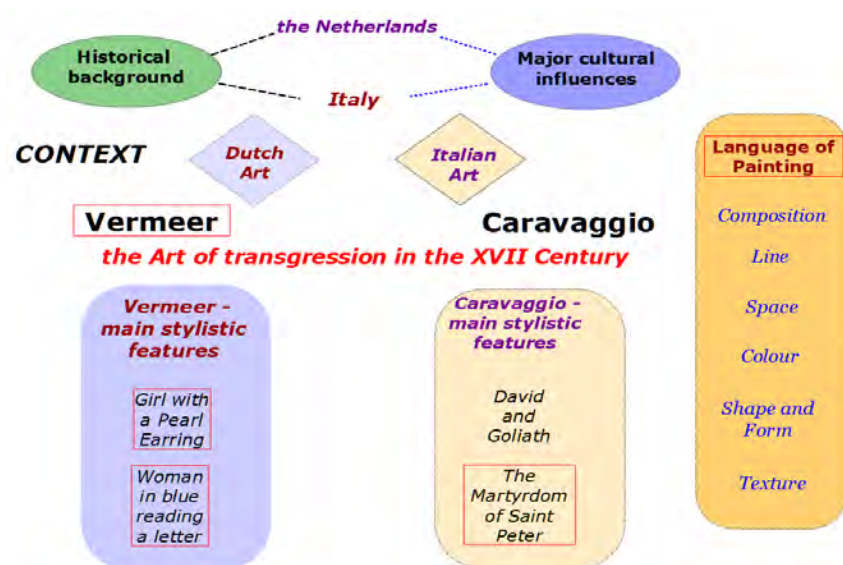


Figure 1. Overview of the module.

Unit One: Warming up and the Big Picture

The first unit will activate learners' previous experience through the use of their own metaphors and symbols. The activity will elicit their curiosity and motivation by presenting images connected to fashion, music, and sex. In the warming up stage, we start from some photographs of two famous singers at the end of their successful career. Their clothes now do not convey any eccentric message. Then using a timeline we regress back to the early 1970s and see images of the same singers in androgynous attitudes.



Androgyny is the combination of masculine and feminine characteristics. Sexual ambiguity may be found in fashion or sexual lifestyle.

Figure 2. Timeline of eccentric artists.

Learners are elicited to describe the differences between now and then. The discussion should focus in particular on dress codes. Clothing like other aspects of human physical appearance has a social significance, with different rules and expectations. A person's clothing and how it is worn sends a message including indications of the person's gender, social class, and attitude towards traditions, gender sexual availability, and sexual orientation. Clothes convey other social messages, such as stating or claiming personal or cultural identity, establishing, maintaining, or defying social group norms.

The warming up ends with a shared definition of the term "transgress" applied to dress code: to violate a moral code, offend, provoke, and go beyond a limit.

Unit Two: Basic Concepts and Vocabulary Related to Picture Analysis

In order to analyse a painting, it is necessary to know what to look for and to have a basic knowledge of most common words used for that purpose. Also this stage starts from what learners already know, even if intuitively, and then progresses to the consolidation of new concepts. This stage aims at helping learners to observe, understand, and use the most important elements that characterize a visual composition. The process will start with sensations arisen in the learners and then reflection and integration.

The elements are: Composition—Line—Shape—Space—Colour

To make students remember these elements, a **mnemonic** is proposed:

Calling Shakespeare and Company

Learners are encouraged to notice these key elements in the selected images, reflect upon impact on the viewer, and finally organize and integrate the concept in their long term memory using the following visual devices.

Composition

| | | | | |
|---------------------------|-------------------|-----------|---|------------|
| Symmetrical compositions | | stability | | balanced |
| | convey a sense of | | since the elements of the composition are | |
| Asymmetrical compositions | | movement | | unbalanced |



Figure 3. different forms and messages conveyed through Composition.

Lines

tranquility rest quiet inspiration ascent tension upwards

Horizontal lines



suggest
communicate



a feeling of
a sense of

Vertical lines

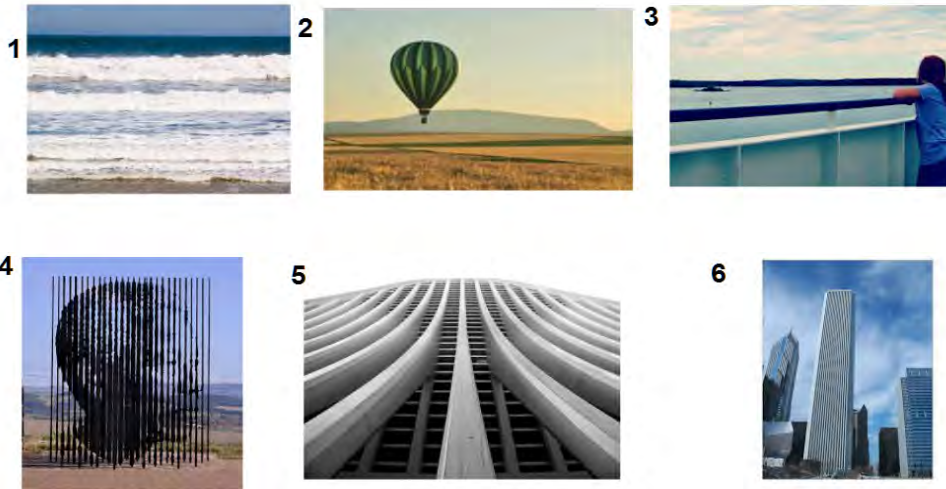


Figure 4. Horizontal and vertical lines and different messages conveyed through them.

Lines

solidity stability movement progress

Horizontal and vertical lines
used in combination



suggest
communicate



a feeling of
a sense of

Diagonal lines

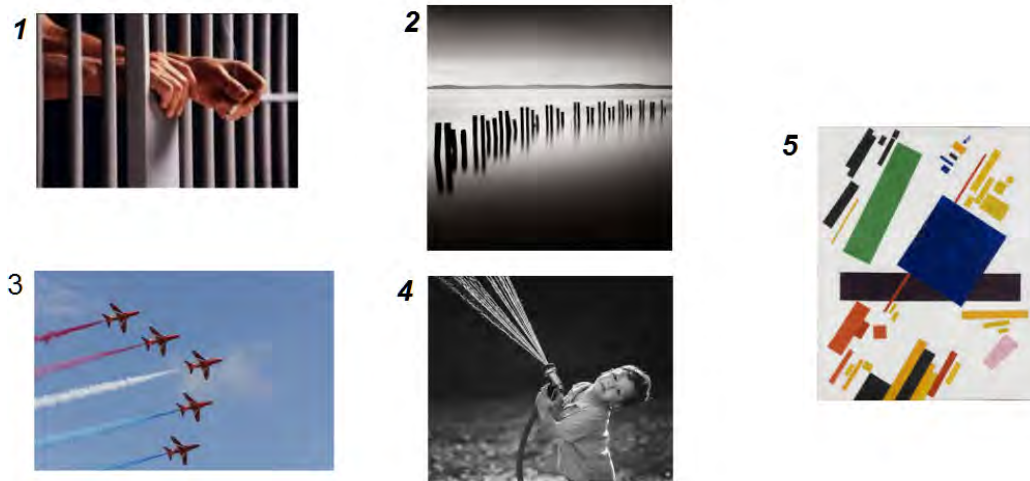


Figure 5. Horizontal/vertical and diagonal lines.

Lines

Soft curved lines

sensuality

pleasure

chaos

suggest
communicate

a feeling of
a sense of

turmoil

violence

Twisted lines

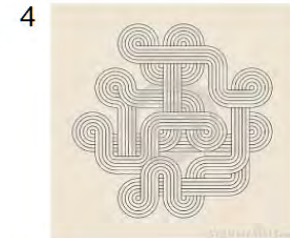


Figure 6. Curved and twisted lines.

SHAPE

Shapes are used to convey meaning and **organize** information. Simple **geometrical** shapes can help **strengthen** a composition.

For example, a **triangular** composition can help make an image more **coherent** and the form appear more **dynamic**.

How many triangles can you see in the painting #1?

What is the function of the diagonals in #2?



Figure 7. Role played by shapes in a composition.

SPACE

The **area around** the primary objects in a work of art is known as **negative space**, while the **space occupied** by the primary objects is known as **positive space**.

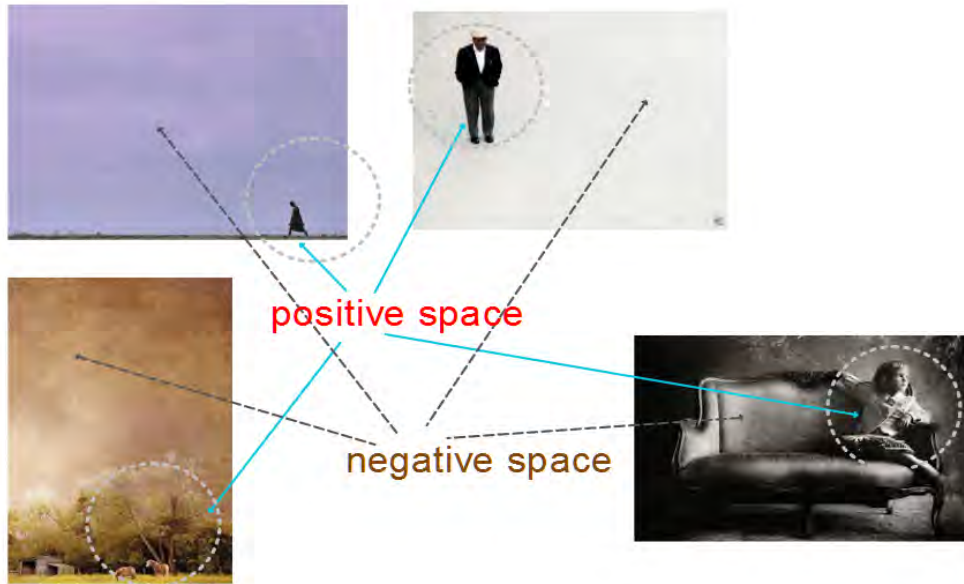


Figure 8. Positive and negative space.

COLOUR

Two complementary colours are those positioned opposite each other on the colour wheel. When placed one next to the other they create a contrast. The complementary colour for **red** is **green**, for **blue** it's **orange**, and for **yellow** it's **purple**

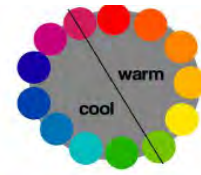


Figure 9. Complementary colours.

COLOUR

Colours can be described as **warm** or **cool**

Colours create different moods



Warm colours suggest ...

Cool colours suggest ...

dynamic calm lively energetic slow motionless

tone / atmosphere / feeling



Figure 10. Warm and cool colours.

Before proceeding further, the fundamental notions introduced in the unit are put into practice with a quick test.

Test your knowledge 1

An optical effect of warm and cool colours is that they may appear to recede or to come toward the viewer.

Which of the two rooms appears to have a space that is reduced or expanded?

Why?



Figure 11. Testing the knowledge of cool and warm colours.

Test your knowledge 2

Symmetrical or Asymmetrical

Horizontal / Vertical / Diagonal / Curved / Twisted

Triangles / Circles / Squares / Rectangles

Cool / Warm Complementary / Contrasting

Analyse the main elements in the two compositions



Figure 12. Testing the knowledge of major elements in a composition.

Unit Three: Defining the Personal Style of a Painter and His Variation From His Own Norm

In this unit, we will consider a selection of works by the Dutch painter Vermeer and define his highly personal style, that special something that enables someone to look at one of his paintings and know that it was made by him, regardless of what the subject of the painting is.

Historical and Cultural Background

Some basic facts about the social and cultural atmosphere in which Johannes Vermeer lived are summarized in the following chart. Students will be asked to observe and memorize the basic concepts and subsequently to find their relevance in the paintings of Johannes Vermeer.

Dutch Art in the XVII Century



Acronym: H.E.R.A.

Table 1

Historical Background for Vermeer

| | Main facts | Key ideas | Key images |
|----------------|---|-------------------------------------|------------|
| History | 1648, which ended the Thirty Years' War, saw the recognition of the Dutch Republic and its independence from the Spanish crown. | Independent Republic | |
| Economy | The Dutch Republic was one of the most prosperous nations in Europe, and led European trade, science, and art. | Rich and leading in Science and Art | |

(Table 1 continued)

| | Main facts | Key ideas | Key images |
|-----------------|--|---|---|
| Religion | Calvinism was the state religion in the Dutch Republic. Dutch Calvinism forbades religious painting in churches. | No religious paintings in churches because of Calvinism |  |
| Art | The wealthy Dutch middle-class demanded non-religious pictorial subjects. | The rich merchants paid only for secular paintings |  |

The learners will observe now Vermeer's paintings and will be led to arrive at the conclusion that:

- (1) Vermeer captures the immediate;
- (2) Often he singles out a woman caught in a moment of action, set in a carefully delineated composition;
- (3) This composition can be clearly defined as regards the source of light, the position of the main character, the objects around the sitter;
- (4) We are invited to take part as privileged spectators in an intimate moment.

Personal style

Observe the following paintings by the Dutch painter Vermeer (1632 - 1675) and make a list of common features that are present in each of them

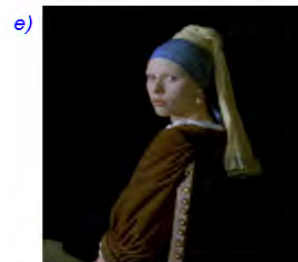


Figure 13. Define the style of Vermeer.



1 What are the differences among the pictures above?

The Girl with the Pearl Earring



2 Now watch the scene where the girl is asked to wear the earring.

3 What new elements does it contribute to the interpretation of the painting?



Figure 14. How the position of the sitter can change the meaning of the painting.

The girl turns her head against the direction of her body; her eyes complete a ninety-degree movement towards the viewer.



1 The contraposition of body facing one direction and the head moving in the opposite direction creates ...

2 The attention of the viewer is focused on the girl's expression through the elimination of ...

3 The girl looks directly in the eyes of the viewer, and this creates

4 The lines are generally and they are organized so as to form ...

5 What effect does the light create?

6 Why do you think the painter has added the pearl earring?

Figure 15. Analysis of the painting Girl with pearl earring.

Unit Four: The Variation From the Norm in the Representation of a Traditional Theme

After having found the elements of transgression of the norm within the works of a single artist, the next step is to expand the perspective and consider how another painter transgressed tradition in the representation of a given theme.

Caravaggio



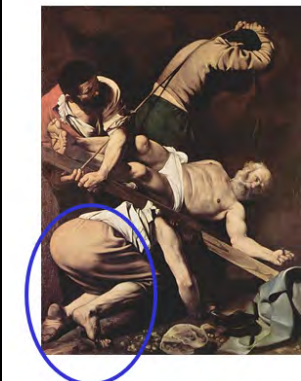
Historical and cultural background. Some basic facts about the social and cultural atmosphere in which Caravaggio lived are summarized in the following chart. Students will be asked to observe and memorize the basic concepts and subsequently to find their relevance in the paintings of Caravaggio.

The historical background has been reduced to a few key facts, ideas, and images.


Michelangelo Merisi, known as Caravaggio. Acronym: Biography—Counter-Reformation—Realism—Subjects
BiCounterReS

Table 2

Historical Background for Caravaggio

| | Main facts | Key ideas | Key images |
|----------------------------|--|---|---|
| Biography | He was born in Caravaggio, near Milan, in 1571. He began to paint in Milan, then moved to Rome, where he became famous. In 1606 killed a man and escaped to Naples, then Malta and Southern Italy. He died in 1610. | Became famous in Rome. Artists went to Rome in search of fame. Caravaggio had to move from one place to another to escape a death sentence. |  |
| Counter-Reformation | The Council of Trent (1545–1563), in response to the Protestant Reformation, recognized the power of the painted image. It had more impact than the spoken word, and could teach and inspire devotion. Artists were encouraged to represent religious subjects with clarity and immediacy, involving the viewers through their emotions. | The Counter-Reformation promoted images that could teach, involve emotions and inspire devotion. |  |
| Realism | In 1599, his painted scenes from the life of St Matthew caused a sensation with their extreme realism and dramatic contrast of light and shade. | Caravaggio's realism was considered too extreme by some of his contemporaries. |  |

(Table 2 continued)

| | Main facts | Key ideas | Key images |
|----------|--|---|---|
| Subjects | Much to the horror of his critics, he used ordinary working people as models for his saints and showed them in recognisably contemporary surroundings. In many paintings, he makes the viewers feel as if they are taking part in the scene. | As models for religious subjects, he used common people. Many of his paintings put the viewer inside the scene. |  |

Questions About the Theme of the Virgin.

Students contrast traditional representations of the theme of the Death of the Virgin and then point on the whiteboard at the major differences they found. They eventually discuss how the variations give a new personal interpretation of a traditional theme.

Theme: The death of the Virgin

What similarities and differences do you see between the paintings on the left and Caravaggio's on the right?



Bartolomeo Vivarini 1484



Duccio di Boninsegna 1434



Hugo Van Der Goes 1480



Russian illustration XIV cent.



Caravaggio - Death of the Virgin 1606

Figure 16. The theme of the Death of the Virgin.

Theme: The death of the Virgin

What similarities and differences do you see between the paintings on the left and Caravaggio's on the right?

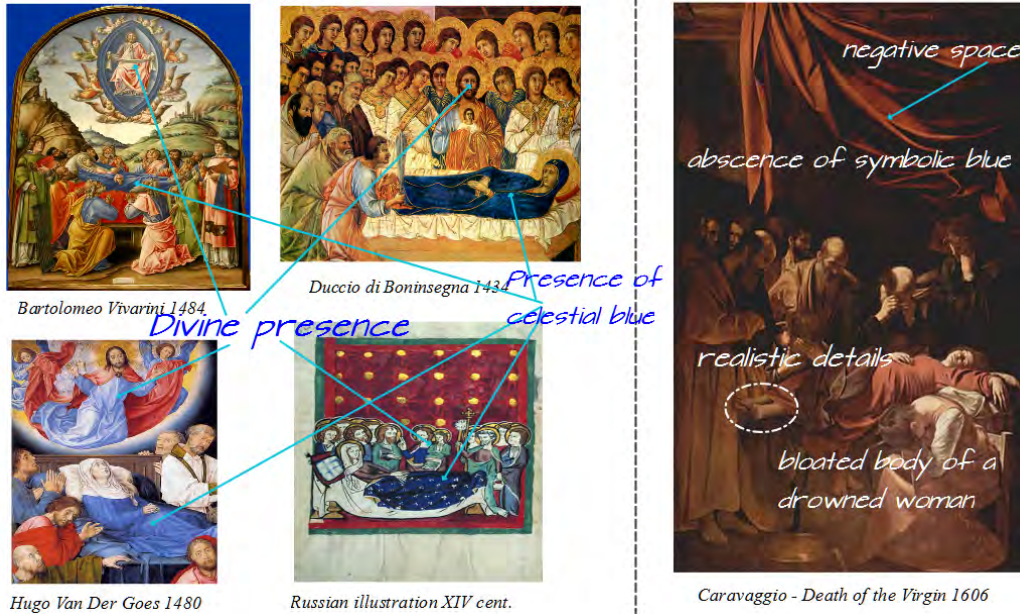


Figure 17. The theme of the Death of the Virgin and the new interpretation offered by Caravaggio.

Theme: The death of the Virgin

Interpret each of your observations and then draw your conclusions

| Observation | Reflection | Integration |
|--|--|--|
| negative space & absence of divine figures (1) | the large area is felt as oppressive, a heavy burden on top of the scene | The three lines of observation all lead to the conclusion that the composition aims at conveying a realistic description of a human drama, where the virgin is represented as a human being and not as a divine presence |
| absence of symbolic blue (2) | what we see is a human scene, she's just a woman | |
| realistic details (3) | they convey a direct experience of death. The woman died because of drowning, as her livid and swollen body shows. | |

Figure 18. Results of the brainstorming session at the end of the unit.

Theme: David and Goliath

The same process is adopted for the second painting by Caravaggio: First establish some typical norms in the traditional representation of the theme, and then contrast them with Caravaggio dramatic personal interpretation. Students write and draw on the Whiteboard to show their understanding.

Theme: David and Goliath

What similarities and differences do you see between the paintings on the left and Caravaggio's on the right?



Tiziano 1544



Michelangelo 1508



Artemisia Gentileschi 1620



Guido Cagnacci 1645



David with the Head of Goliath 1610

Figure 19. The traditional theme of David and Goliath and Caravaggio's interpretation.

Last Unit: Creative Project

In this last unit, students are asked to generate new ideas, based on what they have experienced and learned in the Module. The last stage of this learning process should require students to put them into practice. One way to achieve this objective is through the creation of a poster, which will foster student research, writing, and presentation skills as well as pushing them to think visually. Posters have the ability to demonstrate reflection in learning and are an excellent demonstration of experiential learning and assessing authentically (McNamara, Larkin, & Beatson, 2010)

In fact, through the construction of a poster, students become active learners; they will perform a task which is hands-on, a problem solving activity which encourages them to show their own interests, ideas about the topic and stimulates demonstration of comprehension.

Instructions

In pairs, create a poster that illustrates an example of transgression from the norm in our culture. You are required to design and create a poster, using PowerPoint or any other Graphic software, containing visuals and texts. The poster should

- (1) have a title;

(2) be focused on a single message;
 (3) illustrate this message with visual imagery and supporting text;
 (4) be accompanied with two texts: a paragraph in which you explain the message you want to convey (use 50–80 words); a paragraph that describes the composition of the poster, using the elements of art that have been introduced in the module (use 50–80 words).

The phrases below will help students when they write their paragraphs.

Language functions that might be used to describe the poster:

- (1) In this poster, you can see;
- (2) In the background...;
- (3) In the foreground...;
- (4) There are... [what], and they are... [where];
- (5) It/she/he/they appear(s) to be... because of...;
- (6) There is a strong contrast between;
- (7) This opposition contributes to;
- (8) As a result, the...;
- (9) This creates an interesting sense of.

Language functions that might be used to describe the message:

- (1) From the title, it is clear/obvious/;
- (2) As the title indicates / shows, it...;
- (3) (It) conveys / communicates / shows /reminds us of;
- (4) This idea is also supported /reiterated by the...;
- (5) Contrary to what expected;
- (6) It represents the opposite effect of what it is generally expected because of/due to the;
- (7) It violates the.

Assessment

Pairs will present their work orally, and each member of the group will be responsible for any part of the presentation.

Conclusion

A successful learning process should gradually evolve from basic hands-on experiences and interactive situations, where students are involved more directly and they are allowed to work collaboratively and engage their emotions (Cuccu, 2003). We should pay attention not only to what people learn, but also to how people learn. A multi-sensorial Visual Atmosphere should be created in class, allowing learners to be engaged in a more holistic way and be able to demonstrate their *meaningful learning*, as it is defined by Mayer and Moreno (2003), namely a deep understanding of the material, which includes attending to important aspects of the presented material, mentally organizing it into a coherent cognitive structure, and integrating it with relevant pre-existing knowledge.

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Study on the Multi-interactive Model of School-Based College English Teacher Education*

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College English teacher education has become a focus of attention in the research of English teaching in China, and mid-career teacher education is an indispensable part of teacher education. It not only concerns about college English teachers' professional development, but also influences the quality of English teaching of higher education in China. The Multi-interactive Model of School-Based College English Teacher Education has a great significance to build up an open and effective system of English teacher education and enhance their ongoing professional development. This paper first expounds the definition of the Multi-interactive Model of School-Based College English Teacher Education. Then, the necessity and the effective methods of implementing the Multi-interactive Model of School-Based College English Teacher Education are also illustrated. The Multi-interactive Model of School-Based College English Teacher Education can effectively cultivate teachers' reflection ability, ensuring that they can sustain their growth in their professional ability and professional development.

Keywords: teacher education, college English teacher, School-Based Teacher Education, Multi-interactive Model, reflection ability

Introduction

With the rapid development of international communication, English has become a crucial factor in promoting a nation's economic development and international competitiveness. Due to the lack of language environment, classroom teaching is the primary means for learners to have language input and improve their language skills in China. And the quality of classroom teachers plays a decisive role in overall language teaching and learning. They have become a key factor affecting the overall quality of English teaching in China. How to build up an open and effective system of English teachers' self-educational system to enhance their ongoing professional development has become a focus of attention in English teaching and teacher education in China and abroad. Under the background of globalization and knowledge explosion, the professional development of

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foreign language teachers is life-long. One-off pre-career normal education cannot satisfy the need of their requirement of the entire teaching career. Therefore, the concept of lifelong education and the trend of integration of teacher education make mid-career education important a guarantee and chance for the consistent and continuous development of teachers' professional quality.

The Status-Quo of College English Teacher Education in China

However, the recognition and attention of the importance of college English teachers' mid-career education do not bring the improvement of the quality of practice. The present situation of the college English teachers' mid-career education is not optimistic in our country. The ways for the college English teachers' mid-career education mainly include short-term study abroad, applying for master and doctoral degrees, and domestic short-term training, and so on. These ways can promote the college English teachers' professional quality to a certain extent, but there is a lack of pertinence and effectiveness. Short-term study abroad is preferred by a lot of teachers, but the opportunities provided is far from enough compared with the large number of teachers. Studying abroad lacks clear goals, and due to different language learning environment, the education concepts and teaching principles the teachers learned abroad can not directly apply to the domestic language teaching. What they should deal with first is the difference between the present conditions of English teaching domestic and abroad. Applying for doctoral degree is effective in improving the professional quality of teachers, but it is hard for college English teachers to get an offer due to the limited number of the English doctoral degree grants. Applying for doctoral degree abroad is not realistic due to work and family burden.

Domestic short-term training also possesses the obvious shortcomings. At present, most of the training programs focus on the theories including linguistic knowledge, teaching concepts, and teaching methods rather than teachers' practical needs. Therefore, the training content itself often lacks practicability, which leads to the contradiction between the theory and teaching reality. Besides, the content of training is not systematic and lacks continuity due to randomly selected training material, knowledge-based expert lectures, the lack of interaction and teachers' reflection, and inadequate follow-up training work. Obviously, this kind of training level of teacher education cannot meet the needs of college English teachers' professional development and English curriculum reform. Effective teacher education should base on the actual academic life and participation, and teachers should become the participants and the main body rather than the passive recipients of external input. School-Based Teacher Education arises at this moment.

The Multi-interactive Model of School-Based College English Teacher Education

School-Based Teacher Education

What is School-Based Teacher Education? School-Based Teacher Education is that under the guidance of teacher educators or researcher, teacher education activities are carried out based on the school educational and teaching reality. Its purpose is to center on the improvement of the teaching quality of school education, to focus on the construction of teachers' lifelong learning system, to strengthen teachers' introspection and ability, and to promote teachers' professional development. As a practical and easy-operating way of teachers' mid-career education, School-Based Teacher Education enjoys prominent advantages.

Multi-interactive Model

What is the Multi-interactive Model of School-Based College English Teacher Education? That is, School-Based College English Teacher Education should be carried out from different perspectives: teachers themselves, students, other researchers, and observers. That is, School-Based College English Teacher Education should include multi-interactions: self-interaction, teacher-student interaction, peer interaction, and outer-interaction. The core of Multi-interactive Model of School-Based College English Teacher Education is self-interaction.

Self-interaction refers to teachers' own reflection. That is, their thinking, feeling, and ideas about their teaching and research, and so on. In other words, it is their self-reflection about their professional development. Teacher-student interaction is that the teachers' professional growth originates from their interaction with students. That is, through the interaction with students during the teaching process, teachers get feedbacks which make them think about their teaching: advantages or disadvantages, problems and countermeasures... Their direct experience from teaching arouses their ideas about their professional development. Likely, peer interaction refers to the interaction with colleagues. Communicating with colleagues is an effective way to foster their professional development. Teachers share similar teaching environment with their colleagues. They teach similar level of students, use the same textbooks, face the same school policies, and abide by same teaching requirements. They even meet the similar problems during the process of teaching. Interaction with colleagues can provide you direct experience and inspiration to teaching. Outer-interaction refers to any interaction with outer elements like schools, institutions, researchers, or any other people except students and colleagues. Among them, self-interaction is the core of the system and the innermost driving force; teacher-student interaction provides feedbacks; peer collaboration establishes a learning community and offers scaffolding. The joint efforts of the four types of interactions can help the improvement of teachers' reflection ability.

Methods of the Multi-interactive Model of School-Based College English Teacher Education

Lectures

Lectures are the most traditional and the most important form of centralized training. It is suitable for the systematic theory teaching. One lecturer- large audience model can save money and time, and it makes the best of resources. Lectures about teaching concepts, principles, and academic study can help college English teachers construct their own knowledge structure and professional development plan. Guided by the requirements of teachers' teaching and professional development, lectures should be closer to the teachers' teaching practice, and provide teachers with professional guide and help.

Workshop is one of the implementation tools of lectures. It can increase interactions among teachers, deepen teachers' understanding of the content of lectures which can better arouse teachers' thinking and curiosity. Adopting the analysis of the specific case can enhance the practicability and operability of lectures and effectively avoid the lack of interaction, the disjoint of theory, and practice in traditional English teacher training. Lectures should play the role in enriching knowledge, teaching new concepts, and solving practical problems in the teaching practice.

Teaching Logs

Teaching logs are like diaries, and the difference is what teaching logs writes is all about teaching, especially about teaching practice. However, teaching logs are not a simple list of teaching events, but a regular record of teachers' teaching practice, ideas, thinking, reflection, and countermeasures about the problems. Therefore, teaching logs are continuous observation and reflection about teachers' teaching process. It is an important way of updating teaching concepts, enriching teaching ideas, improving the professional skills, and promoting teachers' development. The process of writing teaching logs provides teachers with the opportunity to describe and explore their teaching behavior. It can also help teachers to question, reflect, and analyze the ideas and practice about teaching, and provide them the materials for the discussion with colleagues and for seeking help from educators and researchers. It is the source of teachers' thinking and creation.

Teaching logs can also be beneficial to researchers' study, because it can help carry out the dynamic analysis of teachers' teaching and understand their real pursuit. It is an important way to improve the quality of teachers' reflection ability and feedback effect.

Teaching Seminar

Teaching seminar is also one of the common ways of School-Based Model. Anything related to teaching can be discussed in teaching seminar. It might be a teaching concept, or a specific lesson, or a solution to a specific problem. Teaching seminar can last several days or just half an hour depending on the content of research. It can be also set regularly or temporarily. Briefly, teaching seminar is flexible and dynamic. The following are the two specific examples of teaching seminar.

In order to help college English teachers to be familiar with the textbooks, a teaching seminar around the textbooks can be carried out. Topics can be touched and explored like the goals, principles, arrangements, using principles of textbooks which can help teachers to complement and perfect the textbooks and have a better understanding of the teaching material and find problems in the use of the textbooks. It is also beneficial to teachers' ability of developing, using, and selecting of teaching resources.

If there is a difficult or important text in the textbook, a teaching seminar can be held to discuss the specific teaching methods and principles about this text. Teachers think deep about it, share different ideas and suggestions, speak out their problems and confusion, and work together to solve the problems. It is an effective way to solve the teaching problems.

Professional Knowledge Study

Most college English teachers have master's degree, even Ph.D.. It can be said that college English teachers have a good basis of professional knowledge. On this basis, college English teachers should continue to learn and improve their theoretical accomplishment and level, and enrich and perfect their knowledge system. The professional knowledge for college English teachers includes cultural knowledge, language communication skills, knowledge of foreign language teaching methods, teaching design, classroom management, and so on. Besides, as qualified English teachers, they not only need to possess the basic qualities necessary for all teachers, but also need to be competent for the foreign language teaching which requires special qualities including listening, speaking, reading, and writing skills.

Especially through the feedback of teaching practice, teachers should purposely supplement the theoretical knowledge. The study of the professional knowledge not only provides power for teaching practice and teaching innovation but also helps lay a solid foundation for individual research work. Only combining theory with practice, can teachers master the important professional knowledge and adapt to the special occupation.

The fact is that the use of the Multi-interactive Model of School-Based College English Teacher Education can make teachers improve their reflection ability by the joint effort of the professional guide, peer mutual aid, interaction between teachers and students, and self-reflection. They can learn to adjust their teaching concepts and teaching behavior through positive interaction with others. They can also learn to solve problems reasonably in teaching practice, optimize the teaching effects, enrich their professional knowledge, and clarify the direction of a college English teacher's professional development. With the guide of self-reflection and critical thinking, college English teachers can achieve the goal of becoming academic teachers and teaching for them is not just a professional behavior, but also a kind of "academic pursuit".

Conclusion

Language teachers' professional development is long-term, progressive, and spiral, and the process of teachers' educational way is full of twists and turns. This paper systematically constructs the Multi-interactive Model of School-Based College English Teacher Education. By focusing on the lectures, teaching logs, teaching seminars, professional knowledge study, and through the interaction of teachers themselves, teachers and students, teachers and their colleagues, and teachers and researchers, teachers' reflection ability can be improved in this model.

The Multi-interactive Model of School-Based College English Teacher Education can effectively improve teachers' reflection ability in practice, and it is beneficial to teachers' growth in the process of teaching and research. At the same time, college English teachers also begin to pay close attention to their professional development consciously, reflect and adjust their teaching concepts, enrich their professional knowledge, and improve their theoretical quality.

Of course, the improvement of teachers' reflection ability is a relatively long process. It is determined not only by the teachers' efforts, but also by the educational and teaching environment they are in. It is the process of the synergy of all kinds of interaction, in which teachers positively interact with educational and teaching environment, challenge and exceed themselves through the fight against all kinds of compromise and contradictions of internal and external factors. No doubt this study is the effective pretest of School-Based Teacher Education Model. It is hoped that this study can help accumulate experience for the perfection and promotion of School-Based Teacher Education Model and provide the theoretical and practical enlightenment and reference for the exploration of effective School-Based Teacher Education Model suitable for English teachers and the study of the English teachers' professional development in China.

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Complete Communicative Activities, Realize Cultural Interaction—Analysis of Innovation of Spoken Chinese Class as a Foreign Language Teaching*

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Spoken Chinese teaching is the key and difficult point in teaching Chinese as a foreign language. Based on the main goals of tool and integrated language learning, Spoken Chinese teaching should be guided as completing the communication activities, and has the most fundamental purpose of realizing the emotional communication and cultural interaction, the reform and innovation of Spoken Chinese class include three aspects of teaching materials, teaching methods, and evaluation: Materials should be selected to task-based teaching method as guidance, pay attention to language communicate training, with self compiled teaching materials; on the teaching method, the teaching content should be subdivided according to communication task and communication subject, at the same time, should amplify the classroom, providing true and diversity learning activities and teaching practice; evaluation method should be the the process (formative) of appraisal advocate with combining a variety of ways.

Keywords: Chinese as a foreign language teaching, Spoken Chinese class, innovation, communication, interaction

Introduction

In the teaching of Chinese as a foreign language, the Spoken Chinese is a very important part of the course. after the investigation about 105 students of grade three or four of 14 countries which studied in the Chinese Academy of Beijing Language and Culture University, RUAN Li-rong (2006) has found that Spoken Chinese class has been taken as the most important lesson in the four skills by the majority of people (ZHAO, 2008). And the author has found that students generally think that the ability to express the language is not only the most practical but also the most difficult,through the survey of 60 foreign students in institute.

The traditional Spoken Chinese teaching class generally uses this mode: explain new words, talk about the text, create a dialogue, practice. It can play a certain role in the students' language proficiency and the improvement of spoken language, especially in the practice of language communication training (such as express greetings, thanks, invitations, refusal, etc.); it should be said that the effect is good. However, how can we really improve the quality and efficiency of oral language teaching? How can we make the students master good skills of spoken Chinese and be flexible and appropriate verbal communication in their limited time (especially their

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learning time is generally one to two years)? Is the fundamental goal of the Chinese spoken language teaching to cultivate the learners' communicative competence? And so on, we have been thinking about the issue of exploration.

Spoken Chinese Teaching Should Be Based on the Completion of the Communicative Activities

As is known to all, the teacher's understanding of language is the view of language, which directly influences the language teaching view.

YU Gen-yuan (1999) believed that the essential attribute of language is its communicative nature, which is a dynamic process. People should teach language in dynamic communication. JIANG Li-ping (2007) believes that in the teaching of foreign language, "communicative competence" should be composed of linguistic competence, pragmatic competence, and comprehensive ability, and the comprehensive ability of the students is to enable students to use all kinds of language skills and means to complete the communication task in a real language environment (JIANG, 2007). We can say that the main task of language teaching is to let the learners learn to communicate.

Language is a complex communication system. The most important purpose of people using language is to express meaning, in order to take action. As a cooking person ask you "where is salt", what he wants to express is to let you put salt. According to the speech act theory and the pragmatic theory (Austin and Searle), the language is the action; understanding of the context of the cognitive and linguistic meaning, teaching listening and speaking skills, should be the most important content.

According to the research results of the second language acquisition, the process of language acquisition is not a cumulative process of language points. Mastering language must have a large amount of comprehensible input and output (LIU, 1997), and meaning negotiation is a key factor to improve the quality of input and output, which is to improve the cognitive ability of learners in the process of input and output.

So, what kind of activities are conducive to the significance of consultation and action? We believe that the process of learners' interaction with the completion of the communicative activities is most beneficial to the expression of meaning and action practice. For example, two students want to call for watching film together, they will complete the communication tasks of greeting each other, asking if they have time to watch or not, talking about the topic of film and when they should go, or explaining the reasons for not want to see the movie, etc. The process of the input and output of these languages unknowingly exercises the right to convey information, effective communication skills.

Based on the above thinking, we believe that the task based language teaching ideas is conducive to the students to improve the communicative tasks in order to improve the language ability, so to guide the reform of oral language class is very necessary. The task based language teaching method is a significant effect of the language teaching theory in the research and practice of foreign language teaching in 1980s. This theory is a kind of development form of communicative teaching thought in 20 years. It follows the principle of "by doing learning" in the course of "doing the process of doing" (WU, 2007). It fully reflects the students as the center and the people-oriented concept of education, so that students achieve self value through participation in the use of interactive experience of the communicative classroom activities.

Then, does the communicative task mean the only goal of Chinese teaching what has been achieved? We think it is not enough.

The Most Fundamental Purpose of Chinese Teaching Is to Achieve Emotional Communication and Cultural Interaction

According to LIU Yu-min's conclusion about WANG Zhi-gang and LIU Ning's studies, the motivation of foreign students learning Chinese has mainly two types: One is instrumental motivation, the purpose of which is to get some material benefits, such as getting better job and position more easily in the workplace. Another one is to fuse the motivation, hoping to use the Chinese to get some personal interest or to meet the desire to learn, as scheduled to meet their own interests in Chinese culture, Chinese art or Chinese society, etc. This is also in line with theory of Canadian scholars Lambert and Garder: Second language learning motivation can be divided into two kinds of social psychological, which are integrated into the type of motivation and instrumental motivation (LIU, 2012).

As a result, the Chinese language teaching as the second language teaching, one of its essential characteristics is: language tool or language skills. It is generally believed that the goal of teaching Chinese as a foreign language is to cultivate students' ability to use Chinese language, which is the core of skills training.

However, for the language learners who are involved in motivation, the communicative task is a kind of guidance, the basic purpose is to better integrate into the society in the process of learning the language.

Over the last 10 years, more and more people have realized that the goal of teaching Chinese as a foreign language (or the Chinese International Education) is not limited to "the ability to train foreigners in Chinese". HU Fan-zhu, HU Yu-hua, and LIU Yu-min (2014) proposed the idea of "the fundamental goal of Chinese International Education". What is the goal of Chinese International Education? Or "Chinese ability to obtain" or "communicative competence construction" or "economic benefits", or "Chinese culture", all kinds of understandings seem to have value. However, it also brings a series of questions such as "how to deal with the relationship between these goals?", "is there a more important goal in these goals?". Through these, "goal as the core of what?", and so on. It should be said that the Chinese international education is not a pure language teaching, is not a kind of cultural transmission, and should not just be hoped of the expansion of China's economic power or the enhancement of China's international political status. The Chinese international education is a kind of "international understanding educatio", which is based on the training of language ability, and it is a process that can affect the "geopolitical". It should be an important force to make the international social emotional communication (F. Z. HU, Y. H. HU, & LIU, 2014).

From here we can see, cultural communication and emotional communication for Chinese language teaching are more important than other goals, at least beyond the simple goal of language teaching.

From this, we can think that language is not only the thinking tool and communication tool, but also the "elements" of human society, and the society is the "sharing culture".

Therefore, as the most important, Spoken Chinese teaching, should be based on the communicative activities as the carrier, and realize the sincere communication and the effective interaction of the emotional thought on the basis of the communicative competence of the Chinese language.

Pay Attention to Communicative Activities and Cultural Interaction in the Innovation of Spoken Chinese Teaching Class

Based on the above discussion, we put forward that the teaching of Spoken Chinese language teaching adopts the task based language teaching theory to complete the communicative activities as the guide, takes the emotional exchange and cultural interaction as the fundamental purpose; this should be the innovative class; the most important things are three aspects of innovation: the teaching materials, teaching methods, and assessment and evaluation .

Innovation of Teaching Material

The innovation classroom teaching content should emphasize the communication function, may choose to take the task teaching method as the instruction, and pays attention to the language communication training material, and the self compiled supplementary material.

Composition of traditional materials generally consists of text, new words, and words with release and the practice, such as *Chinese Spoken Language Course* (Beijing Language and Culture University Press) is under the guidance of the traditional “grammar translation” teaching method which focuses on interpretation of language teaching materials, which can be effective with the intensive reading course; certainly it is good. But in comparison, *Development of Chinese* (Beijing Language and Culture University Press), is the series of teaching materials in the Spoken Chinese teaching which pay more attention to the language communicative function of training; the text uses a dialogue form, the choice of students in the actual life of the school registration, mutual understanding, dormitory arrangement, dining room to eat rice, buy things, and so on for the dialogue content; the real role of the Chinese teaching is to communicate. The functional training in the *Development of Chinese Spoken Chinese teaching material* has its characteristics, which can let the teachers design the dialogue according to the meaning of the language expression, so that the students can practice the dialogue in a certain life situation.

At the same time, we combine the characteristics of the colleges and universities for the tourism, and also make a *Learning Chinese in Tour of Hangzhou* teaching materials for Chinese as a foreign language, for the students of middle level in Chinese learning. This textbook is a teaching material to improve the students’ communicative competence in real life. The text dialogues take some students’ real studying lives and colorful trips in Hangzhou as the situations, select representative tourism activities as the specific contents to provide a sample of foreign students oral communication, at the same time, through the integration of certain vocabulary, grammar, and functional training topics, to provide help for students to improve their spoken language skills. There are 20 texts in the teaching material, the use of the form of dialogue, the functional teaching method, and the appropriate supplementary knowledge of Hangzhou tourism. Give an example, the first teaching content (conversation) is “welcome you to Hangzhou”; the scene is “along the way”; the focus of teaching is a communication project of “say hello or welcome to somebody”, and one of the teaching content is “shopping in mall”; the scene is “supermarket in Hangzhou”; the focus of teaching is communication project of “ask, discuss, decide and so on”. It can not only give a certain reference to the students’ favorite tourism activities, but also promote their ability of oral communication and the further understanding of the tourism culture in Hangzhou.

Innovation of Teaching Method

The teaching content is subdivided according to the communication task, the main body of communication

to enlarge the classroom, provide real, diversified learning activities and teaching practice. In our Spoken Chinese class, the first class is to allow students to complete the scene task, and the second class is to let students complete the real task.

In the first class, the teaching is mainly aimed at the content of the text, according to the communication task to design, simulate, and practice the dialogue related to life closely, such as asking for directions, shopping, ordering the dish, and so on, give students more tasks related the works of calling (call to classmates, call to friends, call to teachers, etc.), chatting, asking tour routes, introducing local customs, etc. In the class scene practice, sometimes we transform teaching venues according to the content of the text, the functional items timely, such as greeting, buying things, we will go to the supermarket of the school, training communicate skills by talking with supermarket' clerks, so that students can find problems in a real environment, apply what they have learned.

It is worth noting that, in the classroom teaching content design, we believe that the dialogue should be based on different communicative subjects, for example, this communication project “say hello to somebody”, can be divided into many forms: a greeting with a stranger, a greeting with a familiar, even though to the familiar person, also can be different according to the age, identity, etc., so the language should try to keep the original flavor:

Say hello to a stranger: I'm glad to meet you!

Say hello to a friend: Hello, long time no see, how are you?

Say hello to an elder: Hello, Aunt, you are very healthy?

Say hello to a leader: XX Dean, good morning!

...

As a result, the students will go to seriously think the questions about “how to say hello in real life?”, “what is different between China and our country's greet form?”, and other issues, then master the real form of “say hello” in this life—the important content of communication.

In addition to this first class, we actively carry out the “cultural tourism” teaching practice and other content of the second classroom activities, lead the students to visit the museum, parks, communities, and other places to visit Hangzhou, Shaoxing, Lin'an, Fuyang, and other places, to carry out a certain theme of cultural exchange activities, such as making full use of school social practice base (China National Tea Museum, Hangzhou Caihe Clean Lotus Community, etc.), letting the students go out to have more opportunities to contact with the social life of Chinese, to participate in some meaningful activities (drinking tea, singing song, and learning carving calligraphy, etc.), and letting the students improve Chinese language using ability, at the same time, have interest in the Chinese culture.

As a result of cultural exchanges, emotional interaction is the most fundamental purpose of Chinese teaching; we should actively carry out the Chinese culture series lectures, self compiled Chinese culture curriculum materials, cultural exchanges in the classroom teaching, so that students can understand the Chinese history, geography, architecture, food, tea, silk, art, and other cultures, to improve to feel Chinese culture, and have real love about Chinese culture, like China, through these cultural learning activities.

Innovation of Assessment and Evaluation

To reform the spoken language test, the written form should be abolished, using process evaluation (not result evaluation) method of combining a variety of ways.

According to a survey, a lot of colleges and universities in the Spoken Chinese examination generally used the written examination as a supplement, the oral exam as the main final exam mode. Such as the author's previous exam, used the combination forms of 40% written points and 60% interview; written examination included making sentence, looking at the pictures and writing the words, designing dialogue according to the scene; oral exam was mainly asking questions, creating a dialogue according to the text content. This kind of traditional Spoken Chinese examination cannot reflect the level of Chinese and the students' true learning ability. To more scientific and effective evaluation of the students' spoken language ability, in order to change this condition, we have carried out the reform of the form of the Spoken Chinese examination, changed into the mode of "10 points of attendance + 20 points of classroom dialogue and other small operations, etc. + 40 points of Chinese report performance + 30 points of final oral test". Among them, the attendance is reflected in the students' learning attitude; classroom dialogue and other small operations are the usual learning state; the Chinese report performance and other major tasks are to be considered the comprehensive use of Chinese language, the end of the oral test is mainly to test students on the contents of the text (such as language, vocabulary, sentence, and other language learning points).

It is worth mentioning that the assessment of the performance of students learning Chinese language has become a feature of the school cultures. Since 2009, we have held performance named "I love Chinese language" six times. The whole performance was completed by the students themselves, including planning, presiding over, performances, competitions, and so on. Foreign students in the Chinese language calss should perform recitation, film dialogue, singing, comedy, reporting on the program; they have the great exercises of their ability to use language, for example, three or four students performing a film dialogue, first of all they should understand this film, have to find interesting dialogue, write down after the division of labor, and appropriate to create change, to achieve a vivid interpretation of the results. It is quite difficult. Of course, the most important is that, in this process, foreign students and Chinese students communicate with each other very well (some students ask Chinese classmates to help plan, design), to find information from the Internet, division of labor, and teacher of communication affairs, completed one and one communicative tasks, both fully forged refining the language communicative competence and achieved a real emotional communication.

In addition, to participate in the competition has become a small job to assess the students' language and cultural levels of using language. Such as organization speech contest related China event, Chinese characters' game between Chinese and foreign students, tourism creative competition with fingding "beautiful China", and so on. Taking these activities as the first class extension, not only lets students learn language knowledge and culture, through completing the tasks related activities, but also promotes their understanding of Chinese society in-depth to enjoy the pleasure from the cultural interaction.

Conclusion

In summary, innovation of Spoken Chinese as a foreign language teaching is not a simple lesson reform, but should be trained to achieve the idea of "complete the communicative activities, realize the cultural interaction"

for the purpose of language teaching, to conduct the innovation of the teaching materials, teaching methods, and assessment and evaluation, to let the students improve social communication ability really, realize the purpose of cultural interaction of Chinese and foreign, and emotionally blend each other.

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The Demand and Research of Current Situation of College English Grammar Teaching

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This paper surveys the demand conditions of college English grammar teaching from the perspective of students and the teaching status of college English grammar teaching by using the method of questionnaire and interview from the perspective of teachers. Results show that although most of the college students' English grammar foundation is weak, and they are not interested in grammar, they also stress the importance of grammar to college English learning. And the current situation of college English is that most of teachers are desalinating grammar.

Keywords: college English, grammar teaching, demand

Introduction

In the case of certain cognition, basic English knowledge plays a key role in the expression and application of language. Therefore, college English teaching should consider both the two aspects. On the one hand, continuously improve the level of students' basic knowledge of English, on the other hand, improve students ability of applying English and humanities. This article start with the grammar knowledge teaching, one of the basic knowledge of language, make research on the demand situation of college students for grammar teaching and the current situation of college English grammar teaching, so as to improve and strengthen college students' basic knowledge of English, and strengthen college students' English application ability and cultural accomplishment.

The Necessity of Grammar Teaching in College English

The necessity of college English grammar teaching relies on the language characteristic of itself, cognitive characteristics of English learners, and the English teaching environment.

On the one hand, language is a tool for social communication; it is the combination of pronunciation, vocabulary, and grammar system. Language is not random, but is organized according to certain rules of grammar. Grammar rules play an important role in understanding and application of English; there is no way to better communication and exchanges when students cannot understand the language. Therefore, grammar rules of learning is essential for foreign language learners.

On the other hand, English is a foreign language for the Chinese; because of the lack of the natural

environment of first language acquisition, effective English learning needs a lot of “comprehensible input”. Only when the input language information is understood, can it be accepted by language learners, and internalized into their own language.

Learning the organizational rules of the language is the basis of understanding the input information. It is impossible for foreign language learners to acquire language better if they do not understand the rules, let alone the correct application.

Research Methods

Research Content

This article starts with the two aspects of college English grammar teaching as following:

- (1) Study the college students' demand situation for English grammar teaching from the perspective of college students;
- (2) Study the present situation of college English grammar teaching from the perspective of college teachers.

Research Method and Research Object

This research mainly adopts the methods of questionnaire and interview, and the questionnaire content includes structured questionnaire and semi-structured questionnaire. The research objects are college students and English teachers from a university. The number of students is 120, and teachers 20.

Research Steps

First of all, show the content of the questionnaires to students, and ask them to answer it according to their real situation. After the questionnaire, make an interview in view of some concrete problems. Then, give out and recover questionnaires to teachers in their spare time, and make on-site interview when recycling questionnaire at the same time.

In this survey questionnaire, the author receives 120 questionnaires from students, of which 118 questionnaires are valid; receives 20 questionnaires from teachers, all of which are valid questionnaires.

Research Results

Demand situation of college students for English grammar teaching.

Questionnaire results. It can be seen from the survey data that 8% of the 120 college students surveyed think their grammatical knowledge is better; 25% think their grammar is general; 67% think their grammar is bad. Besides that, 75% of the students think English grammar is of great help to English learning. 13% of the students think English grammar learning is easy, and 37% of them think that English grammar learning is difficult. 79% of the students think university still need English grammar teaching, while 21% do not think so.

Interview results. After the questionnaire survey, the author makes an interview for students who think English grammar is helpful to students and English grammar teaching is necessary for college students. The interview content is around “How do you think English grammar can help you learn English?” and “How to effectively learn and teach if you feel the college English grammar teaching is necessary?” Interview result is as follows:

80% of students who think English grammar is helpful to English learning say that the grammar will do a lot of help for their reading comprehension, translation, and writing. They think grammar can help them to

understand the long difficult sentence of the article, and make them better understand the meaning of the article. At the same time, some students think grammar improves their English hearing and speaking. In their view, a solid knowledge of grammar makes them spend more time in understanding in the process of listening comprehension without considering the structure of language.

Students who think it necessary for students to learn English grammar say: “College English grammar teaching shouldn’t explain and practice independently just like that in high school, but have the grammar knowledge into the classroom, and just explain the grammar point difficulty to understand” (personal communication). Some students think teachers should use method of induction to explain grammar, for example, give many examples to students, and then let them sum up the grammar rules through these examples, which is so easy to understand and remember English grammar.

The Current Situation of College English Grammar Teaching

Questionnaire results. It can be seen from the point of the questionnaire data, 25% of the 20 English teachers think that it is necessary to college English grammar teaching, while 75% of them believe that college English grammar teaching is not too necessary. At the same time, 35% teachers never teach grammar knowledge in class, 40% of them occasionally explain grammar knowledge, and 25% spend more time in teaching grammar knowledge.

Interview results. After the questionnaire, the author makes an interview of teachers, and the interview content is around the two questions, namely “Why do you think it necessary (unnecessary) for college English grammar teaching?” and “What method do you usually adopt in English grammar teaching?” Interview result is as follows:

Teachers who think it is not necessary to grammar teaching in university teachers say that students in high school have finished all the grammar knowledge learning, so college English teaching should pay more attention to the English application ability cultivation of college students; some teachers think college is a place cultivating students’ autonomous learning ability, and it is not conducive to the growth of the students when teachers teach everything in class; some teachers think that grammar teaching is boring; it is hard for it to inspire students’ learning enthusiasm and interest and to be conducive to college English learning.

Discussion and Analysis

Problem Feedback

First of all, according to the investigation results of demand situation for college English grammar teaching, 67% of college students are with poor grammar knowledge; 75% think English grammar is more difficult to learn; 83% do not like grammar learning, and think that grammar learning is very boring and hard to understand. But at the same time, 75% of students think grammar do a great help to their English study; 79% think that college English grammar teaching is the basis of learning English well. These results show that students have a contradictory psychology about English grammar. On the one hand, they have a weak foundation in grammar, and feel boring and difficult to learn grammar; on the other hand, they have to learn grammar in order to learn English well.

Secondly, it can be seen from the results of the survey about the present situation of college English grammar teaching that 75% of teachers think that there is no need for grammar teaching; 35% of them teach

English on without grammar teaching; 40% teach English grammar from time to time. These results show that most teachers completely abandon the traditional grammar teaching under the influence of functional linguistics theory and communicative teaching.

Thirdly, according to the investigation of demand situation for college English grammar teaching and the present English teaching situation, it is easy to find that most of the students want to learn English grammar in class, while the current situation of college English teaching is that teachers pay more attention to the cultivation of the students' ability, rarely on the interpretation of grammar knowledge and training, which creates the status quo of college English grammar teaching and the contradiction between the needs of the college students of English grammar teaching. Therefore, how to better balance the contradiction, satisfy the demand of the college students, improve their grammar knowledge, and strengthen the application ability cultivation has become an important problem to be solved in college English teaching.

Ways

In order to solve this contradiction, the author combines the results of questionnaires and interview, puts forward the following suggestions and opinions on English grammar teaching.

As college English learners, they should cultivate their autonomous learning ability, and consult grammatical information to improve their grammar foundation according to the existing foundation. At the same time, they should also discover and solve problems, review and summarize knowledge gained, so as to learn the grammar knowledge systematically and understand the rules of grammar knowledge better. Secondly, students should pay attention to the use of grammar knowledge. English learning is about the learning of skill and knowledge; as a part of language knowledge, grammar has a supplementary role in language skills practice. The training of language skills will deepen learners' understanding of language knowledge, therefore, it is necessary for college students to learn how to put it into use in grammar learning. Finally, college English teaching is a two-way street; both need the participation of teachers' teaching and students' learning. Students should give timely feedbacks the English learning problems to the teacher, express their needs, and put forward their own opinions and suggestions. In this way, English learning will be better and more effective.

As college English teachers, on the one hand, they should keep on learning new language teaching theory and methods, enrich their knowledge and their own teaching skills. At the same time, they must be good at analysis, arrange teaching tasks from the perspective of students, and really achieve the target, so that English teaching can achieve a good effect. On the other hand, in terms of grammar teaching, teachers should learn the problems existing when teaching grammar knowledge, and make targeted training grammar knowledge to students. Finally, in order to obtain a good result in grammar teaching, the author suggests that English teachers guide students to study grammar rules in practice through the method of "discovery learning" which will mobilize students' subjective initiative learning and cultivate the students' interest in learning grammar.

Conclusion

Language skills and the cultivation of humanistic quality cannot live without a solid language knowledge learning. In a non-native environment, there is no solid language knowledge as the foundation, and it is hard to improve the students' English level. Therefore, English teachers should pay attention to the language knowledge teaching and language skills training in teaching process. In addition, teachers should also understand the needs

of students, and teach from the perspective of students, so as to achieve a good teaching effect.

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On American Dreams in *The Great Gatsby**

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Francis Scott Fitzgerald's masterpiece *The Great Gatsby* depicts how young people felt lost and puzzled while wildly pursuing material luxury, upward movement, and their American dream. The paper analyzes features of the American dream: American individualism, illusory materialism, and pursuit of upward social movement under opportunism. In that golden booming era, people pursued impulsively material consumption to go upward via hard work or dishonorable means. All these provide us with a better understanding of the American dream in that abnormal society. The paper concludes the reference significance that we should absorb to enrich our Chinese dreams.

Keywords: *The Great Gatsby*, the American dream, individualism, materialism, upward social movement

Introduction

Francis Scott Fitzgerald was the spokesman of the "Jazz Age" and one of the representative writers of the "Lost Generation" in 1920s. His masterpiece *The Great Gatsby* is almost the reflection of the whole life of Fitzgerald, which mainly explores the theme of the American dream.

American Dream is a national ethos of the United States, which includes opportunities for prosperity and success, and an upward social mobility achieved through hard work. American culture is a kind of pioneer culture, pursuing freedom, money and status. The huge impact of the two world wars left a deep impression on American people, which resulted in emerging of the "Lost Generation". At the end of the 20th century, the United States failed in the world war, resulting in deformed development of capitalism, and it directly led to the crisis of the American dream. In *The Great Gatsby*, the American dream before World War II induced people to pursue success with their efforts, which gives millions of Americans happiness, satisfaction, and also American spirits to support their people. Unfortunately, the reality destroyed their dream; financial oligarchs had cut the chances of success of ordinary people. The loser is a victim of traditional values, capitalism, and its culture, a victim of its environment that breeds American dream.

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American Individualism

Individualism emphasizes that people are the bulk of value, believing that every person has his own value, and attaches great importance to self-control, self-motivation, self-development, respect from others, and respecting the privacy of individual freedom.

Fulfilment of Personal Value

American dreams provide motivation to the people, and the fundamental requirement to improve the nation's comprehensive strength is to guarantee the interests of the individuals. Individualism is exactly emphasized on this point, has played a positive role in such a developed country, and is the ideological foundation and soul of the American dream. The core of the American dream is the realization of personal value through self-struggle to achieve freedom and democracy that America advocated.

In *The Great Gatsby*, the hero Gatsby applies practical action to build his American dream. The transition from being dirty-poor to a millionaire is a typical implementation of American dream. He made a detailed time schedule for himself about when to work and study to every minute, and other good living habits, such as no smoking and bathing every other day. He strictly performed his schedule all the time and required himself as a soldier, all because he had a poor background, whose parents were all farmers; however, he regarded himself as the chosen one. Although he cannot inherit from his parents or relatives, he can also become a successful man through hard work and high self-discipline.

Gatsby offered a job to Nick about bond business cooperated with Wolfshiem as the return for Nick inviting Daisy to his house. Nick rejected him by saying it is a favor, just a favor, and a pleasure to do that. Nick bought a lot of bonding and financial books that were all new to him, so he spent a large amount of time in learning. He had an easy way to success without self-struggle, but he chose to work hard and rejected the short-cut of Gatsby's assistance, which shows that personal efforts achieve positive interaction with personal success. Baker, the famous sports star also worked hard, so that she became a popular golfer. Mr. Wilson worked in the garage day and night, in order to achieve his position in the brutal capitalist society.

American dream is an identical tag for people from different parts of the world, the one that America known as the land of opportunity would like to spread and create. Fighting for the opportunity and seizing chances is the main content of the struggle of life. Nick moved to the town of West Egg on Long Island near New York, the golden booming city with more employment opportunities, so he can learn financial business conveniently. In his early days, Gatsby went to Lake Superior every day, looking for job opportunities, and met Dan Cody, who is a very important character and fellow partner in his life. On that thundering night, Gatsby seized the opportunity to rescue drunken Dan Cody because he knew that this would be the turning point of his life. Gatsby wanted to attract the attention of Daisy; as a result, he bought a France villa opposite to her, and held large banquets every night. He created opportunities to make Daisy know he was a rich man now and he came back preparing all the things already to marry her.

Individual-Oriented Affirmation

For the realization of personal values, personal self-affirmation is kind of recognition for their ability, capacity, and possessions. Everyone should evaluate and assess themselves correctly and prudently and give themselves self-affirmation. There is also a hint of the outbreak about Gatsby. In fact he was self-contemptuous

and ashamed of his low origins and despised his poor humble family, which he was trying to get rid of. He did not have so much learning, but concealed and decorated himself with the so-called Oxford educational background. Instead of saying that Daisy was his dream of love, he would rather psychologically reckon that winning Daisy back from Tom means recognition from other people and a ladder for entering into the upper society. Gatsby obtained the rank of officer, got respect and reward from others through hard work and efforts. Although he accumulated wealth through illegal means, because of the mystique of its outbreak-run reaping huge profits, Gatsby has also been recognized and adored by people and celebrities.

The original noble lineage and the social identity of Tom made him more confident and self-affirmed, and also assured him the rich white people were the masters of the world. He read the book *The Rise of the Colored Empires*, saying the idea that it is up to the white people, the dominant race to watch out all these other races and thought it is scientific.

Daisy wanted to integrate into upper society so as to be recognized. As a result, she abandoned Gatsby and married Tom. Myrtle did not want to work hard and live unhappily with poor Wilson, but wanted to get attention from others and got their approval and affirmation via contacting Tom, who can make her adored by Catherine and McKee couple. Nick and Jordan attracted each other mutually and got together, because they wanted to obtain each other's affirmation. Although they broke up later, it cannot deny that in this process, Jordan and Nick got together due to a sense of identity and the mutual recognition and affirmation.

Illusory Materialism

In that golden booming era, people who thought that the rich could enjoy the noble life and the lofty status pursued materialism impulsively and crazily. People considered that if they had money, they would have everything because money is omnipotent. However, materialism had its drawbacks and irreconcilable contradictions in the morbid capitalist society at that time.

Blind Pursuit of Wealth

In a capitalist society, upper class including consortium entrepreneurs who have largest amount of capitals, prominent position, strong financial support, and an innate sense of superiority are in the upper classes of society for generations. Aristocrats commit to using a pile of money to build wall to separate from the public, or package with the power to raise themselves, and show their extraordinary identity. They have noble position and privilege; even if upstarts have money they may not be able to do this. Contradictions between Gatsby and Tom are that Tom really belongs to upper society, and so between Gatsby and Daisy. Different positions lead to Gatsby loving dream disillusion.

The quarrel between Gatsby and Tom that Jordan and Nick have witnessed is the best example to show the differences and distance between primitive social-climbing new-money types and the aristocracy. Pointing out that Gatsby gathers money through illegal means, Tom makes a comment about the sordid and dirty rising myth of Gatsby, and says that Gatsby is one of Mayer Wolfshiem's bunches. They bought up a lot of drugstores and bootlegged alcohol over the counter. This drugstore business is just small change compared to this bond that Gatsby and Wolfshiem had. Gatsby, a man in pink fancy shirt is just a front of Wolfshiem, a gangster, to get his claws into respectable folk.

Gatsby thought money could win Daisy's heart back. However, it was impossible and almost daydreaming.

He gathered money blindly and dishonorably because he considered if he had enough money, he could win Daisy back. Absolutely, he over-estimated the importance of money. He pursued money crazily and got acquainted with a lot of millionaires and celebrities but he did not have real friends. No one came to his funeral, and everybody forgot Gatsby, even the entire world did not remember who he was after his death. Gatsby and his luxury feast are just like an illusory dream. With his death, dreams came crashing down, people left with no care. Finally, only Nick, with a sincere friendship and endless disappointment sat next to Gatsby's coffin, felt disgusted with everything, as if the whole world sat opposite to him. Real richness does not just mean the wealthy and higher status superficially; it also involves morality, equality, and happiness. Gatsby just had money so he could not access into upper society and had real happiness and inner peace.

Worship for Hedonism

The United States is a country of freedom, but because of excessive freedom, it will bring a lot of social problems, such as alcohol, speed racing, crime, and violence. People pursued illusory material and hedonism, they considered that the sense of happiness and the concept of substance are the ultimate purposes of life, and happiness is the pursuit of material enjoyment. Such people's lives are spent in the pursuit of maximizing sensory enjoyment. Downturn spiritual life makes people addicted to daily banquets and lust drinking; they look happy but feel lonely empty inside. Tom and Myrtle make sex in their hidden apartment as long as they have free time. The death of Myrtle due to the car accident is the outcome of high-speed driving. What is more, Daisy loses her love because of her money lust, while Tom has love lust, and his mistress was ultimately dead in car accident. These are all the consequences of over indulgence. Ruthless opportunism and worship for money and hedonism excessively made people become cold-blooded and indifferent, and also corrupted their values so that their spiritual life declined.

Values determine people's self-awareness, which directly influences and determines individuals' ideals, beliefs, life goals, and direction of the pursuit of one's nature. For the lost generation, who feel confused about future, find the gap between reality and the ideal is huge. In the society, they are of ups and downs, looking for the ideal and losing their ideal. It is a common belief that Fitzgerald created Gatsby and his myth to be an emblem of the irony of American history and the corruption of the American dream (Ghasemi & Tiur, 2009, p, 119). Gatsby bootlegged in order to pursue money and higher status. Jordan also bribed the golf referee and cheated in the game. People are indifferent, who only worship money, when Gatsby had no value, no one attended his funeral. Tom hinted Wilson that Gatsby was the car owner and told him Gatsby may be Myrtle's man. Daisy evaded responsibility for the accident. Tom who is Pammy's father has affairs with Myrtle who has a husband. These examples can all illustrate people's moral turpitude and values disillusionment.

Daisy is selfish and worships money, so she marries Tom, and does not consider Gatsby because of the money. She drinks and smokes cigarettes all day, lying on the sofa to think what she should do in the following 30 years to kill her boring and tiring time. Her voice is full of money, but the money is not only in Daisy's voice, moreover flows in her blood, which is mixed with other effulgent and corrupt things. Daisy worships wealth and upper status, which is the one that lets Gatsby see a glimmer of hope, and then shuts the door brutally. She is the incarnation that ignores the moral and true love. What Fitzgerald wants to express is not how bloody the woman is, but much deeply, this group of people are abnormal and in such a morbid state, just like they were enchanted

and repelled by a sort of alcohol madness; Gatsby's tragedy is not only caused by Daisy but the whole society. As a result, this book is beyond the category of love fiction, but becomes a sword pointing towards the contemporary social life and the illusory American dream at that era.

Pursuit of Upward Social Movement Under Opportunism

People are motivated and active to pursue upward social movement under opportunism. The United States only pays attention to relative equality on the starting line; as a result, it is a relatively equal era for people to go for upward mobility.

Striving for Upward Social Mobility by Any Means

Social mobility refers to the transition process for a member of society or social group moving from one social class to another class, or from an occupation to another. It is one of the mechanisms of self-regulation of the social structure and the driving force of social development, which needs social mobility to promote it forward. With social movement getting faster, the society develops faster. People are eager for upward movement under opportunism. Some people choose normal ways to go into the upper society, while others take abnormal measures.

A normal society should have a normal way of social movement. For example, there are virtuous ancient Chinese systems, the imperial examination system and so on. Ideal society is that everyone can get things he wants through his own efforts to the social level.

Social mobility has many different flow patterns. *The Great Gatsby* shows us just after the formation of American society in 1920, which is a society with impetuous extravagance, where the members of society show an abnormal reaction in the flow of the class state of social conditions. Jordan obtained championship through bribery and other illegal means. Mrs. Wilson would like to crawl to the upper society through Tom. The succession of family heritage is also a normal form of social mobility. Tom is the best example that his family is all upper class people and hereditary aristocracy, which makes their generations easily stand in the higher society and go upward rapidly.

In early times Gatsby got some recognition, by his efforts and diligence such as the processes to obtain the rank of a soldier. He has gained a part of recognition through these efforts. Rich people of stable income can unite by marriage, which helps them get a quick way to go upward. Inheritance of their ancestor's property is another way. The united marriage between Tom and Daisy is the best example. The one Daisy loves is Gatsby. When Gatsby joined the army, they sent letters to convey their love for each other. However, Daisy chooses to marry Tom, not only because Tom gave her the high price pearl necklace and the dove-egg-size diamond ring, but more important, for Daisy, marrying Tom is a short-cut to enter the upper class.

Social mobility has its wrongness. Gatsby's social stage is the expansion of the era of American capitalism, while the capitalist world is rapidly changing from free capitalist monopoly capitalism. The dark side of society shrouds Gatsby. Gatsby cannot enter high society through legitimate means, although he has been very hard. So, he used illegal means to deceive the world, to achieve their aim to enhance the social status. He made an illegal business, fabricating false identity muddle mysterious nobleman. Even Wolfsheimer gathered with some wealthy people in a hidden private meeting place "the haircut shop", using gambling and other illegal means to make friends with some government officials. On the surface, his status has been greatly improved, and everyone

adored and respected him. Gatsby's status is changing, from the beginning as poor people at the bottom of society, and later becomes the mysterious rich. But the essence of his position is illusory. We can say that the so-called status is not his, but belongs to the money. Gatsby's moral values are not worth appreciating, because he used unscrupulous divisive tactics to accumulate wealth. He used unfair means, even illegal crime, which is kind of performance of no conscience. This is the social tragedy.

Pursuing Fair Upward Social Movement Under Opportunities

Fairness caused by opportunism made some people work hard to seize chances to go upward, while making some people get effortless success. The whole background has been changed by the war, which has always been the most forceful thing to break down the old institutions, rules, concepts, and even the bottom lines. For a short span of five years, the society has become more turbulent, with bond business booming, liquor business bootlegging, and there is a division of the "East egg" and "West Egg". Sincere and adorable Nick came to West Egg with confidence and ambition, because he knew that this is a totally different era, which can make Jay Gatsby a great man instead of James Gates who wears the uniform in the army. It is much different like never before no matter what moral standards, sense of right or wrong, or even classification of grade. So long as you have money, you can dance with different people, who may be wealthy or famous in a splendid decorated house and can bribe the golf referee; even if the colored ones can hire the white to drive for them. To some extent, we can see that it is a relative equal era for people to go for upward movement.

The rich people like Tom and Daisy have the same value and moral, so they go upward in an equal and similar way. Only for those people with money and status, they have the opportunity to continue flowing upward. They are equal and also competing with each other.

Individualism creates a society polarized between the rich and the poor. The United States only pays attention to relative equality on the starting line, so there was a serious inequality for the disparity on wealth. In the hierarchical America, it is impossible for all the people to realize the America dream, especially the new gold dream (Charles, 2005, p. 33). The social mobility among the rich is easy, because they have their own relationship net and can unite by marriage combination. What is more, they exclude non-aristocracy.

Gatsby and Daisy were unequal from the very beginning, and their different origins were ingrained, coming from different background, which decides that there would be unavoidable and insoluble distinction involving in every aspect in their lives the following days. The first paragraph in *The Great Gatsby* says that the basic moral values of people are not equated after birth. Daisy gives up her love towards Gatsby, and marries Tom, which seems to be "material" according to the current point of view, as a factor, this is her original destiny.

Gatsby thinks if he had much money as Tom, it means they are equal. However, Tom says that they are born different. It is in their blood and nothing that Gatsby did or said or stole can ever change that. In Gatsby's society, opportunities for social mobility are unequal, mainly reflected in unequal opportunities for people at the bottom. People cannot get the underlying opportunity for upward movement through their own efforts. Gatsby is such a pathetic figure. Because of the poor status, he cannot be together with Daisy. He wants to be recognized by the efforts, but finds he cannot do anything hard even on the battlefield. Wilson, the one at the bottom of the society, using abnormal methods to acquire money and deformed position, cannot go upward successfully but ended up with a tragedy.

Conclusion

Francis Scott Fitzgerald's novel *The Great Gatsby* is not only the story of Gatsby's whole life superficially, but essentially the reflection of life about Fitzgerald himself and the era. He lived in the era of vanity, he had thus become pompous. Gatsby inherited his "American Dream" in the hustle and bustle of the 20th century because of his deep and passionate love for Daisy. Fitzgerald realized his American dream, and also disillusioned it in the ups and downs of his life.

Similarly, in the modern society of the United States, tireless pursuit of money and social upward mobility is still all Americans' dream. The Puritans worked with diligent and conscientious attitudes. Such admirable tradition still flows in American people's blood at present, who struggle for their own American dream through efforts, at the same time, also make great contributions to the American vigorous development. Although Gatsby's American dream is dead; and even Capitalist American dream has its dirty side, such shining bright spots as freedom, equality, struggle, and democracy are still glinting so far.

Nowadays, China is already booming. All kinds of problems and contradictions are no less than those in the United States at that time. More and more Chinese young people worship money and power and pursue materials and wealth blindly. If china is to flourish and achieve its Chinese dreams, we also need to absorb the freedom, equality, democracy, and other elements from American dreams to enrich Chinese spirits. We should select the essence and discard the dross from the American dreams to realize our magnificent Chinese dreams.

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Hope in the World: Prototype Interpretation of *Wuthering Heights*

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Wuthering Heights as one genius work has experienced many vicissitudes of life. It is accepted by the human beings and has become a literary classic. Frye related the theory of myth archetype to literary works in order to explain the classics. We see the fate of mankind and construct the belief and the sense of historical responsibility through the myth archetype. This essay will discuss the relationship between love and hatred of the hero and heroine, fall and rise, nature and civilization in *Wuthering Heights* from the archetypes of Christ, Eve, Satan, and Paradise to attain the comfort and sympathy of heart.

Keywords: *Wuthering Heights*, archetypes of Christ, Eve, Satan, and Paradise

Introduction

In the history of British literature, Emily Bronte (1818–1848) was buried by the mainstream literature, and was a mysterious woman writer. In her short life, she created the only novel *Wuthering Heights*, though this work had just appeared, it did not come to the attention of the critics. More than one hundred years after her death, the literary critics were interested in her novel strongly and her evaluation is becoming higher and higher. “*Wutheing Heights*—the very name is enough to set the imagination vibrating” (Cecil, 1934, p. 147). This always is considered to be the most difficult to understand, but make the reader fondle admiringly. This novel has changed the traditional pattern of romantic love in the past, does not write the hero and heroine how they get to know each other, to love each other and to be together. This novel takes the new tenants—Mr. Lockwood’s visit as the beginning, and the maid—Nelly Dean tells us the strange things about the Wuthering Heights in order to show us the relationship between Thrushcross Grange and Wuthering Heights and with an outsider-Heathcliff who has the emotion of love, hate, affection, and revenge.

Northrop Frye (1912–1991) is one of the most important literary critics of the 20th century. He writes a total of 26 species. In 1957, Frye finished the literary monographs about literary criticism *Anatomy of Criticism*. It is the culmination of myth and archetypal criticism, and is considered to be one of the most influential theory of literary Criticism and literary works since the second world war in western countries. The influence is profound. What is an archetype? Frye accurately defines it as “a kind of typical or recurring image” (Frye, 1957, p. 99), and also it is “to connect a poem with other poem, and helps to unify and integrate our literary experience” (Frye, 1957, p. 99). The most basic literature archetype is myth; myth is a kind of form of the

structure; all is the continuation of myth and evolution of different types of literature. This article will use the theory of myth and archetypal criticism such as Christ prototypes, Eve prototype, Paradise lost prototype, and Satan prototype to let the reader understand love and hate, fall and rise, nature, and the consensus of civilization in *Wuthering Heights*.

Christ Prototype—Dedication and Sacrifice

Christian believe that Jesus is the son of god and is to save the world. Edgar this character has the spirit of dedication and sacrifice of Christ. We think the image of Christ's suffering, he always carries the heavy responsibility, and keeps the silence under a lot of pain. Edgar has deeper love with Catherine, when she was seriously ill during meningitis, even if mother took care of her only child, also cannot be more than Edgar nursing her devotion. Though Edgar knows Catherine loves Heathcliff, but during her illness day and night he guards her in the bedside, tolerates her petulance and nonsense. What is a kind of spirit? It is a kind of unselfish dedication; where there is love there is everything, hope in the world. She gives birth to Cathy, but unfortunately, Cathy loses a mother's love. Edgar alone raises little Cathy, takes her as a baby, and gives her more love. All say love is great. Edgar's fatherly love is noble and admirable comparative with Henderson's love and Heathcliff's love. Edgar is full of happiness nearing his end; he kissed her daughter's face and whispered "I want to go to her, what about you, baby, will come to here!" (Bronte, 2001, p. 246). He dies so calm; there is no trace of a struggle.

Eve Prototype—Degradation and Destruction

In the Bible, Eve ate the forbidden fruit who was sent off because of the temptation of a snake in the garden of Eden. Her behavior is degradation and destruction. "*Wuthering Heights* is a love story, perhaps the strangest that was ever written. Catherine fell passionately in love with him as Heathcliff was with her" (Maugham, 1954, p. 230). Catherine and Heathcliff were passionate protagonists; they loved each other. Until one day, two persons raced and came to the Thrushcross Grange. Catherine was bite by a dog, lived in the *Wuthering Heights* about five weeks. One day, Catherine let Nelly Dean keep her a secret. It wadded Edgar asked her to marry him, and she agreed. She said:

Now I marry Heathcliff to prostitute herself; so he'll never know how I love him, and I didn't love him because he's handsome, Nelly, but because he is more than I by myself. Whatever our souls are made of what material, he and I are the same material; and Linton, but just like moonlight and flash light, refrigerator and flame and we are very different. (Bronte, 2001, p. 71)

From the expression, we realize she loves Heathcliff completely, but the differences in the concept of family, vanity driven let her marry Edgar reluctantly. This suggests that Catherine yields to temptation of money and family to give up her own happy life and make them step by step into the abyss. Heathcliff leaves away abruptly taking Catherine's heart, she slouches, unable to bear the suffering of heart. Catherine left the world after their daughter was born two hours later. She could not forgive herself; she gave up the happiness which should belong to own. Perhaps this destruction is also a relief and a kind of comfort.

Isabella Linton, Edgar's sister also loves Heathcliff completely. She is just like Eve who cannot withstand the temptation of Heathcliff, because she does not know he is in the pretense to cheat her and revenge on her

family. Heathcliff's behaviors let her completely discouraged before marriage and after marriage to her opposite. She thinks he is a devil; she is afraid and so helpless; she is afraid to tell the elder brother; she cannot let others help her. This is her own choice of life, a path to the destruction of no return. She deserves our sympathy for her sufferings, but more to our awakening, her petulance and ignorance cause her predicament of life, and the cause of its deadly is Heathcliff who takes advantage of her innocence to achieve the purpose of revenge.

Satan Prototype—the Devil Incarnate

Satan is an ancient snake in the New Testament. It tempted Adam and Eve to eat the forbidden fruit. Heathcliff—the hero of the novel, is actually the embodiment of Satan. Because Catherine married Edgar, he thought one day he must come back revenge with the heart of resentment. He really got a chance. A few years later, he returned to the Wuthering Heights as a millionaire and he started his plan to revenge. Ethical framework in Dante's inferno, there are two sins: violence and deception. Every kind of original sin involves certain aspects of violence and deception. From the ethics, cheat is more lower than violence, because it relies on camouflage and concealment, which makes it difficult to decide whether it is a sin. Young Catherine "was much too fond of Heathcliff, the greatest punishment we could invent for her was to keep her separate from him" (Bronte, 2001, p. 50). Heathcliff is out-and-out liar; he takes out a considerable rent to give Hindley, so that he can stay at Wuthering Heights, and then he comes to visit Catherine who lives in Thrushcross Grange. Catherine is excited when she knows Heathcliff comes back. Heathcliff uses Isabella's love to revenge; he pulled her bud hug in her arms. Nelly angrily shouted: "Judah! Spies! Originally you are a hypocrite, isn't it? A malicious liar!" (Bronte, 2001, p. 98). "This is his character on what new tricks?" Mrs Linton cried in astonishment: "I treat you really cruel—so will you come to revenge! How are you going to revenge, you ungrateful animal? How do I treat you cruel?" (Bronte, 2001, p. 99). "I'm not looking for revenge you", replied Heathcliff. From here we see Heathcliff want to revenge, but not his object Catherine. "It has been remarked that Emily tells the story twice; once around the Edgar—Catherine—Heathcliff triangle with Hindley as evil genius; again around the Linton—young Catherine—Hareton triangle with Heathcliff as evil genius" (Hinkley, 1945, p. 331).

During Catherine illness, Heathcliff and Esabella walk more nearer, and he says to her wishful thinking. Miss Linton cannot persuade him and runs away from home with Heathcliff. A letter is sent to Nelly. It narrates that when she is married to him; there is many confusions in her life. The letter writes: "He is Mr. Heathcliff, and complete a person? If yes, he's crazy? If not, he is a devil?" (Bronte, 2001, p. 120). Once again, it mentions Heathcliff is a devil; he wants to abuse his wife; he lets the Hindley is drinking all day. "Heathcliff is a force of nature, a wild and untamable embodiment of pure, diffuse, sexual energy" (Hoeverler, 1998, p. 191). When Catherine dies six months later, Hindley also dies and their family is miserable. Heathcliff turns out to be the master of Wuthering Heights from the heights of the guests. Hindley's son Hareton is became his servant. Charlotte Bronte, doubts "Whether it is right or advisable to create beings like Heathcliff" (James, 1979, p. 11). Regardless of his own son, he finds ways to make his sick son marries to little Catherine. When his son dies, Heathcliff can take over the fortune that Catherine can inherit from his father. All the scenes, we can see that Heathcliff is the embodiment of the devil. He is in revenge by hook or by crook with no conscience. He is an ungrateful person.

Paradise Prototype—Wuthering Heights

Eve's self-decadent proves that the Garden of Eden is not the paradise on earth. Once the Wuthering Heights is really "the Garden of Eden", Mr. Earnshaw, the old owner and Mrs. Earnshaw, brother Hindley and sister Catherine and their servants live happily in Wuthering Heights. But one day, Mr. Earnshaw takes a homeless child from Liverpool. Their peaceful and happy life is disturbed by this boy. Catherine and Heathcliff have good relationship from very young, but Hindley hates him and abuses him from the childhood. In his young heart, he wants to revenge the family because he plants the seeds after he grows up. Now Wuthering Heights does not have the old pleasure. Childhood paradise changes into a house with no vitality. "Wuthering" has special meanings in the local place with the Heights of wind whistling and the rainfall. Esabella marries to Heathcliff and lives in Wuthering Heights. She does not get love here, but she becomes the victim of love. She was beaten by Heathcliff, and there is no warm, and finally they break up. Isabella escapes to find Nelly to tell her that her sufferings and future plans. Another victim of Wuthering Heights is Hareton. Heathcliff uses the most brutal, the most despicable means raising Hindley's son, Catherine's nephew; his training makes him to be illiterate and rogue, distorts their personality and eats into his soul.

Conclusion

Wuthering Heights is an extraordinary book. For the most part, novel betrays its period, not only in the manner of writing common to the time, at which they were written but also by their concurrence with the climate of opinion of their day, the moral outlook of their author. (Maugham, 1954, p. 223)

This paper analyzes the characters of *Wuthering Heights* from Christ prototype, Eve prototype, Paradise prototype, and Satan prototype. Just like Jung said:

Whoever speaks the prototype image, it says one thousand people's voice, can make the person with ecstasy. At the same time, he gives his thoughts which are looking for ways to express from accidentally to ascend into the eternal kingdom. (Jung, 1968, p. 255)

In *Wuthering Heights*, love and hate, life and death, degradation and redemption, nature and civilization are in opposition to each other, and unified to each other. Heathcliff, is stuck by Catherine's ghost in 18 years of his whole life. He gets the painful torment, in the end he gives up the revenge, letting his soul be free and sublimation. This everlasting love is "big love", hope in the world.

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Mass Media, Women and Education Towards Equalitarism and No Discrimination in Mexico: The Case of the News Agency “Comunicación e Información de la Mujer A.C.” (CIMAC)*

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Nowadays the media in México are suffering so many changes due to the different situations related to the “war on drugs” started in 2006 by the Presidente Felipe Calderón. At the same time, women are living an exclusion from the media due to the sexism that exists in the society. However, some media in the country are trying to create a new paradigma of social communication, integrating news about women in the news gathering and in their agenda, creating then an example for the new generations in the country and in all Latin American countries. A perfect example of this is the mexican news agency Comunicación e Información de la Mujer A.C. (CIMAC), which is changing the traditional ways of doing journalism, thanks to the questioning of the accepted forms of news production, news gathering, and news making, placing women as the center of their news production routines. With this new attitude towards gender communication CIMAC is teaching mexican society important values such as respect, no discrimination related to gender and the equalitarism. This research is a thorough analysis of the main work of CIMAC related to one of the most shocking crimes in México towards gender, the femicide of Ciudad Juárez, and the cover that this media has done from 1999 to 2009.

Keywords: mass media, women, education, equalitarism, México

Introduction

Education is one of the branches of knowledge that has been developed most rapidly in recent years, in a way thanks to the successful development of related disciplines such as psychology, pedagogy, or even didactics (Arredondo, 2000; De la Herrán, 2008; Panza, 2006; Tomaschewski, 1966). Thus, tens of different methods and techniques (developed by the above disciplines and improved through its practical application) have been brought to light in the last 100 years. Different pedagogical trends have been prominent in historical

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moments, while in others have become mere companions of other that needed them as a simple explanation of a logical evolution itself, due to social development and collective thinking. Therefore, the traditional model, the behavioral, psychogenetic, the constructivism, the humanistic, the psychosocial, the sociocultural, or even the competency model (among others) have grabbed trends primarily intended to facilitate the learning process for students and teachers provide better methods to achieve this thorough teaching situation (Gutiérrez, 2003; Joyce, 1999).

And meanwhile outside the classroom, students continued to be exposed to a great variety of influences that often mark their tastes, ideas, preferences, and illusions (ultimately their lives) beyond what schools could dream. Thus, gradually was appearing the concept of lifelong learning, to understand life as a process of continuous and constant learning that begins at birth and ends with death. This understanding of the teaching-learning process contrasts sharply with what initially has been raised by the great teachers, psychologists, and professors. Moreover, this new approach was so radical that it questioned that the more relevant learning to humans occurs on the schools, and because of that, left the door opened to other teaching and continuous learning: the lifetime out of school. The problem was that it was not regulated or controlled by the teacher, neither proposed by a group of education experts. Furthermore, in an important part of them, the role of the teacher is not even there, only the student, and often in an informal way (Requejo, 2003; Del Campo, 1969).

Within this set of processes that encompasses all that is our life, the media come to form an important part of it. And more commonly, children and teenagers spend much of their lives outside of school, consuming all types of media, such as television (one of the most common and “influential”), radio, newspaper, or even digital media through the Internet (today perhaps the most used by many young people under the influence of social networks and the development of mobile devices). These media are, like it or not, a capital influence on the education of the new generations, to the point of marking real trends in their way of thinking, behaving, eating, drinking, or even dressing. This, that has already been noted with concern in the past by great theorists (Dorfman & Matelart, 1978); today is gaining even greater importance due to what has been proved that mass media control somehow the social “collective thinking”, because of handling, dispensing, and even distorting the information that society receives (Collon, 1995).

If to all this we add the fact that in mass media women are presented in a stereotyped way (even to the extent that sometimes they are used as “claim” to attract male audience), we can say that in many cases end being included as a factor that increases the number of aims for attracting audiences (Berganza Conde & Del Hoyo Hurtado, 2006; García Muñoz & Martínez García, 2008; Mateos de Cabo, 2007; Gamba & Lospennato, 2011). Furthermore, it is clear that the media constantly published chauvinistic and sexist messages about women, relying on preconceptions or stereotypes (Agueded Gómez, 1999; Gila & Guil, 1999; Guil, 1999; Fajaula, 2010; García Fernández & García Reyes, 2004) socially accepted; in some cases even border on “misogyny” and the concept of an “object”. To check this, it is only necessary to look at the way women dress in certain TV programs, where the common fashion is the little clothes and assessment in physical appearance of women regardless of their professional performance.

However, despite what is demeaning towards women, this form of communication is socially accepted and promoted steadily, especially in the visual media for obvious issues. In addition of this, if we pay some time to think about the education we receive, it is clear that stereotypes or preconceived ideas are not affecting women only, but men also, not only in the “street” but in school, which makes it more disturbing if possible (Michel,

2001). Moreover, in many cases this factor is often not taken into account, and will even get to rest its importance, when in fact it is the key to a situation that goes beyond the media, but that in them have a “constant” validation. Thus, the fact that we are educated to accept that men should behave in a particular way to “be a man”, causes problems, arising from these particular behaviors, that directly affect women (Campos Gaudamuz, 2007).

It can be said that one of the most “terrible” consequences of the sexist education received by men is gender violence, which has become the problem that more social alarm has created, because of its magnitude, and that affects equally all the people. It is also evident and it was studied (although this kind of research is not so common) that there is a direct link between violence against women and the way they are presented and are “used” in the media, due to the constant use of their image as objects of male satisfaction, regardless of their ideas, feelings, thoughts, intentions, etc. (Bonavitta & Garay Hernández, 2011; López Lita & Bernad Monferrer, 2007). However, recently have arisen some media that begin to question what has been said before, considering the possibility of a gender perspective in relation to mass media (Ecosteguy, 2008), and what is even more important, it is being conducting academic research that is taking into account already this turnaround, although minority, represents a new way of understanding communication (Gerber, 2003).

This is where media play an essential role, such as the Mexican gender news agency Comunicación e Información de la Mujer A.C. (CIMAC), it poses a different conception of journalism and how it should publish information on gender. Moreover, CIMAC has taken a strong position with respect to how to exercise the profession: focusing on issues affecting women and letting them be news sources, regardless of their background, ethnic or social origin. At the same time, facing the world through women’s perspective on reality greatly enriches the informative speech, because most of the media tends to make invisible their “voices” even when dealing with the news of problems that affect them. So CIMAC does just the opposite: make audible their voices allowing them to provide their version of events, as well as a language filled with respect and without any gender stereotypes (CIMAC, 1990).

Methodology

Developing this paper has conducted an investigation about all the news related to the femicide in Ciudad Juárez published by CIMAC for a period of 10 years, from 1999 to 2009, released through its web site. This research is based on the study of 441 news published by CIMAC. The main objective of this research is to demonstrate that the news published by CIMAC is free of any sexist or discriminatory content and that promotes, using a critical stance towards the official versions and through the visibility of the women’s ideas (either as sources either as witnesses or victims of the events), a communicative perspective that can serve to educate in values of respect and non-discrimination against women.

The hypothesis raised in the research, outlined in this paper, is that: CIMAC has achieved to make visible an alternative version of femicide in Ciudad Juárez, which calls into question the widespread by the authorities. Thus, CIMAC has made an intense coverage of the phenomenon for more than 10 years, during which it has given voice to women either as expert sources on the subject or as victims of events. Through this version of reality, based on respect for the women’s voices, CIMAC could get to make visible a real problem and set example to new generations educated in gender equality and respect for women.

To test the hypothesis has been used a methodology of content analysis of 441 news headlines selected from over 1,389 linked in one way or another to the femicide in Ciudad Juárez, published by the news gender

agency. The selected 441 articles were subjected to an analysis that aimed to identify some of the following elements through a content analysis chart: The role of women in these news (whether they are sources just like men and whether the victims can offer their version of the events), the language used (whether it is used chauvinistic or sexist language at any moment), whether it is used sensationalism or “yellow journalism” to report the events based on lurid details or distasteful pictures. And, above all, it has intended to analyze whether the gender media build (using the previously explained elements) a critical review of the problem, where the facts are presented and the “controversial” official versions are questioned, thus giving voice to the stories of the victims’ families (whom at the same time have been supported by dozens of experts in the field).

Results and Discussion

The results were conclusive: 100% of the analyzed news has the characteristics mentioned in the previous paragraph. So, CIMAC raised awareness of femicide in Ciudad Juarez using news where women are the “main characters” as sources either because they were victims of situations, victims’ families or to be experts on the subject. Also, a problem that primarily affects women has been addressed by the news agency through the use of a neither chauvinistic nor sexist language, with a total lack of sensationalism, because the “morbid” and unnecessary details (quite common in many other traditional media), have given way to data, analysis, and reflection in the published news by this gender mass media. In addition, all published news gives voice to the victims, the victims’ families and experts in the field, thereby serving as critic perspective against completely different “visions” that the authorities have published through traditional mass media.

All of the 441 stories analyzed are an example of visibility of femicide using a gender perspective not only in the way that the publication of this problem arises, but rather in the way that means the topic itself. Because women are primarily affected by the slayings, they are logically those that should serve as sources for their news because they are witnesses or victims of the events. At the same time, the female point of view is that serves as “spearhead” to the news agency to provide a diametrically opposed reality to that provided by the authorities. Indeed, this is so, to the point that often the headlines (tremendously impressive in most cases) are obtained from the statements made by women, victims or victims’ relatives, activists, or even experts in the subject, which explain a very different problem than the told by the official versions. Thus, reality, usually formed by institutional statements of individuals and heads of government, is formed in this case by alternative explanations that offer a version of events in which women have their own voice and defend their “truth” that on countless occasions has been questioned and even silenced by many other media.

For all said before, CIMAC offers by the large amount of news published on femicide a critical benchmark for the new generations, in which the view of women is not a simple “grumble” or “complaint” about an alleged injustice, but becomes the banner of a struggle for respect for women human rights. Thus, the call for justice for the victims and their families, is a constant (in one way or another) in almost all the news, without premeditated intention of the gender news agency, but rather due to the fact that by giving voice to the victims and the victims’ relatives, they express freely and without fear their complaints related to the authorities, which have often been described as “negligent” in investigations of such crimes. So, new generations can “see” on CIMAC’s published news that are some women who do not want to be victims, so they fight for their rights with the same strength that they do claim for justice when violations of it occurs. Furthermore, education equality and respect for women’s rights is one of the main features of this news. That is, because CIMAC see in the media an educational aspect, extremely useful if used correctly, and certainly harmful to the women’s rights

if used as many traditional media understand it.

Conclusion

CIMAC has spent lots of time struggling to give visibility to the women's problems in a man's world, built on chauvinistic, sexist, and discriminatory messages about those people who give birth to us all: women. Moreover, the main aim of this gender perspective has not only been trying to break with a tradition of discrimination and sexist messages, but rather giving voice to the women themselves, to the victims and to the experts, so they could speak up about their own point of view on the many issues that women face simply because of their gender. This attitude, simple for the "bare eye", has forever changed the communications landscape in Mexico, offering an alternative vision on female's perspective about the diverse situations that affect women in the country. In this research we focused particularly on the coverage offered on femicide in Ciudad Juarez, as it is one of the most extreme cases in which, as has been noted, more easily you can see how the discourse of the media has hardened in defense of women's rights, and even with a critical stance towards the alleged inaction of the authorities on the subject.

Therefore, we can categorically noted that the coverage by CIMAC on femicide in Ciudad Juarez (and many other topics), has not only helped to expose this problem, but to bring to the news a speech in which women, victims or sources are treated with respect, valuing their voices and giving credit to their stories. Perhaps the most relevant aspect is that CIMAC has questioned deeply an official approach that has presented women, in chauvinistic, sexist, and offensive messages, as "guilty" of their own problems. And this is precisely where the point of the informative strategy chosen by CIMAC can be appreciated (from the educational point of view), since it has not only made visible a hidden problem by a lot of media, but raised a new way of communicating women's problems with thoroughness and respect.

New generations repeat messages they hear and attitudes they see because humans learn by imitation. This fact points out the need to consider that to get an equal and non-discriminatory society towards women it is necessary that the messages we transmit are free of all these chauvinistic charges just to avoid that children and young people mimic them. However, to have an effective impact on "our children's education", it is completely necessary to challenge these attitudes, reject them, and use messages and content that questioned them. The particular case of CIMAC told here, is perhaps one of the clearest examples of the need for their messages to become references on education in values, due to the extreme situation in the social context in which the problem of femicide has happened. After all that has been said before, it is quite important to highlight that it would be naive to think that the issue of the education for equal and non-discriminatory society towards women through the media is simple and relatively quick to get. Instead, it is a very long-term challenge because the publication of chauvinistic and sexist messages in the media is so widespread and common that the opposite is just rare. Therefore, we must take CIMAC as a great exception that points out another mass communication media is possible: one where women receive treatment and coverage of their problems with respect, thoroughness and without discrimination.

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On the Frameworks for Expressing the Conclusion of Forensic Speaker Identification

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Currently, there are three main types of frameworks for expressing the conclusion of forensic speaker identification, which are binary decision, classical probability scale, and likelihood ratio. Strictly speaking, the conclusion framework of classical probability scale provides a decision with certain tendency, which is vague and difficult to be admitted as evidence. Within the quantitative conclusion framework of likelihood ratio, when the likelihood ratio is larger than 10,000, it provides the very strong evidence to support the prosecution hypothesis. However, the probability for different speakers' likelihood ratio larger than 10,000 is not available so far. In addition, the fatal flaw of likelihood ratio conclusion framework is that the likelihood ratio providing the very strong evidence against the prosecution hypothesis is not equal to zero ($LR < 0.0001$). According to the falsification principle, only one essential difference can lead to an exact decision of being non-matched. It indicates that the likelihood ratio conclusion framework is quantitative only formally instead of substantially. Hence, the binary decision seems to be the best conclusion framework before forensic speaker identification has changed fundamentally.

Keywords: forensic speaker identification, conclusion framework, expressing

Introduction

Recently, the frameworks for expressing the conclusion of forensic speaker identification (FSI) have become a hot topic and a variety of opinions are available. In this paper, the currently-employed main types of FSI conclusion frameworks are described; their advantages and disadvantages are discussed; and on that basis, the authors' opinion of the FSI conclusion frameworks is presented.

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Main Conclusion Frameworks of FSI

Currently, three main types of frameworks for expressing the conclusion of FSI are available and they are binary decision, classical probability scale, and likelihood ratio.

Binary Decision

As the name suggests, a decision that the offender's voice sample and the known suspect's voice sample were produced either by the same speaker or by different speakers is made in this conclusion framework of FSI.

When the conditions are sufficient for experts to make a decision, the conclusion of FSI will be reached and expressed in one of the following five ways within the framework of binary decision:

- (1) The offender's voice sample and the known suspect's voice sample were produced by the same person;
- (2) The offender's voice sample and the known suspect's voice sample were produced by different people;
- (3) It is more likely that the offender's voice sample and the known suspect's voice sample were produced by the same person;
- (4) It is more likely that the offender's voice sample and the known suspect's voice sample were produced by different people;
- (5) No conclusion can be drawn.

In the United States, the conclusion expressed in the third or the fourth way is further subdivided into two ways. Therefore, in the United States, the conclusion of FSI will be reached and expressed in one of the following seven ways:

- (1) The offender's voice sample and the known suspect's voice sample were produced by the same person;
- (2) The offender's voice sample and the known suspect's voice sample were produced by different people;
- (3) It is most likely that the offender's voice sample and the known suspect's voice sample were produced by the same person;
- (4) It is most likely that the offender's voice sample and the known suspect's voice sample were produced by different people;
- (5) It is more likely that the offender's voice sample and the known suspect's voice sample were produced by the same person;
- (6) It is more likely that the offender's voice sample and the known suspect's voice sample were produced by different people;
- (7) No conclusion can be drawn.

Classical Probability Scale

Classical probability scale presents the conclusion of FSI with a verbal probability that the offender's voice sample and the known suspect's voice sample were produced by either the same person or different people. Usually, the conclusion is expressed in one of the following seven ways within the framework of classical probability scale:

- (1) It is most likely that the offender's voice sample and the known suspect's voice sample were produced by the same person;
- (2) It is most likely that the offender's voice sample and the known suspect's voice sample were produced by different people;

(3) It is more likely that the offender's voice sample and the known suspect's voice sample were produced by the same person;

(4) It is more likely that the offender's voice sample and the known suspect's voice sample were produced by different people;

(5) It is likely that the offender's voice sample and the known suspect's voice sample were produced by the same person;

(6) It is likely that the offender's voice sample and the known suspect's voice sample were produced by different people;

(7) No conclusion can be drawn.

Likelihood Ratio

Likelihood ratio framework presents the decision quantitatively, and the conclusion of FSI will be reached and expressed in one of the following eleven ways:

(1) The likelihood ratio larger than 10,000 provides very strong evidence to support the prosecution hypothesis that the offender's voice sample and the known suspect's voice sample were of the same source;

(2) The likelihood ratio larger than 1,000 and smaller than 10,000 provides strong evidence to support the prosecution hypothesis that the offender's voice sample and the known suspect's voice sample were of the same source;

(3) The likelihood ratio larger than 100 and smaller than 1,000 provides moderately strong evidence to support the prosecution hypothesis that the offender's voice sample and the known suspect's voice sample were of the same source;

(4) The likelihood ratio larger than 10 and smaller than 100 provides moderate evidence to support the prosecution hypothesis that the offender's voice sample and the known suspect's voice sample were of the same source;

(5) The likelihood ratio larger than 1 and smaller than 10 provides limited evidence to support the prosecution hypothesis that the offender's voice sample and the known suspect's voice sample were of the same source;

(6) No conclusion can be drawn when the likelihood ratio is equal to 1;

(7) The likelihood ratio smaller than 0.0001 provides very strong evidence to support the defense hypothesis that the offender's voice sample and the known suspect's voice sample were of the different sources;

(8) The likelihood ratio larger than 0.0001 and smaller than 0.001 provides strong evidence to support the defense hypothesis that the offender's voice sample and the known suspect's voice sample were of the different sources;

(9) The likelihood ratio larger than 0.001 and smaller than 0.01 provides moderately strong evidence to support the defense hypothesis that the offender's voice sample and the known suspect's voice sample were of the different sources;

(10) The likelihood ratio larger than 0.01 and smaller than 0.1 provides moderate evidence to support the defense hypothesis that the offender's voice sample and the known suspect's voice sample were of the different sources;

(11) The likelihood ratio larger than 0.1 and smaller than 1 provides limited evidence to support the defense hypothesis that the offender's voice sample and the known suspect's voice sample were of the different sources.

Basic Methods to Conduct FSI Tasks

So as to comment on the above three types of conclusion frameworks of FSI, it is necessary to simply describe the basic methods to conduct FSI tasks.

The common cognitive method of FSI is to exclude other similar voice samples on the basis of the repeated probability of the combination of phonetic features; and for particular cases, certain phonetic features are used to compare all known voice samples with the questioned voice sample respectively until one known voice sample is decided to be similar to the questioned voice sample.¹

The method used to compare the known voice sample with the questioned voice sample is to compare all phonetic features extracted from the voice samples to be compared one by one and find out similarities and differences between them.

Experts identify the useful phonetic features through auditory and visual observation, as well as physical measurement, of the voice samples to be compared. To be specific, the experts listen to the voice samples to be compared and observe their spectrograms to detect and identify the characteristics of certain phonetic features, and then measure the numerical spectrum frequencies with apparatus.

What follows is the basic procedure to conduct an FSI task:

(1) Examine the questioned and the known voice samples preliminarily in order to decide whether they are qualified for comparison and analyses;

(2) Compare the questioned and the known voice samples by listening to them repeatedly in order to decide whether they are similar in the quality of noise, catch phrases, and oral defects etc.;

(3) Compare the spectrograms of comparable segments discovered in the voice samples to be compared in order to detect the similarities and differences between them.

The comparable segments are the clearly-pronounced and relatively intensive acoustically-identical segments that have the same tone and voice quality, and are realized as sentences, homophonic phrases, words, characters, or juncture.

Take for example the spectrograms of the comparable segment of [ɿ] (see footnote 1) in Speaker A and Speaker B's voice samples in Figure 1, in which (A) is the spectrogram of the syllable [ɿ] produced by Speaker A; (B) and (B') are the spectrograms of the same syllable [ɿ] produced by Speaker B. As Figure 1 displays, F_1 in (A) is 100Hz lower than F_1 in (B); F_2 in (A) is 100 higher than F_2 in (B); F_3 in (A) is 200Hz higher than F_3 in (B); F_4 in (A) is 450Hz higher than F_4 in (B); however, the formant frequencies in (B) are similar to those in (B').

¹ Chinese character “了”.

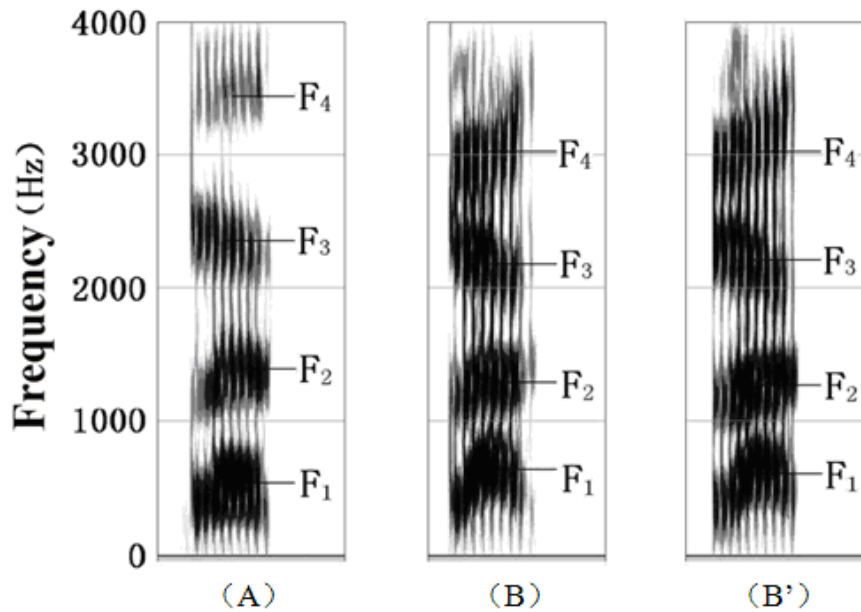


Figure 1. The spectrograms of [lɜ] by Speaker A and Speaker B.

- (4) Analyze comprehensively the similarities and differences discovered through listening and spectrogram-comparing and draw a conclusion, which is the most critical step in the whole procedure;
- (5) Make the final decision on the basis of the above comprehensive analyses.

Comments on the Three Conclusion Frameworks

The expression of classical probability scale is vague no matter the decision provides evidence to support either the procedure hypothesis or the defense hypothesis. That is, only a decision with certain tendency can be made within this type of conclusion framework. Even the conclusion that it is most likely for the questioned and the known voice samples to be of the same origin indicates a chance of mismatch. Consequently, it is hard for the evidence based on such kind of vague decision to be admitted, especially, when the voice samples are the only or critical evidence. It is similar to the witness's testimony when he said "he *might* be the criminal", which is hard for the court to admit as reliable evidence.

The quantitative conclusion framework of likelihood ratio is based on the premise that it is not possible to perfectly match two voice samples even they were produced by the same speaker. As a matter of fact, the decision expressed quantitatively with a likelihood ratio is also vague in that the likelihood ratio providing the very strong evidence to support the prosecution hypothesis is only larger than 10,000, but the probability for different speakers' likelihood ratio larger than 10,000 is not available so far. Another flaw of likelihood ratio framework is that the very strong evidence against the prosecution hypothesis cannot be equal to zero ($LR < 0.0001$). However, according to falsification principle, only one essential difference can lead to an exact decision that the questioned and the known voice samples were produced by different people. Therefore, the conclusion framework of likelihood ratio is quantitative only formally instead of substantially.

As far as the binary decision conclusion framework is concerned, it is free from the vagueness. But, it is doubted due to subjectivity and lack of quantification. Also, it is thought that it fails to consider the probability for

different speakers to have similar voice within the framework of binary decision.

In what follows, the above controversies relating to binary decision are discussed and the authors' opinions are presented.

Subjectivity

Different speakers are different in the structure of vocal apparatus and acquired articulating habits, which determines the individuality of a speaker's voice. Also, the anatomical structure of a speaker's vocal apparatus is relatively fixed, and a speaker's acquired articulating habits have his own dynamic stereotype, which determines that the spectrograms of the same segment produced by the same speaker are identical in nature. It is the objective basis proved by a large amount of experiments on which FSI technology is based.

However, FSI is still a technique up to now, and different from DNA, it depends on the expert's ability and experience. As a result, subjectivity introduced by the experts cannot be avoided at least in the following aspects.

Auditory perception. Human ears have limitation, which may distort voice, raise or lower voice, and screen voice, and the limitation is different from person to person. Furthermore, different people may have different criteria to evaluate the same voice, which results in different assessments. The questioned and the known voice samples involved in practical cases are usually produced and recorded under different conditions, which leads to inevitable change of voice quality. Under such circumstances, the assessment of similarities between the questioned and the known voice samples may be different from expert to expert.

Selection of comparable segments. As is known, only the segments that are acoustically identical and have the same tone and voice quality are comparable segments. When dealing with the similar segments occurring in both the questioned and the known voice samples, experts may not agree with each other on defining whether these segments are the same in tone and voice quality due to their different listening ability and assessment criteria.

Measure of numerical phonetic features. The vowel's formants have their own width and fuzzy outlines, especially when white noise is present. The formant frequencies measured by different experts may be very different because experts have different criteria to define formant outlines or the center of a formant, which occurs not only to manual measuring, also to automatic measuring.

Opinion of threshold differences. Different experts may have different opinions of the threshold differences that fall in between essential and non-essential differences.

Therefore, binary decision framework cannot be free from subjectivity subject to the current technology and equipment. What is more, the subjectivity cannot be avoided through adopting certain type of framework for expressing conclusion in that subjectivity introduced by experts is also present within both the classical probability scale and likelihood ratio conclusion frameworks.

One way to weaken the subjectivity is that two or three experts conduct FSI task independently, and the final conclusion is to be reached until they agree with each other.

Lack of Quantification

As mentioned above, FSI involves both the auditory and spectrum comparisons of the questioned and the known voice samples. Auditory comparison is conducted on the basis of auditory phonetic features that are not quantifiable, like voice quality, catch phrases, or oral defects. On the other hand, spectrum features include both

quantifiable features and qualitative features as Figure 2 demonstrates.

In Figure 2, the spectrogram (A) is the Chinese character [pan⁵⁵]² pronounced by Speaker A, and the spectrograms of (B) and (B') are the same Chinese character [pan⁵⁵] pronounced by Speaker B. The Figure shows that such spectrum features as the starting and end points of formants are quantifiable, but the formant pattern is not quantifiable.

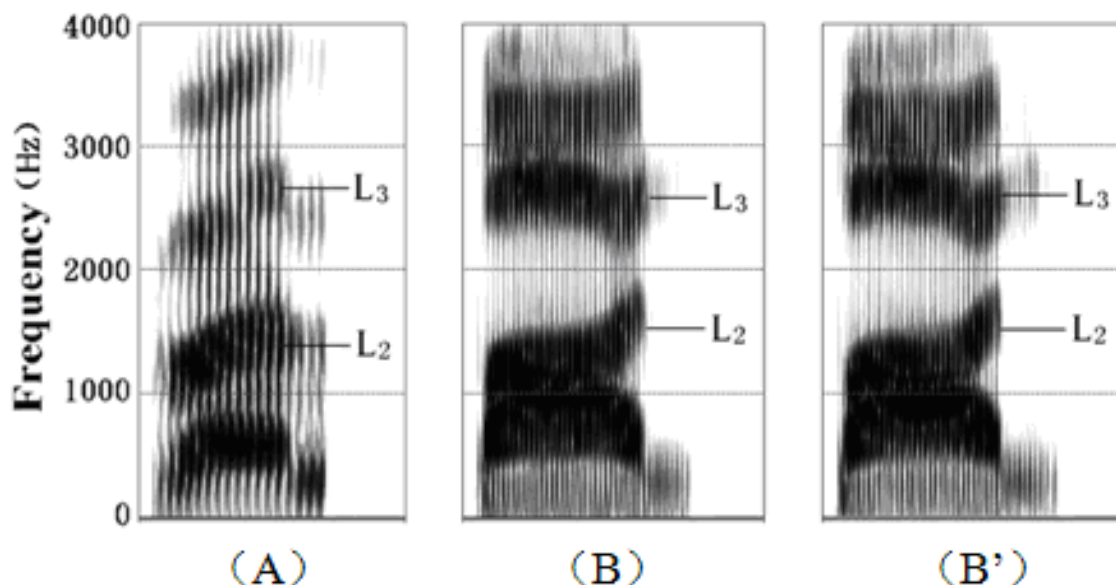


Figure 2. The spectrograms of [pan⁵⁵] by Speaker A and Speaker B.

The Probability for Different Speakers to Have Similar Voice

The probability of mismatch depends on the probability for different speakers to have similar voice. Generally speaking, the probability of mismatch depends objectively on the speakers' anatomical and physiological vocal apparatus, and subjectively on the criteria for FSI technology.

As far as the objective factors leading to mismatch are concerned, it has been theoretically and practically proved that different speakers' physiological structure of vocal apparatus is not identical. As far as the subjective factors leading to mismatch are concerned, at least over 10 auditory phonetic features, and tens of spectrum features from over 10 comparable segments have to be compared and analyzed before a conclusion is drawn. It is normal for a few features to be similar between two voice samples produced by different people. But, there is a very small chance for all features to be similar between two voice samples produced by different people. The mathematical probability for all features from different people' voice samples to be similar is indefinitely close to zero, because it is commonly agreed that an event can not happen if the probability for it to happen is small enough, like 10^{-25} .

Hence, among the three main types of conclusion frameworks of FSI, binary decision seems to be the best framework for expressing the conclusion currently. At least before forensic speaker identification has changed fundamentally, it is the best choice.

² Chinese character “般”.

Discussion

So far, FSI is still a relatively new technology and more want and are worth further researching, although many experts and researchers in this field have gained rich experience and achieved plenty of research results.

The further research should focus on the exploration of phonetic features showing high between-speaker variability and low within-speaker variability. In addition, the collaborative research should be carried on, which associates experts with different academic backgrounds and makes good use of advantages of different methods. If possible, new reliable analysis methods are expected to be developed.

Only the innovation of FSI features and methods can ensure the scientificity and reliability of FSI technology. The problems of FSI cannot be settled through adoption of certain conclusion framework in that defining scientific, reliable and feasible framework for expressing conclusion depends on defining scientific method to conduct FSI tasks. The conclusion framework should be considered to be the subordinate problem of FSI, because the definition of scientific, objective, reliable and practical conclusion framework depends on the solutions to such problems facing FSI as changeable features, the value of features, the amount of features, the quantification of features, and the reliability of different methods or the collaborative method. Hence, it is necessary and urgent to develop scientific method to conduct FSI tasks. In short, the scientificity of FSI technology needs to be guaranteed by the scientificity of FSI methods instead of by the scientificity of conclusion framework.

Conclusion

Taken together, the likelihood ratio conclusion framework is quantitative only formally but not substantially. Therefore, the binary decision may remain the best conclusion framework before forensic speaker identification has changed fundamentally.

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