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The Strife of Love in a Dream

Music, Films & Celebrity Environmental

Highlights

English Teaching in Post-Epidemic

Spatial Coordinates in Hypertext Fiction

Discovering Thoughts, Inventing Future

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Amorous Feelings in the Strife of Love in a Dream Survival and Representation of Medieval Cognitive Physiology through Monastic Code

By Liza N. Piña-Rubio

Abstract- *The Strife of Love in a Dream (Hypnerotomachia Poliphili,* 1499) is a story of unrequited love. It is widely believed that its author--Francesco Colonna--was a monk; however, there has been no interest in studying the impact of Medieval Christianity and monasticism in the novel. The present investigation exposes the survival of the physiological-cognitive perspective (Galen's and Avicenna's legacy) in regard to amorous feelings and their literary representation (through the doctrine of *pneuma* and to demonstrate the relevance of said knowledge in service to Christian moralizing and monastic training.) To such purpose, a selection of passages from the book alongside with visual resources (illustrations, diagrams, and map) are presented to facilitate general access to the story and so that the understanding of the processes occurring within the inner man be emphasized.

Keywords: *love, judgement, cognition, pneuma, monasticism, inner man, italy, 11th century, 12th century, 13th century, 14th century, 15th century, 16th century.*

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Liza N. Piña-Rubio

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Keywords: love, judgement, cognition, pneuma, monasticism, inner man, italy, 11th century, 12th century, 13th century, 14th century, 15th century, 16th century.

I. Introduction

We will give ourselves license to start this exposition regarding *amorous feeling* in *The Strife of Love in a Dream* novel by Francesco Colonna, with a thought originating from several centuries after the period that brings us here. In fact, in the Age of Enlightenment, an Italian Jesuit comments:

> It has not been found, and it will never be found, a microscope, with the power to observe the medium through which the soul is governed in its functions, being, as it is, an invisible spirit. And despite how we play at the potential material Fantasy, situated in the brain, not even there will ever our eyes be able to penetrate in order to discover those we call ideas or ghosts.[1]

The words have the value of illustrating how literary fantasy can provide us with said impossible microscope, and at the same time, to make evident the constancy of certain unsolved concerns regarding the invisibles processes within the inner man: the origin of his thoughts and of the phantoms in his mind, and their relationship with the attachments of his soul. It so happens that *The Strife of Love in a Dream* by Francesco Colonna already had offered a microscopic view to that interior world that so seemed to disquiet this Jesuit thinker. Three centuries earlier, in a liminal moment between the Early Middle Ages and Early Renaissance, through literature a watchtower was built from the impossibility to represent fantasy; a vantage point from which a fantastic character could be observed. *The Strife of Love in a Dream* shows an often-disregarded progressive side of medieval thinking in regards to the conceptions of the modern secularized man. Its author, a Venetian monk, must have spent many years of his life in the crafting of the manuscript to achieve such feat.

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[1] Luis Antonio Muratori, *Fuerza de la humana fantasía* (Madrid, 1777), p.xiv.

II. The State of the Matters Regarding Francesco Colonna's Novel

The Strife of Love in a Dream (*Hypnerotomachia Poliphili*) by Francesco Colonna is a novel printed by Aldus Manutius in Venice in 1499. Although it is deemed that the manuscript might have been finished as early as 1467, the first edition would only be concretized in the dawning of the 16th century. The novel deals during a dream with the experiences related to the pitiful love Poliphilus feels towards Polia. The work is constituted by two books: the first and longest is constructed from the exhaustive and fragmented description of architectonic monuments, precious objects and lustful temptations that afflict the protagonist in a world of queens, goddesses, and nymphs. The second offers a chronological telling of Poliphilus' attempts to set alight passion within Polia's glacial heart. The mystery of the book is suggested through a dream within a dream, accompanied of images that are intrinsically complicit with the diagramming of its texts. The fundamental motive of the work is centered in how unrequited sensual inclinations affect the protagonist. The core theme is less evident, due to the fact that it is built around age-old theories about cognition and memory that, once inspected through a Christian perspective (monastic), are presented through literary means in the novel. As we will see, Colonna projects his own psycho and physiopathological condition onto the protagonist of his dream world, a place where the missing loved one presents herself as phantasmagorical.

Colonna's book has been the object of multiple interpretaions that have adopted the Greek, Roman and neopagan legacy as their recurrent perspectives. During the past years, the community of research revolving around his work has accepted the theory affirming that the book's author was a monk of unorthodox behavior. However, despite this acceptance, the impact of

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Christian thought and its medieval literary referents have not been given due attention. In regard to this situation, we must mention that the study of amorous sentiment in the novel was undertaken by Ian Culianu.[2] The knowledge that supports his study is the theory of erotic syndrome, also known as *hereos* love. Culianu relates the effects of amorous feelings to cognitive and memory processes. Furthermore, we do not ignore the comments regarding *The Strife of Love in a Dream* that do include certain details of Christian nature. Authors like Emanuela Kretzulesco-Quaranta[3]and the essay by N. Temple[4] are good examples of this. However, neither study has Christian thoughts and beliefs or monasticism as the main focus, and therefore neither is exhaustive regarding this topic.

Independently from the studies around the novel itself, the medieval conception regarding the somatic nature of the processes of memory has been undertaken by authors such as Frances Yates,[5] Mary Carruthers,[6] and Lina Bolzoni.[7] Medieval physiological-cognitive theory exists, mainly, due to the synthesis and the contributions developed by Avicenna in his treatise known as *Canon de Avicenna (Avicenna's Medicine), Liber de Anima*[8] in book IV. To this date, there does not exist any study devoted to the search of connections between these theories of physiological origin and *The Strife of Love in a Dream* in particular.

For those who possess knowledge of this book, the lack of any mention in the present investigation to its iconographic nature might seem strange. This omission is due to, first of all, our desire to flank the traditional lines of investigation that position Colonna's novel as facing the Renaissance: we opted to find its medieval roots. And secondly, we chose to omit it because we have the certainty that the nature of the engravings of Aldus Manutius' original 1499 edition does not fulfill a properly illustrative function, as occurs--certainly--with the images in the French edition by Kerver[9] and the virtual contemporary reconstructions by Esteban Alejandro de la Cruz,[10] which are based on the highly technical descriptions that Colonna unfolds in his work. However, we will make use of these images (by Kerver and by Cruz) and not the woodcuts in the original Venetian print, to illustrate any such passage in the story about which the reader must be informed about quickly and efficiently. In consequence, the present study does make use of supplementary visual resources such as process diagrams (one, regarding the process of the phantasmatic love in Poliphilus' cerebral architecture and the other, regarding the journey of *pneumatic*-Poliphilus in the allegoric cerebral architecture), and a map that synthesizes the main milestones of his treacherous and turbulent pilgrimage, in the far away land of visions he dreams about.

III. Study's Objectives

Given the aforementioned considerations, the following investigation presents as its objective to prove the survival of the doctrine of *pneuma* in regard to matters of the heart, particularly in relation to amorous feelings and their representation in *The Strife of Love in a Dream,* by identifying links between the novel and the physiological-cognitive theory by Avicenna (with Galenic roots). We will analyze passages from chapter fourth, seventh and eighth (Elizabethan version 1527), which mainly address the description of a recumbent colossus and queen Eutherillida's palace. For this the main ideas that are born from Avicenna's legacy regarding the feeling of love and its connection to cognitive processes--in relationship to the functions of the heart and brain--will be our interpretative tool.

The passages chosen depict Colonna's interest and knowledge about the functioning of the inner organs positioned in the three main zones of the body according to medieval understanding: *venter, pectus,* and *caput,* following the contributions by Le Goff & Truong.[11] However, the author keeps completely silent regarding the organ nested in the colossus' uppermost cavity: the brain. In this respect, we must add that Avicenna was responsible for synthesizing the Platonic and Aristotelian tradition during the Middle Ages, positing the brain as the headquarters of the mental faculties (five inward senses), and locating its energetic center in the heart.[12] Then, if the novel really is in affiliation with the aforementioned theory, how can the omission of the brain be explained without diminishing

[2] Ian Culianu, *Eros y magia en el Renacimiento,* trans. Neus Clavera and Hélené Rufat (Madrid, 1999).
[3] Emanuela Kretzulesco-Quaranta, *Los jardines de ensueño,* trans. Miguel Mingarro (Madrid, 1996).
[4] N. Temple, "*The Hypnerotomachia Poliphilli* as a possible model for topographical interpretations of Rome in the early 16th century," *Word & Image* 14.1-2 (2012), pp.145–155.
[5] Frances Yates, *The Art of Memory*. (London, 1966).
[6] Mary Carruthers, *The Craft of Thought: Meditation, Rhetoric, and the Making of Images, 400-1200* (Cambridge, 1998). *The Book of Memory: a Study of Memory in Medieval Culture* (Cambridge, 2008). *The Medieval Craft of Memory. An anthology of Texts and Pictures* (Philadelphia, 2004).
[7] Lina Bolzoni, *The Gallery of Memory. Literary and Iconographic Models in the Age of the Printing Press* (Toronto, 2001).
[8] In this investigation, *A Compendium on the Soul* has been used, translated directly to English by Edward Abbot van Dick in 1906. The *Liber de anima* by Avicenna is organized in sections. Our interest lies in sections fifth to seventh, which correspond to book IV as cited by Agamben and whose translations we have preferred to use for further clarity in the exposition.
[9] Francesco Colonna, *Hypnérotomachie, ou discourse du sogne de Poliphile 3,* ed. Kerver and trans. Jean Martin & Jacques Gohorry (Paris, 1546).
[10] Esteban Alejandro de la Cruz, *Hypnerotomachia Poliphili: Re-Discovering Antiquity through the Dreams of Poliphilus* (Victoria, 2006).
[11] Jacques Le Goff and Nicolas Truong, *Una historia del cuerpo en la Edad Media,* trans. Josep M. Pinto (Barcelona, 2003), pp.129-139.
[12] Avicenna, *A Compendium on the Soul,* Section 7.3 p.64.

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the strength of the affiliation with Avicenna's thought? In order to answer, let us consider this; which would be Colonna's reasons to present a fallen colossus instead of a standing one? From our point of view, medieval cognitive theory, as well as consideration of the cardinal sin of *akedia*, offers some answers. Christian symbolism can be discerned from the colossus' description and the architecture of queen Eutherillida's palace. We will observe that Poliphilus's journey within the colossus' body is resolved in a literary inventory of organs and aches, themselves a reflection of a negligent monk's soul. Because we must always remember that Poliphilus as protagonist is author-Poliphilus, a literary creature that manifests the writer's own concerns regarding monastic life, particularly the life of a Dominican monk. For this reason, in its deep structure the novel consists of a cleansing of author-Poliphilus's spirit (*spiritus* o *pneuma*), a purification which occurs by directing the gaze to the ineffable spaces of the inner man: his soul.

IV. Medieval Microscopy Regarding the Ravages of Love in the Soul: Pneuma and its Doctrines

We have decided to present this novel as a medieval microscopy of the inner spaces of man. Amorous feelings in *The Strife of Love in a Dream* are posited as a *pathological emotional state, consequence* of an extreme experience of the soul. We are interested in bringing forward the problem the representation of the ravages of love, caused by the phantom of the loved one (Polia), in the body, mind and soul of the lover (Poliphilus). The survival and representation of cognitive physiology in *The Strife of Love in a Dream* involves the *understanding of medieval love as a phantasmatic process* that is sustained--in turn--by the *pneuma doctrine*, just as Giorgio Agamben affirms.[13] The survival of the idea of cerebral *ventricles* is in line with the thinking of other medieval authorities such as Saint Agustin in "*De genesi ad litteram"*,[14] Alberto Magno[15] and Saint Thomas Aquinas.[16] In relation to fantasy, phantoms (*fantasmas*) and the ideas present in the comment by the Jesuit Muratori that we introduced at the very beginning of this work, correspond to the ventricular system where the faculties of Poliphilus' soul--altered by the painful love--are manifested.

V. Doctrine of Pneuma

In general terms, *pneuma* was considered to be a partly physic current of nature that emanated from blood. The term *pneuma* comes from Greek and "it means in certain occasions «wind», the verbal form *pneō*, means «to blow» and the resonances remain."[17] The word is derived from the Hebrew *ruach,* which is translated as wind, breeze or vital breath. In Latin its terminology was multiplied as *spiritus, mens, animus/anima, intellectus/ratio*.[18] *Pneumatic* flux travelled throughout the whole body and participated in the main bodily functions, that is to say, those pertaining to the heart and brain. Through its existence, it was thought possible to posit solutions to certain pathologies, and/or to understand the configuration of thought and memory. The oldest antecedents regarding this subject date from de 6th century before Christ, with Alcmaeon of Croton.[19] From then, its history is loaded with nuances and is far away from forming a uniform doctrine.[20] In the *hypocratic legacy* (460-370 a.C.) cultivated by the School of Alexandria, the *brain* was considered to be the creator of *pneuma* and the one responsible for cognition. Meanwhile the teachings by Empédocles (495-430 a.C.) perpetuated by the School of Sicily--assigned to the heart the power of rational speculation and centered this organ as the place from where sickness originated. The doctrinal dichotomy regarding these matters between both schools of medicine was a product of Classical Greek thought. On the one hand, there were those who followed Plato, who situated the heart at the center of knowledge and memory in his "*Timeo*"[21] and on the other, those who followed Aristotle, who maintained that the brain was the organ of cognition.[22]

We can observe the survival and permanence of Empedocles' idea (*pneuma* as a subtle outpour of the blood stored in the heart) in *The Strife of Love in a Dream*: Colonna presents pilgrim-Poliphilus through a *pneumatic configuration*. We can observe it, for example, in the key role that the heart plays in the description of the recumbent colossus' interior, which we will further examine later. We know that Empedocles' ideas persisted thanks to the Galenic tradition. In fact, the Medical School of Rome--also known as the "*pneumatic* school" (1st century), to which Galen belonged (130-210)--was the one to find harmony

[13] Giorgio Agamben, *Estancias*.
[14] Saint Agustin, *Obras Completas de San Agustín,* XV, trans. Fr. Balbino Martín (Madrid, 1957).
[15] Alberto Magno, *De anima* II-III, trans, Jorg Alejandro Tellkamp (Pamplona, 2012).
[16] Saint Thomas Aquinas, *Summa theologiae* I-II (Madrid, 1990). Specifically, "Tratado de las pasiones del alma" (Q27), "Tratado de los hábitos en general" (Q50), "Tratado de las virtudes en general" (Q57), "Tratado de los dones del Espíritu Santo" (Q68) and "Tratado de los vicios y el pecado" (Q77).
[17] *Gran diccionario enciclopédico de imágenes & símbolos de la Biblia,* ed. T. Longman III, J.C.Wihoit, L.Ryken and trans. Rubén Gómez Pons (Barcelona, 2015), p.421.
[18] Christian Schütz, *Introducción a la pneumatología,* trans. Santiago del Cura (Salamanca, 1991), p.199.
[19] Culianu, *Eros y magia en el Renacimiento,* p.33.
[20] G. Verbeke, *L'Evolution de la doctrine du pneuma. Du stoicism a Agustin. Étude philosophique* (Paris, 1945).
[21] Plato, "Timeo", trans. Francisco Lisi (Madrid, 2011), pp. 855-859. Specifically in verses 69e-73a.
[22] Bolzoni, *The Gallery of Memory,* p.132.

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between the physiological perspective (Alexandrian and Sicilian, as well as the aforementioned Platonic and Aristotelian postulates) with stoic philosophical thought; ordering and systematizing everything then known regarding the human body and soul. In *The Strife of Love in a Dream,* we can find vestiges of Classical and Hellenic medical tradition; Galenic anthropology of the 3rd century in particular provides us with the necessary elements to understand Avicenna's idea (11th century) concerning the five inward senses, which emanates from his study of Aristotle's treatise *De anima*. According to Galen, there were two vital centers to the body (brain and heart) and three *pneuma* classes, as we can observe in table 1:

Table 1: Pneuma classification according to Galen[23]

Psychic Rational soul	Brain - Heart Refrigerating function	Upper *Pneuma.* First instrument of the soul.
Natural Concupiscible soul	Liver - abdomen	Vegetative functions Runs through arteries.
Vital Irascible soul	Heart -thorax Produces vital heat.	Lower or impure *pneuma* Produced by the air that is breathed and the blood outpour in the heart.

Nemesius -a 3rd-century philosopher who became Emesa's archbishop--validated Galenic doctrine, transmitting it to Christian thought in his writing,[24] which then became widely used in the 8th century.[25] For Nemesius, psyquic *pneuma* depended on the soul's voluntary movements, while the natural and vital *pneuma* were completely out of our rational control. The truth is that for Galen vital *pneuma* was a flux exhaled by and alongside blood, travelling through the body in its entirety. Only when reaching the brain was this flux purified.[26] This purifying phenomenon caught Nemesius's interest (and the interest of those members of the church who studied his treatise), because it implied a *pneuma* controlled by our consciousness and, in consequence, one that became a part of our ethics. Furthermore, the exercise of free will in connection to *pneuma* also interested Saint Agustin in "*De libero et arbitrio*".[27] In other words, the ethical aspect that the word adopted during the Middle Ages was an effect of classical, but above all, of Christian theology. The process of refining and purifying *pneuma* was interpreted--in monastic terms--as a spiritual progression, an ascension of the spiritual steps toward perfection. In the same manner proposed by Guigo II, the Carthusian,[28] or the Benedictine Smaragdus of Saint Mihiel[29] (c.760-840), Poliphilus--as a *pneumátic* entity--is subjected to a cleansing, a process in which the five outward senses (sensitive and sensorial, characteristic of his corporal nature) are completely involved, and therefore, they are represented in the novel.

In synthesis, *pneuma* was under the scrutiny of physiologists, philosophers and even theologists. We must warn that the present study is centered only in the *pneuma doctrine itself* and that, just as we showed, said doctrine was a product of several disciplines. However, we must emphasize that it was *Avicenna who finished the endeavor of connecting the soul's processes with the brain's anatomy* and that Alberto Magno would continue working on these ideas, but from a Christian perspective.

Considering all these theories, *The Strife of Love in a Dream* becomes, then, a literary work that contains as an implicit message the *representation of the spiritual question that love's pains and woes bring with them*. The *medieval psychophysiological code* in the novel allows us to elucidate that:

1. Poliphilus in an allegory of *pneumatic* flux (we will inspect two of the three states defined by Galen).
2. The story gives and account of the journey of said flux in the interior of the protagonist himself, at the levels of the body and brain, both separate from each other,

In order to understand how this novel represents a spiritual question, it is necessary first to revise, briefly, what infatuation is under the *pneuma* doctrine, specifically from Avicenna's perspective. In the hands of this Arabic philosopher, we will discover how the amorous state disrupts the cognitive activities of the

[23] From *De usu partium Corporis Humani 6-19* in G. Verveke, *L'Evolution de la doctrine du pneuma,* p.208; and from *Quod Animi mores Corporis Temperatura Sequantur* in Agamben, *Estancias,* p.162.
[24] Nemesius, *On the Nature of Man 26,* trans. R.W.Sharples & P.J.van der Eijk (Liverpool, 2008).
[25] Kimberly Rivers, *Preaching Memories of Virtue and Vice. Memory, Images, and Preaching in the Late Middle Ages* (Belgium, 2010), pp.132-3.
[26] Agamben, *Estancias,* p.170.
[27] Saint Agustin, *Obras Completas de San Agustín,* III, trans. Fr. Balbino Martín (Madrid, 1963).
[28] Guigo II, *Scala Claustralium, Tratado sobre los modos de orar a partir de la palabra de Dios.*
[29] Smaragdus of Saint Mihiel, *Diadema Monachorum*, trans. David Barry (Minnesota, 2013).

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one afflicted to great extent. In this sense, the love phantom in the novel-- Polia--is an obsessive image in the lover's mind--Poliphilus-- and as an amorous phantom she is an image incredibly resistant to oblivion and almost impossible to forget.

VI. The Building of Human Thought: The Formation of Fantasies and in the Strife of Love in a Dream

a) *Love's phantasmatic process in The Strife of Love in a Dream*

A phantasmatic process is the formation of inner images through which the mind can think (reason) and the soul intelligize (superior knowledge). In the 3rd century, Nemesius classified the three brain cavities. The *central space* was for him *imagination,* while the *frontal cavity* corresponded to fantasy or common sense. The conjecturing power was a kind of reason or *cogitatio*.[30] Avicenna, in his *Libro sobre el alma*, distinguishes *five inward senses*[31] which, however, appear reduced to three circumferences in many medieval diagrams, as the ones that can be found in some of Alberto Magno's manuscripts. (see fig. 1) As has already been said, he has very similar ideas, particularly in book III of the treatise *De Anima*.

As can be observed in fig.1, which depicts "the phantasmatic process of Poliphilus' love", circle 1 corresponds to what Avicenna calls in *Avicennae arabum medicorum principis opera ex gerardi cremonensis versione, venetiis*[32]*,* as:

> The first of the virtues of *phantasy or common sense*, which is a force organized in the first cavity in the brain that receives by itself all *the shapes that are impressed upon the five senses and are transmitted to her*. After that there is the *imagination,* which is the force organized in the extremity of the head preceding the brain, which keeps what common sense receives from the senses, which stay in her even after the suppression of the physical objects.[33]

The beginning of *the formation of the amorous images* in the brain (fig.1) can be applied to Colonna's novel in the instant that *Polia's image* enters in contact with Poliphilus's soul as a "*subtle spirit*" [34] through the eyes, just as Lucretio (epicurean philosopher) explains.[35] Common sense or fantasy (*sensus communis*) receives information from all sensorial organs. It is a zone of incoherent recollection of sensorial vestiges.[36] Because of this, Polia's *"espíritu sutil"* (subtle spirit) is a sensorial image. It appears in conjunction to odoriferous experiences,[37] gustatory (passionate kisses),[38] and tactile; these *"espíritus sutiles"* (subtle spirits) are *tactile simulacra*, because they penetrate Poliphilus's eyes "*lamiendo la pupila*" (licking the pupil) in Lucretio's words[39].

Furthermore, the heat from passion was thought to stir the production of *pneuma* in the heart. *Pneuma's* circulation as warm outpourings through the body affected each organ in a different way. Due to the effect of the *extremely warm pneumatic breath (as dry air),* the brain, considered a receptive organ, had its impression surfaces hardened. In consequence, the imprinting of the image in the mind (generating an image for a thought and after that, a memory) became extremely difficult, but also it became almost impossible to delete it (to produce the forgetting of a memory). In fact, in line with all these theories, in more than one occasion Poliphilus suffers the embarrassment of his lustful

[30] Nemesius, *On the Nature,* chapters 6, 8, 13, 55-56, 63 and 69.

[31] This is the work cited and translated by Agamben in his book. The translation to which we have had access is a *compendium*, reason why these passages do not appear in the text. However, sections fourth to seventh are the parts of the compendium where these same ideas are summarized.

[32] Section seven of the *Compendium* works with the inward senses, and just as warned in the previous note, the translation is different from the one offered by Agamben. However, there is a passage in the *compendium* that synthesizes all the ideas we will develop regarding Avicenna. Note that the frontal cavity fulfills two roles; to recollect (common sense) and to paint mental pictures (imagining or picturing sense):

"The heart is the source (spring) of all these powers (faculties), in Aristotle's opinion; yet the sway over them is in different organs (instruments).Thus the sway over the outward (apparent) senses is in their know organs; whereas the sway over the *picturing* (representing *common-sense*) *power is in the anterior hollow (ventricle) of the brain* ; the sway *over the imaginative, in the middle* hollow thereof; *the sway over the remembering in the posterior hollow thereof*; and the *sway over the conjecturing* [*aestimativa*] throughout all the brain, but above all in the compartment of the imaginative within the brain [or, throughout the whole of the brain, but more especially alongside of the imaginative thereof]".

Agamben, *Estancias,* p.64. Emphasis ours.

[33] As quoted in Agamben, *Estancias,* p.141.

[34] Expression related to the treatises by Avicenna and Averroes, according to Giorgio Agamben's translation. In Lucretio's translation to Spanish, the same content is represented with a myriad of expressions such as "*emanaciones muy claras"; "sutiles figuras"; corpúsculos sutiles"; "simulacros invisibles"*. According to Agamben, expressions such as these (*de espíritus «sutiles», «animales», «gentiles»*) where commonly used by poets during the Middle Ages, because they "[…] *aludían a la naturaleza «espiritual» del fantasma de la imaginación [...]*"; expressions which referred to "[…] *un espíritu que entra y sale a través de los ojos […] a una doctrina pneumática* […]".

Lucretio, *De la naturaleza de las cosas* (*De rerum natura*) 4, ed. Agustín García Calvo (Barcelona, 1984), pp.239-248. In verses 70, 220, 270, 350.

[35] Lucretio, *De rerum natura* 4.

[36] Carruthers, *The Book of Memory,* pp. 67-68; *The Craft of Thought,* p.120.

[37] Francesco Colonna, *Sueño de Polífilo* 2.8.

[38] Francesco Colonna, *Sueño de Polífilo* 2.29 and 31.

[39] Lucretio, *De rerum natura* 4, p.247. In verses 240-250. Emphasis ours:

"[…]*como solo vemos con* ***los ojos****, / a do los dirigimos* ***nos los hieren****/con su color y forma* ***los objetos****, / y la imagen nos hace que veamos/ la distancia que media hasta las cosas, / porque al salir impele y echa el aire/ que media entre la imagen y los ojos;/* ***por el tacto del aire conmovidos****, / y* ***lame en cierto modo la pupila****, / y en modo rapidísimo se aleja:/ entonces la distancia conocemos* […]"

In these verses, the contact between the eye and observable, immediate reality is profoundly intimate. Objects "hurt" the eye by contact, in an *oculolinctu* of sorts.

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impulses; an effect of *pneuma* which, when being produced in higher quantities, made the virile member swollen, just as affirmed by Aristotle[40] and Galen.[41] We can see this very situation in one of the woodcuts in Manutius's edition, where Poliphilus's gesture is more than evident.[42]

Let us return now to the diagram (fig.1) and turn our attention towards circle 2, which according to Avicenna represents:

> […] the force called *imaginative,* this is organized in the medium cavity of the brain and it composes according to its will the shapes that are in the imagination with others. After that there is the *estimative or conjecturing force*, organized in the summit of the medium cavity, which apprehends the non-sensorial intentions that are found in singular objects. [43]

The *amorous phantom* is in the ventricle of *imaginative force.* Alberto Magno calls it *vis imaginativa* or *imaginative power*, the one "[…] which retains the sensorial forms of particular things that are not present but does not abstract [itself] from its natural appendixes".[44] In this ventricle, the sensitive images that are collected by common sense--incoherently--are organized in a single composition, a single image. There, the mental images necessary for thought are generated: phantoms. It is here that the soul manifests its power to compose. The disruption of love prevents the performance of the intellectual functions and then, the lover presents mental attitudes of senseless curiosity and extreme distraction (disorderly thoughts) as symptoms. Due to the malfunctioning of common sense, Poliphilus only shows interest for knowledge of the particular (the loved things: architecture and Polia) and not the universal (superior ideas that favor moral conscience and the approximation to God, pious thoughts from which Poliphilus is very far away).

In fact, for Avicenna, *virtus aestimativa* "[…] is what the soul apprehends from the sensory object […] it is what the hidden faculties apprehend without the senses [and that] it is properly given in this place the name of intention".[45] In this sense, intention is the capacity of capturing meaning after a mental image, be it a fantasy (that originates directly from common sense) or a phantom (from imagination). Afterwards, for Alberto Magno in *De anima, imagination and estimative power define a single force (phantasy):* "[…] a power that composes images with intentions and intentions with images and images with images and intentions with intentions […]".[46] Different from the mental production by common sense (fantasies), phantoms are thoughts whose complexities are higher in their level of abstraction. With time, Avicenna's basic ventricular system acquired higher specificity. Saint Thomas Aquinas, Alberto Magno's disciple, keeps the fractioning of the central cavity with the estimative, but names it *ratio particularis*;[47] that is to say, a rational or discerning faculty of the first order, in relation to the *vis cogitativa*.[48] Saint Thomas keeps the *aestimativa* with the imaginative force, but it is in the latter where he diversifies the quality in the elaboration of thoughts, as a necessity to establish three classes of reasoning: the most basic one or instinctive (estimative), middle reason or particular ideas (imaginative power), and the most elevated range of the universals, for which he had to add the *vis cogitative.*[49] The relevance of his contribution resides in that Saint Thomas was convinced that "[…] universal reason morally perfects the reason of sensitivity […]".[50] An affirmation which, when applied to *The Strife of Love in a Dream,* means that the *ratio* or reason of the *aestimativa* (Avicenna's intentions or conjecturing) were involved in the judgement of fantasies of phantoms, including during dreaming. This situation will appear in the book through allegory, as we will see in a few pages. Finally, in respect to the third cavity (circle 3), Avicenna tells us that "[…] the *memorial and reminiscent* strength […] is the one ordered in the posterior cavity of the brain and that keeps what the estimative one apprehends of the non-sensorial intentions of singular objects."[51]

Furthermore, for Alberto Magno the three cerebral cavities that the psychic *pneuma* traverses have retentive skills similar to memory.[52] The *vis imaginativa* (common sense) retains sensitive shapes but not intentions. The *aestimativa* only captures intentions (pre-reason judgements based on absent sensitive shapes). And imagination or *phantasia* shares with memory the ability to retain abstractions or complex thoughts, but unlike the latter, it can constantly construct mental representations. Memory fulfills a temporal activity as it is responsible for the actions of reminiscence and recollection. This means that, in Aristotelian terms, if we wish to remember something, said mental action implies a concatenation of images. [53]

It is through the use of *ekphrasein,*-copious and thorough architectonic descriptions-that the author, through allegory, presents us with the inscrutable

[40] Aristotle, *Problemas.* trans. Ester Sánchez Millán (Madrid, 2004). p.382-399.
[41] Agamben, *Estancias,* p. 188.
[42] Francesco Colonna. *Sueño de Polífilo 2.12,* ed. Pilar Pedraza. (Barcelona, 2008). First woodcut.
[43] Avicena, in Agamben, *Estancias,* pp.141-142.
[44] Alberto Magno, *De anima* 2.3.4 and 3.1. 1.
[45] Jorg Alejandro Tellkamp, in his introduction to Agamben, *De anima* (Pamplona, 2012), p.46.
[46] Alberto Magno, *De anima* 3. 1.
[47] Saint Thomas Aquinas, *Summa Theologia* Q78 article 4, as cited in Carruthers, *The Book of Memory,* p.62.
[48] Jorg Alejandro Tellkamp, in his introduction to Alberto Magno, *De anima* (Pamplona, 2012), p.44
[49] Carruthers, *The Book of Memory,* p.62.
[50] David Summers, *El juicio de la Sensibilidad. Renacimiento, naturalismo y emergencia de la estética,* trans. José Miguel Esteban Cloquell (Madrid, 1993), p.303.
[51] In Agamben, *Estancias,* p.142.
[52] J.AlejandroTellkamp p.45.
[53] Aristotle, *De Memoria et Reminiscentia*, trans. Jorge A. Serrano (Madrid, 1993), pp.73-78. Specifically in verses 2.451b-452b.

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spaces of the inner man. Throughout the story, *pneumatic Poliphilus* will be subjected to the process of cleansing from this flux born from the heart as *vital pneuma,* and that is transformed afterwards in *psyquic pneuma,* when it reaches the brain. Furthermore, the successive communication sent by the *pneumatic* flux to the soul, allows the manifestation of the latter through the realization of its different functions (such as reasoning, sense, will or breath of life, among others). That is why Isidore of Seville explains that:

> Because of this, 'mind' (*mens*) is not the word we use for the soul, but for that which is the superior part in the soul [*pneuma*], as if the mind were its head or its eye […]. ***Different terms have been allotted to the soul according to the effects of its causes*** [different functions]. Indeed, memory is mind, whence forgetful people are called mindless. Therefore ***it is soul when it enlivens the body, will when it wills***, mind when it knows [intelligence], ***memory*** (*memoria*) ***when it recollects***, reason (*ratio*) when it judges correctly, spirit [*pneuma*] when it breathes forth, sense (*sensus*) when it senses something. Will is said to be sense (sensus) with regard to what it senses (sentire) […].[54]

In *The Strife of Love in a Dream* the author-protagonist's soul will be manifested in the same functions or powers enumerated by Saint Isidore. Colonna's literary proposal is, exactly, the scrutinizing of inner spaces (in consequence, invisible) through figures, images and allegories representing the soul in its diverse functions.

Saint Agustin identified memory with forgetting because the Christian is aware that he has forgotten God.[55] Paradoxically, oblivion keeps an elemental memory of that which it has forgotten; a fact that for Saint Agustin meant the possibility of recovering said memory and thus, revitalizing the faulty condition of the forgetful soul. If for the treatise writers of medieval culture Saint Agustin was an *auctoritas*, then it is easy to understand the spreading of this theory about forgetting and its core idea: to forget is to sin, but the gradual recovery of memory makes such state reversible. Author-Poliphilus has forgotten Polia, of whom only lamentation remains, a situation that can be extrapolated to what Saint Agustin claims about God. After all, if our mind forgets God, it remains idle and at the mercy of all kind of pernicious thoughts, and this is exactly what occurs to Poliphilus. Although he reiterates his love for Polia through the novel, it does not prevent him from "curiosear", snooping around full of curiosity,[56] his surroundings, even knowing that she accompanies him in his journey. His distractions flux between the aesthetic beauties and delights which the buildings offer with their gardens, and the furtive pleasure that leads him to the excessive admiration of the nymphs' bodily architecture.

In the same vein, from oblivion, one of the most serious sins is born: idolatry. Tertullian is interested in particular in the idolatry that cannot be seen just by looking[57] and which consists in the mind's (and thus, the soul's) disposition to the cult of certain thoughts or ideas that are not centered in the true God. This means that creativity can be condemned as an expression of *hybris,* as it happens to be the case of an author with such a fertile imagination as Colonna. The same can be said about author-Poliphilus, whose lustful and idolatrous thoughts for Polia fall under the same category. In this sense, the process of formation of amorous thoughts--which present Polia as an emanation of "cuerpos sutiles"/ "subtle bodies" directed towards Poliphilus's external five senses--is transformed into an invasion by "unclean spirits" [58] from the point of view of Christian thought. This connotation of *physiological pneuma,* leads us to determine that Polia--the literary creation of a sinner monk--represents the unhealthy thoughts that occupy God's place in the negligent soul of author-Poliphilus.

VII. Cartography of the Doctrine of Pneuma in Francesco Colonna's Novel

For brevity's sake, we prepared a visual (cartographic) panoramic of some of the events of *The Strife of Love in a Dream* that are necessary to keep in mind. The map in fig.2, uses the engravings in Kerver's 1546 French edition and the sketches and digital illustrations are from the 2006 architectonic reconstruction project by Esteban Alejandro Cruz. In both cases, the illustrative nature is of great quality; the accuracy of these images is determined by their fidelity to the mathematical and naturalist descriptions described by Francesco Colonna. Finally, it is important to note that the map distinguishes two types of paths: the first one (I) through the body, and the second one (II) through the mind.

[54] Isidore of Seville, *The Etymologies of Isidore of Seville. Etimologiae* 11.1.12-13, trans. Stephen A.Barney, W.J.Lewis, J.A.Beach & Oliver Berghof. With the collaborations of Muriel Hall (Cambridge, 2006). p.231-232. Bold emphasis ours.

[55] Saint Agustin, *Confesiones* 10, trans. Ángel Custodio Vega (Madrid, 1979).

[56] For medieval monastic culture, the distraction born form error was *curiositas*. John Cassian exhorts: "do not cede against the allure of curiosity. Do not start keeping track of what happens in the world." In *Instituciones* 10.7 (2012, Buenos Aires), p.276. This is what the fight between prayer an affliction during reading is. In *Colaciones* 2.23.5 (2012, Buenos Aires), p.329 he adds that one must: keep the gaze focused within and not towards others, as well as not falter in the battle against useless thought, musings and fantasy. In Carruthers, *The Craft of Thought,* p.94, curiosity puts the ethic resistance of God's warrior (the monk) and his capacity to obliterate [*obliti*] the idleness of life to regain the memory of God to the test.

[57] Tertullian, *On Idolatry* 2.

[58] Tertullian, *On Idolatry* 1.

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I- Path through the body

Stage: Pyramid with an obelisk and atrium in ruins

Monumental landmark: Recumbent colossus

Since to this date, this passage lacks an illustration, we will cite a selection in which it is described as a bronze sighing automaton.

Let us remember that the novel describes the dream of Poliphilus within a dream. The protagonist falls asleep under the shadow of a holm oak and awakens in a mysterious place reminiscent of Egyptian aesthetics (see fig.3). After stopping to observe the ruins of the complex and inspecting a few monuments, a terrible lament shatters the silence of the desert scenery. Although horrified, Poliphilus is pushed by his curiosity to look for the source of the sound, and he moves away from the atrium of an enormous pyramid in front of which he was situated, to describe to us his encounter with a mechanic and whimpering mind, *the recumbent colossus*:

> Thus willingly going forward, I came to a vast and wonderfull large Colose, the feete thereof bare, and *their soles hollowe, and the legges as if their flesh had beene wasted, consumed and fallen way. From thence with horror I came to looke vpon the head, where did coniecture and imagine that the ayre and winde getting in and comming foorth of his wide open mouth* and the hollow pipes of his throat, by a diuine inuention did cause this moderated noise and timed groanes : it lay with the face vpward all of molten mettal, like a man of middle age, and his head lifted vp as with a pillowe, *with a resemblance of one that were sicke*, breathing out at his mouth, sighes and groanes gaping, his length was three score paces. By the haires of his beard you might mount vp to his breast, and by the rent and torne peeces of the same to his stil lamenting mouth, which groningly remained wide open and empty, by the which, prouoked by the spurre of curious desire, I went downe by diuers degrees into his throat, from thence to his stomacke, and so foorth by secret wayes, and by little and little to all the seuerall partes of his inward bowelles […] [59]

Poliphilus starts the path through the interior of this pierced colossus and observes that all the organs of the body are represented, each one labeled in three languages, and indicating their respective illnesses and their causes, as well as their cure and remedies. But it is the heart which captivates most of the protagonist's descriptive attention:

> *When I came to the heart, / did see and reade how Loue at his first entrance begetteth sorow, and in continuaunce sendeth out sighes, and where Loue doth most greeuously offend* : wherewithall / was mooued to renew my passion, sending out from the botome of my heart deepe set and groaning sighs inuocating and calling out vpon Polia, in such sort as that the *whole Colose and Machine of brasse did resound, striking me into a horrible feare : an exquisite Arte beyond all capacity, for a man to frame his like not being an Anotomy indeede.*[60]

In this point, we must point that Poliphilus' entrance through the colossus' wailing mouth (mugiente in its translation to Spanish), allows us to identify this character as the literary incarnation of the *vital pneuma* (see table 1). Through the mouth it inhales and exhales: Poliphilus in his entrance through said orifice is transformed into an aerial entity, as the vital breath expelled by this machine of sighs. For Galen, breathing and lungs were directly involved with the functions of the heart and the production of *pneuma*[61]. This was product of the exhalations of the blood, which, according to the ancient medical tradition, had their center at the heart. And it is exactly the heart the place where Poliphilus comes to a stop.

Furthermore, we must also note the state of decay of the colossus, similar in every way to the protagonist's: in its condition of emotional, physical, and above all moral precariousness (both have fallen). The colossus' feet have been perforated, so he can no longer stand tall or walk; it is the symbol of hopelessness and lack of faith, both worries which would have been particularly relevant to a monk such as Colonna. In fact, San Isidore of Seville claims that:

> ***Hope*** (*spes*) is so called because ***it is a foot for someone going forward***, as if it were *est pes* ("***there is a foot***"). ***Desperation*** (*desperatio*) is its contrary, for in that term the 'foot is lacking' (*deest . . . pes*), and there is no ability to go forward, because a***s long as someone loves sin, he does not hope for future glory.*** [62]

Poliphilus' desperation is evident from the novel's very first scene, where he describes himself as insomniac and prostrated in his bed, *desperate* for Polia's love; Polia who--for reasons that are unknown to us as readers--is not by his side. To give oneself to love's desperation is a sin--as Saint Isidore wants to tell us--and therefore, he who is faithless cannot expect salvation. Therefore, we deduce a tremendous warning in Colonna's work: "be careful of falling" is the same as "be careful of giving up hope". One must always move forward, progress, with the grace of faith… but also with caution: this is recurrent in the motto present throughout the novel, *festina lente* (make haste slowly).

We must also note as crucial that Poliphilus interest for this monumental fallen or lying image is no more than the representation of himself and his own sufferings. Said curiosity is in fact an idolatrous gesture in Tertullian's terms. This idea can also be supported with Ariani and Gabriele's interpretation in their key critical work regarding the *Hypnerotomachia,* where they

[59] Francesco Colonna, *The Strife of Love in a Dream* 1.4.

[60] Francesco Colonna, *The Strife of Love in a Dream* 1.4.

[61] Galen, *De usu Partium Corporis Humani* 6, trans. Mercedes López Salvá (Madrid, 2010).

[62] Isidore of Seville, *Etimologiae* 8.2.5, p.173-174. Bold emphasis ours.

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insert this colossus within Tityos'[63] allegorical tradition as an *exemplum* of guilty libido.[64] Once more, we can prove that the *vital pneuma--heated by passion*--is exactly what Poliphilus incarnates in his journey through the insides of this giant.

After the scene we just described, Poliphilus exits towards the exterior of the bronze machine, but without understanding what the colossus means. Thus, he returns--without remedy--to his state of sinful ignorance and excessive curiosity. He visits the belly of an enormous elephant with an obelisk and later, accesses the interior of a mega pyramidal structure. The map in fig.2 summarizes the terrifying trajectory of the protagonist as vital *pneuma*, from the surprise encounter with a dragon (see point 2 in the map) in the portal at the pyramid's entrance, to his hasty entry to the basement of the same building, submerged in darkness, and to the miraculous way in which he is able to exit the mega structure's opposite side. Just as a passage would, the structure has led him to a different world; a place of beautiful fields, forests and gardens (to our judgement, a deeper dreamscape, equivalent to a third dream within the initial dream.) Poliphilus crosses a bridge full of warnings regarding the moderation and restraint that life should have; it is there where the motto *semper festina lente* and the meaning of its emblem, *patientia est ornamentum custodia et protectio vitae,* appear.[65] He keeps moving forward until he has an encounter with five nymphs (fig. 2, point 3 in the map). At this point Poliphilus' vital *pneumatic* nature is just about to change.

II- Path through the mind

Stage: Eutherillida's kingdom. Encounter with five nymphs

Monumental landmark: The chambers of Queen Eutherillida's palace

Now it is the time for us to visualize how vital-*pneumatic* Poliphilus reaches his own brain, the only place that Colonna does not mention when describing the colossus' interior. We suppose it is a deliberate choice from the author, who would have projected the representation of *Poliphilus as psychic pneuma* through an architectonic space, more adequate to contain the manifestation of the powers of the soul in the different cerebral cavities. In respect to the architectonic (fig. 2, point 4 in the map: front and floor of the palace) as place of residence for the *psyquic pneuma*, Synesius of Cyrene (370-413) tells us that it:

> "[…] *is hidden in the interiority and governs the living being as if from a citadel*. Nature has built it all around the factory of the head […] it is a perfect sense […] without intermediaries, it is the closest to the soul […]."[66]

This *psychic pneuma*, as a spiritual mediator [*espíritu fantástico*][67] *moves in its action of hiding in the interior spaces of the head, which is conceived, by this Christian philosopher, as an architectonic space*, a citadel, a building in which governing is exercised, as it occurs in the novel with Queen Eutherillida's palace (fig.2, point 4 in the map).

When the encounter between the nymphs and Poliphilus occurs, at the beginning he is reticent and feels ashamed in front of them, because his clothes are torn, and he is dirty and unkempt. Let us observe now fig. 4, and let us note how the illustrator shows us Poliphilus hiding behind a tree. One of the nymphs appeases him and extends her hand towards him as she says:

> Therefore quyet, comfort, and settle thy heart to rest. For nowe thou art come as thou mayest euidently perceiue, and plainely see, into a place of pleasure and delight, *abandoning strife and discontent*. For our vniformed ages: the seate vnchaungeable, the time not stealing away, the good oportunitie, the gratious and sotiable familiaritie, inticingly dooth allure vs therevnto, and graunteth vnto vs a continuall leysure. *And this also thou must vnderstand, that if one of vs be merrie and delightsome, the other sheweth her selfe the more glad and pleasaunt, and our delectable and perticipated friendship, is with an attentiue consideration perpetually vnyted and knitte together.One of vs increasing an others content, to the highest degree of delight, and moste conuenyentsolace*.[68]

These five nymphs are allegoric representations of the five senses to which, physiologically, the vital *pneuma* must connect in order to ascend to the cerebral cavities. The sensorial experience allegorized by them is an integral whole, which is the reason why they remain together, increasing the effects of one of them on the body through the aid of the remaining ones. The nymphs know this, which is why Aphea is the nymph who offers the first gesture of *con-tacto* (contact through her touch) with *pneumatic* Poliphilus. "*One pleasant Nymphe spake* thus merrily vnto mee saying, giue mee thy hand, thou art verie welcome […]".[69] She is the nymph in charge of bridging contact through touch between Poliphilus with all others:

> Thou seest at this present here, that we These nimphs are fiue companions and I am called *Aphea*, were his fiue sences an s e * at carnetn tne boxes and white cloathes

[63] Mythical giant condemned for attempting to abuse Leto. Apolodoro, *Biblioteca mitológica* 1.4.1 (1999, Madrid), pp.45-46.

[64] Marco Ariani & Mino Gabriele. *Francesco Colonna. Hypnerotomachia Poliphili*, 2 vols. (Milano, 2015), p.590.

[65] Francesco Colonna. *Sueño de Polífilo 2*.7. First woodcut.

[66] Synesius of Cyrene, *Oneirocrítica* 5, *trans.* Francisco Antonio García Romero (Madrid, 1993), p262. Verse 136a. Emphasis ours.

[67] Synesius, *Oneirocrítica, 5.* In verse 135a.

[68] Francesco Colonna, *The Strife of Love in a Dream* 1.8. Emphasis ours.

[69] Francesco Colonna, *The Strife of Love in a Dream* 1. 8. Emphasis ours.

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> *Offressia*. This other with the shining Glasse (our delightes) her name is *Orassia.* Shee that carrieth the sounding Harpe is called *Achioe,* and shee that beareth the casting bottle of pretious Lyquor, is called *Genshra.* And we are all now going togither to these temperate bathes to refresh and delight our selues[…][70]

In summary, the hand is Aphea's attribute (touch), the aninted canvases are Ofressia's (smell), the mirror is Orassia's (sight), the lyre is Achioe's (haring) and the vase with liquor is Genshra's (taste). But even when witnessing such beauty, Poliphilus does not seem satisfied:

> With pleasurable actions, maydenly iestures, swasiuious behauiours, girlish sportes, wanton regardes, and with sweet words they ledde mee on thither, beeing wel content with euerie present action, *but that Polid was not there to the suppliment of my felicitie, and to haue been the sixt person in the making vp of a perfect number.*[71]

Polia is the sixth nymph missing, but ¿why would six be the perfect number, if there are five senses? Immersed as Colonna is in the physiological-*pneumatic* theory, we understand then, that Poliphilus is referring to *common sense* or *sensus communis*, the first inward sense which Avicenna calls *fantasy or imagination. Polia must be absent because she is fantasy: the sixth sense* located in the border between the physical and the intangibility of the mental processes of the soul and, simultaneously, the *first inner sense*[72]*,* organ that collects all the sensorial vestiges transmitted by the five nymphs or five outward senses.

But the true transformation (cleansing) of Poliphilus as psychic *pneuma* occurs during his visit to Queen Eutherillida's palace, a queen about whom the nymphs comment the following:

> [the] most excellent *Queene of large bountie and exceeding liberalitie: called Euterilyda of great pittie and meruelous clemencie, ruling with great wisdome, and with kingly gouernement, with great pompe, in an accumolated heape of all felicitie,* and shee wyll bee greatly delighted, when we shall present thee vnto hir sacred presence, and maiesticall sight. And therefore cast away, shake of, and forget all afflicting sorrowe, and frame thy selfe and thy affrighted spyrits to intertaine of our comforts, solace and pleasure.[73]

Eutherillida being governor of liberality and receiving the epithets of "clement" and "wise" has given Ariani and Gabriele freedom to interpret this character as the incarnation of *free will.*[74] Due to the fact that liberality is the exercise of prudence, and the latter in itself implies the happy medium and the balance in the decisions taken in life.[75] For us, Eutherillida allegorizes *the progress and evolution (of the soul) achieved through the exercise of modest and humble wisdom.* Our interpretation is in line with the worries of a religious man such as Colonna. In fact, Saint Benedict establishes *ten degrees of humility* that every monk must practice to achieve *gradual dominion over his will*.[76] It must be noted as well that, in regards to this same topic, Saint Agustin observes that through the exercise of will in the right direction, human beings are able to "defeat ignorance and hardships."[77] *Fight and combat* are established by him as stimuli for the soul's perfection,[78] a perspective which clarifies the motives that inspired Colonna in the titling of his novel[79]. Eutherillida, then, can be understood as Christian code and, in the same process, be related to the *pneumatic* doctrine of the medics. Eutherillida as well as her palace create a monumental allegory of the journey of the psychic *pneuma* (transfigured Poliphilus) through the cerebral cavities: a path throughout the inward senses.

Let us go back to fig.4 and pay close attention to the representation of the soul in Eutherillida's palace. The Queen's throne room is separated from the entry chambers, which, in turn are subdivided by rich and elaborate curtains (observe the small rectangular segments). The nymphs prepare Poliphilus to cross the rooms, each one protected by a guardian, before he can reach the throne room of the Queen of free will:

> And there my sportfull, faire, and pleasant companions, euerie one putting their right handes to mine, willing to haue me in, sayde, Poliphilus this is the vsuall waye, by [109] the which you must come into the presence of our Gracious and moste excellent Queene. But you cannot haue leaue to enter in here *through this Curtain*, before you bee receiued of a vigilant and innocent Damosel that is the keeper of this doore, and she is called *Cinosia*. Who hearing vs comming, did forthwith present her selfe, and fauourably held vp the cloth, and wee entered in. There was a roome hung about and diuided by another Curtaine of excellent Arras full of Imagerie, as signes, shapes, plants, and beastes, singularly well done. In this place at our comming, another curious woman came towardes vs, called *Indalomena*, and she putting by *the Curtaine, wee* entered in. And there was another suche like roome, from the second for quantitie, with discourses and reason marueilously wouen, with infinite knottes, bucklinges, tyings, and old-fashioned harping Irons, or Hookes, as if they had been fastened and knit togither. In which place without any staying, the *third woman* came and receiued vs very gratiously, her name was *Mnemosina*, and shee calling vs, gaue vs free leaue to go in. Where lastly my

[70] Francesco Colonna, *The Strife of Love in a Dream* 1. 8. Emphasis ours.
[71] Francesco Colonna, *The Strife of Love in a Dream* 1.8. Emphasis ours.
[72] Imagination, *aestimativa and memory* are also inward senses.
[73] Francesco Colonna, *The Strife of Love in a Dream* 1.8. Emphasis ours.
[74] Ariani & Gabriele, *Hypnerotomachia Poliphili,* p.674.
[75] Ariani & Gabriele, *Hypnerotomachia Poliphili,* p.675.
[76] Saint Benedict, *Regula 7*, trans. Iñaqui Aranguren (Madrid, 2000).
[77] Saint Agustin, "De libero et arbitrio," in *Obras Completas de San Agustín* 3.20.58, trans. P. Evaristo Seijas (Madrid, 1963), p.387.
[78] Saint Agustin, "De libero et arbitrio" 3.20.57, pp.384-385.
[79] *Hypnerotomachia Poliphili = hypnos + eros + machia = Strife of Love in a Dream.*

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companions did present mee before the sacred maiestie of the *Queene Eleuterillida*. [80]

This path is represented in fig.4 in analogy to the cerebral cavities explained in fig.1. The symbolic description of each door guard (with her curtain) gives account of Avicenna's theory regarding the five inward senses, relative to the five cerebral cavities. In the following table, we present the comparison and equivalence between the guardians, the palace itself and the corresponding cerebral cavity.

As can be observed in table 2, Cinosia and Indalomena's curtains divide the same space within the palace. It is only Mnemosyna's curtain that leads to an independent hall, whose magnificence can be appreciated in the illustrations present in fig.5.

Colonna was aware of the changes and developments in the doctrine of *pneuma* through time. In fact, at the time it was common to fuse the *aestimativa* and the imagination power, following Alberto Magno's writings regarding the topic. He interpreted them as a single cavity and power, mainly due to the fact that both powers fulfilled functions of judgement and discernment (both appear in table 2 under Polia's "custody"). It was Saint Thomas Aquinas who felt necessary to add to Avicenna's theory regarding *vis cogitative* in order to distinguish its mental product with a higher degree of abstraction (universal judgements) and discernment to the *aestimativa* (which emits pre-rational judgements) or the imagination power (rational judgements tied to the particular).[81]

[80] Francesco Colonna, *The Strife of Love in a Dream* 1.8. Emphasis ours.

[81] Summers, *El juicio de la Sensibilidad,* p.306

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Table 2

ANALOGY BETWEEN POLIPHILUS' PATH THROUGH EUTHERILLIDA'S KINGDOM AND CEREBRAL CAVITIES (Ventricles) (Inward senses for Avicenna)

Poliphilus as psychic *pneuma*/Soul (*Anima*)

CURTAINS Description of the fabric	GUARDIAN Meaning of the name (Pilar Pedraza)		RESPECTIVE CEREBRAL CAVITY & POWER (Avicenna)	THE PLACE OF THE REIGN / PLACE OF THE PALACE OF QUEEN EUTHERILLIDA	POWER OF THE SOUL BEING MANIFESTED (Function according to Saint Isidore)	
	POLIA	Front	*Sensus communis* (communication with external senses Imagining sense or picturing power images/*phantasia*	Countryside in the palace's outskirts	**Sense** (*sensus*) when it feels. Mental images elaborated from sensorial vestiges	Inward senses
1.- **Gold and silk threads** Symbols of labor and contemplation	**CINOSIA** "movement"	Middle	Estimation Intentions "*ratio particularis*" (Saint Thomas)	Main complex with courtyards & porticoes	**Reason** (*ratio*) When the soul judges what is right	
2.- **Tinctured threads**. Symbols of the sensorial world.	**INDALOMENA** "aparition"		Imagination power Phantoms, Thoughts		**Mind** (*mens*) When the soul as a mind knows	
3.- **Knotted threads**. Symbols of retention (Carruthers)	**MNEMOSYNA** "memory"	Back	Memory Power of memory	Courtyard of the Queen's throne	**Memory** When the soul remembers	

EUTHERILLIDA = WILL = *LIBERO ARBITRIO*/FREE WILL Divine grace granted to humanity as a whole to make the right decisions

***Animus* (intent)** When the soul manifests itself as intelligence

Table 2 also synthesizes an important idea that can be deduced from this passage: the intrinsic relationship of the souls (*anima*) of both Poliphilus and Eutherillida. Because as Saint Isidore tells us "In like manner some people say that the will (*animus*)and the soul (*anima*)are the same, even though soul is characteristic of life, while will is characteristic of intention [intent]."[81] *Libero arbitrio's* Queen is the allegory of Poliphilus' own will, the primordial manifestation of his soul as *animus* or intelligence. Meanwhile, Poliphilus is the psychic *pneuma*, the manifestation of the existence of his soul within his own body.

Thus, from the selection of passages shown, two paths can be distinguished in Francesco Colonna's novel, both a reflection of the concerns' central to the author's life. One is corporeal. The other ventures through the ineffable spaces of the inner man and brings us as close as possible to the lodgings where the soul manifests itself with greater splendor: the citadel or watchtower of the head, not before attempting--however fruitlessly--to discover the secrets hidden in Poliphilus' heart. Comparing both trajectories in parallel (as shown in table 2) allows us to understand that the sins of concupiscence and pride, products of idolatry and forgetting God, can only produce errors in discernment in human beings; and there lies the biggest hazard of getting carried away by love. Furthermore, the loss of moderation and restraint as well as excess are both worries characteristic of a monk: the author of the novel. We synthesize these conclusions in Table 3.

Tabla 3: The Ineffable Spaces of the Inner Man in the Strife of Love in a Dream

I. Path through the body	II. Path through the soul
Interior of the fallen colossus	Interior of Queen Eutherillida's palace
Vital *Pneuma*	Psychic *Pneuma*
RAVAGES OF LOVE: PHYSICAL	RAVAGES OF LOVE: PSYCHIC
• Loss of moral values • Sins of concupiscence and pride	• Judgement errors

VIII. Final Thoughts

If in fact, the symbol of the colossus is projected from the Christian tradition onto the whole of *The Strife of Love in a Dream*, its dormant state represents the somatization of the soul's sins. In this line of thought, the contemplation of the questions posed at the beginning allows us to conclude that:

First, the descriptive omission of the brain or its functions as part of the bronze automaton is due to the fact that the representation of the cognitive processes (of invisible nature) are exteriorized in the story itself, that is to say, in its narrative function (which would explain its peculiarities).

Second, the visibility of the colossus' heart is related to physical matters, specifically to the emphasis of the physical dimension of the novel: in other words, its condition as an object, a book. This determines the importance of the material base of the novel--the physical book--in itself a metaphor of Poliphilus' heart, open to its readers; a place where his fantasies, thoughts and memories can be seen by all. The survival of medieval cognitive theory in this early Renaissance novel favors this interpretation. Because we must take into account that the images of the prints of the heart--according to the doctrine of *pneuma*--are materialized not only in the technique of woodcutting that gives life visually to the whole novel, but also in the use of a technology new to that time: the printer. After all, *The Strife of Love in a Dream*, from Aldus Manutius' press in Venice, is the last of the incunables of the history of the printed book.

Finally, whether the metallic giant of pierced legs can be considered key to the understanding of *The Strife of Love in a Dream* is still open to interpretation. However, from our perspective, the colossus is the keyhole that opens the doors towards a Christian interpretation of Colonna's work, based on the importance that the interiority of man and his conscience in relation to virtue and moral conduct had for monasticism.

It has been said that what is written with imagination must be read with imagination. In this sense, Poliphilus' amorous Dream presents to us--through literary means--an imagination that imagines itself or a mind that thinks itself. Aristotle himself had already commented upon such phenomenon, saying that such: "[…] intellect is able to intelligize itself".[81] Even now, the exploration of the inner spaces of the human mind continues, and to this day images remain being central to the processes of scientific cognition; the contemporary face of the old medieval study of the human spirit and the higher faculties of the soul (see fig.6).

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Figures

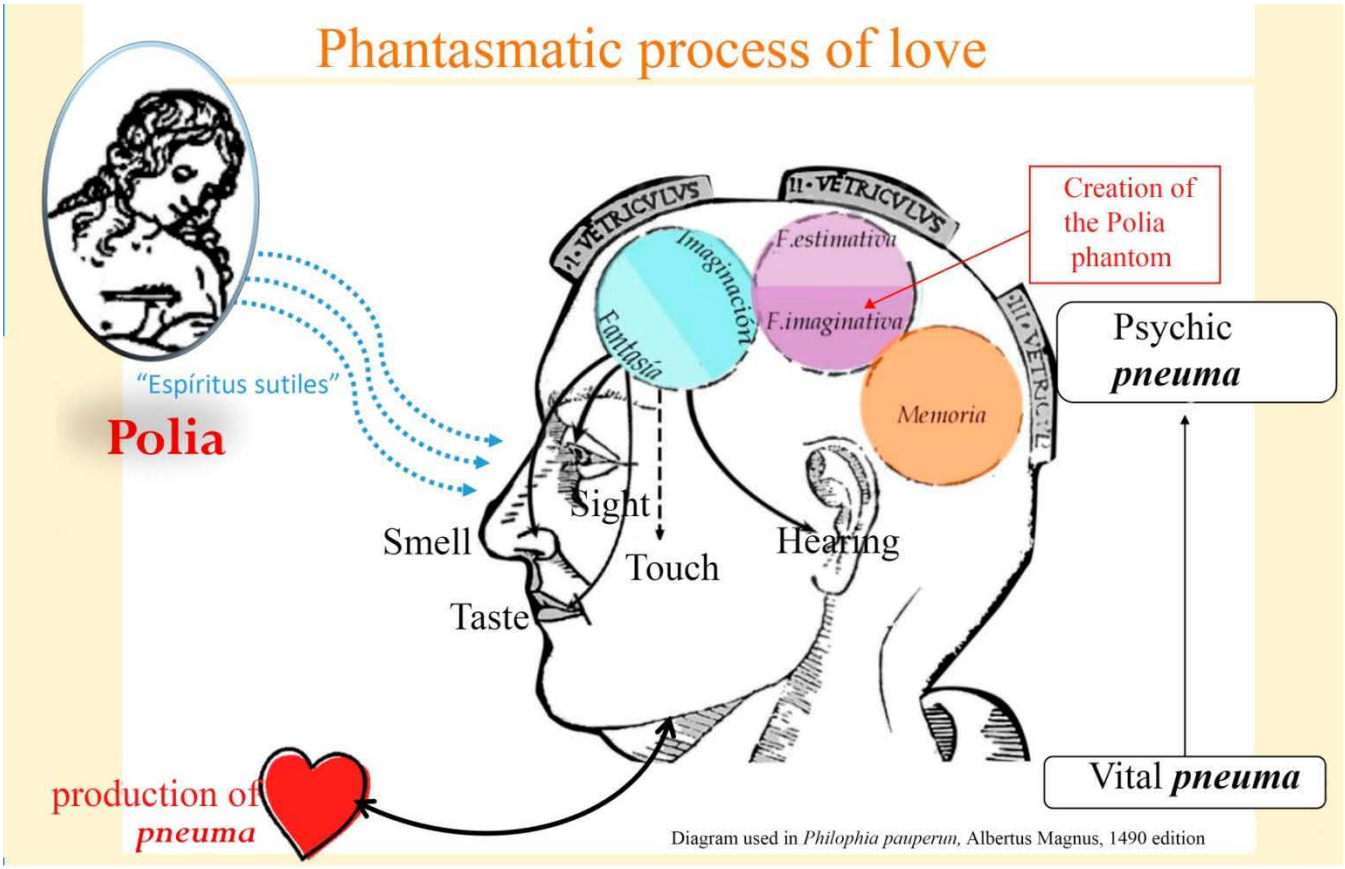


Fig.1: Path of the ***Pneuma*** through the brain.

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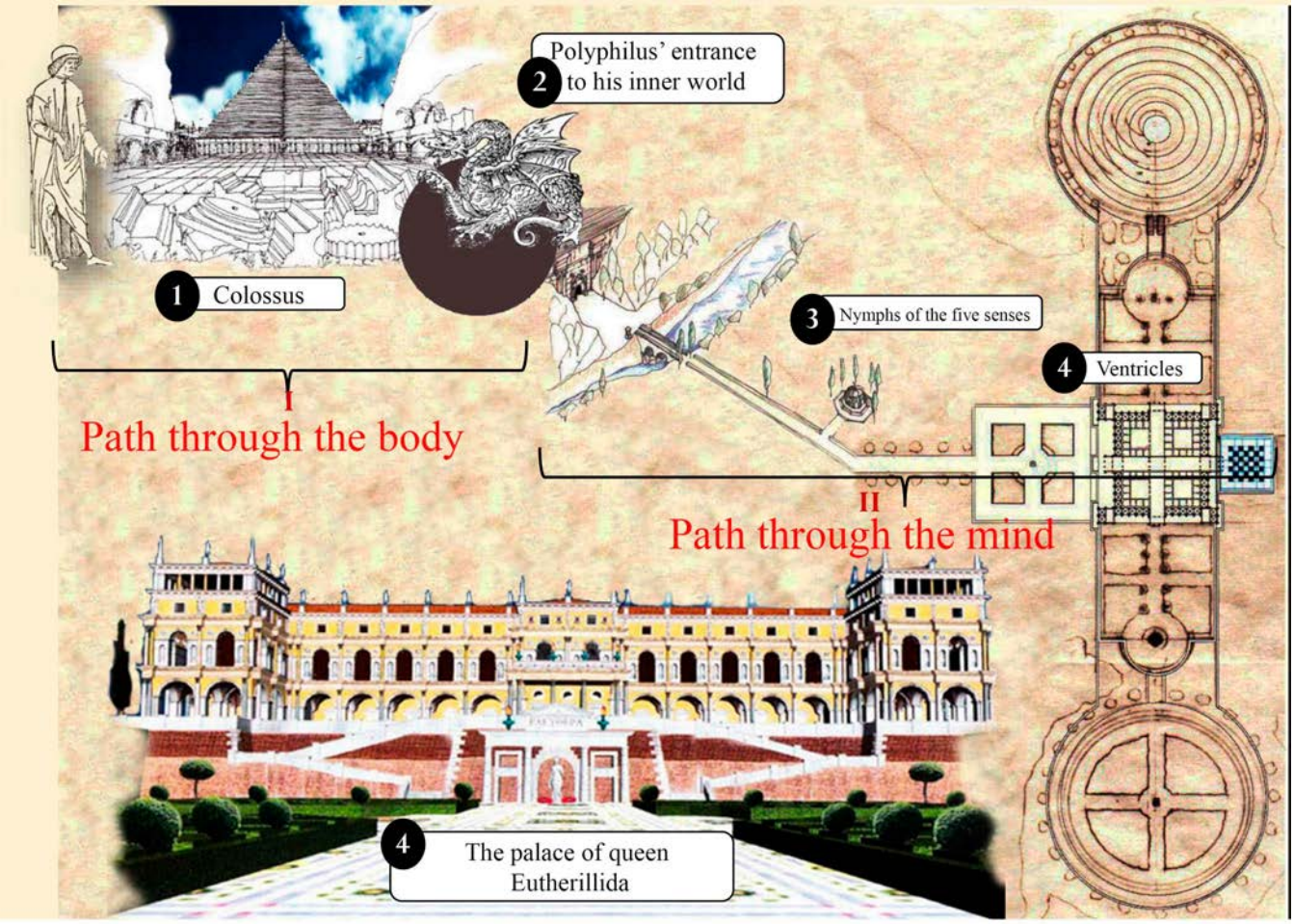


Fig. 2: Main landmarks of Polyphilu's path towords Eutherillida's kingdom.

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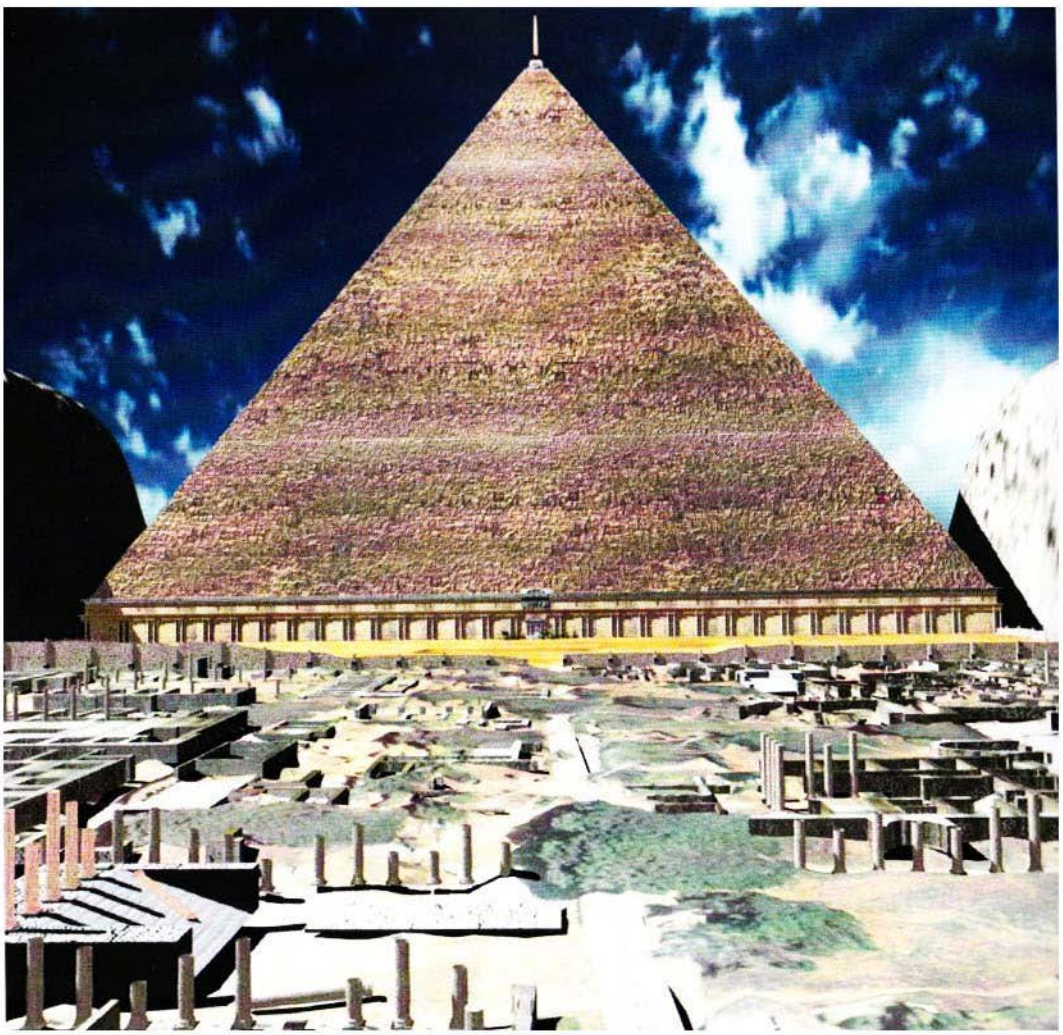


Fig. 3: Digital illustration portraying the great pyramid viewed from a main perspective in *Re-discovering Antiquity Through the Dreams of Poliphilus* by Esteban Alejandro de la Cruz p.44.

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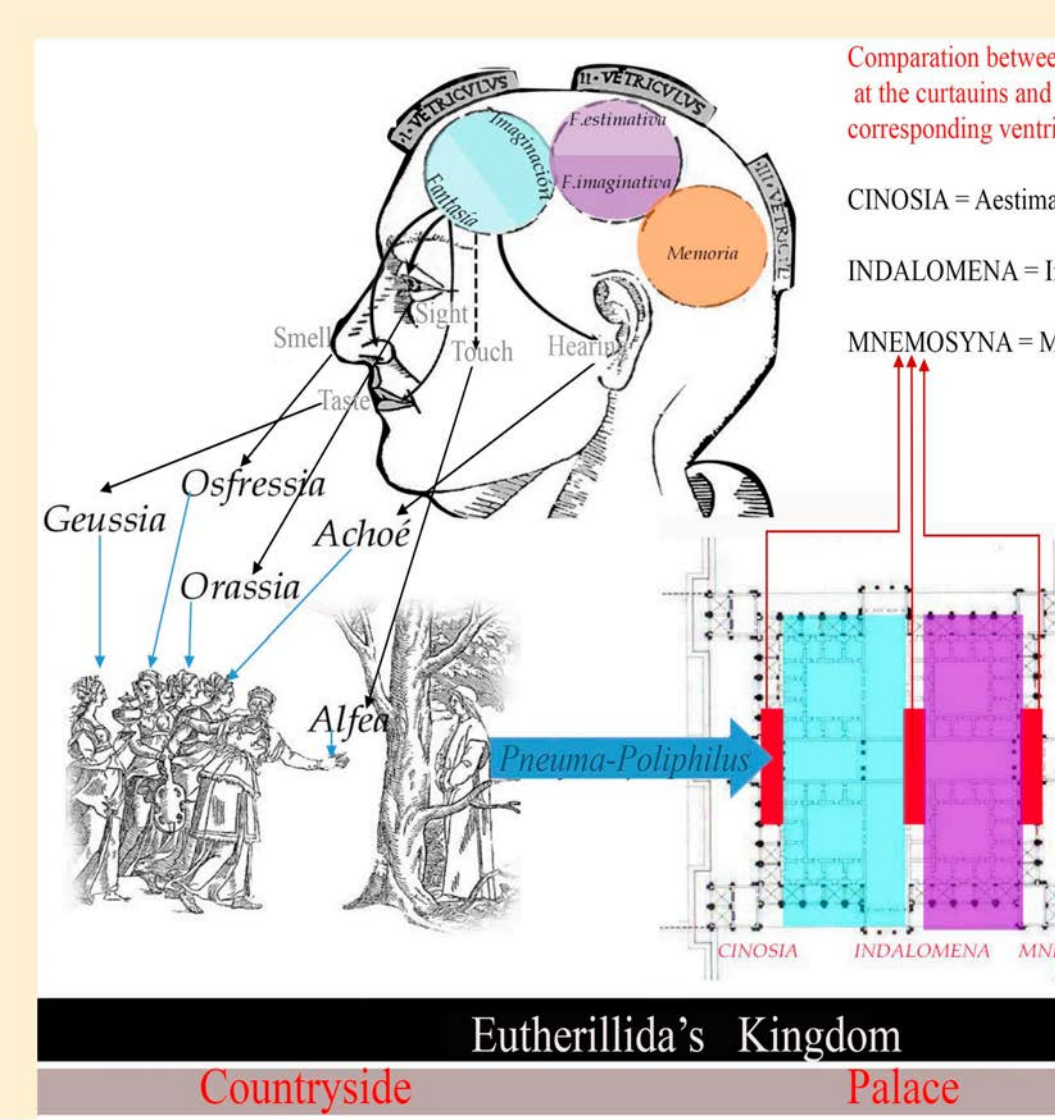


Fig. 4: Path through the mind.

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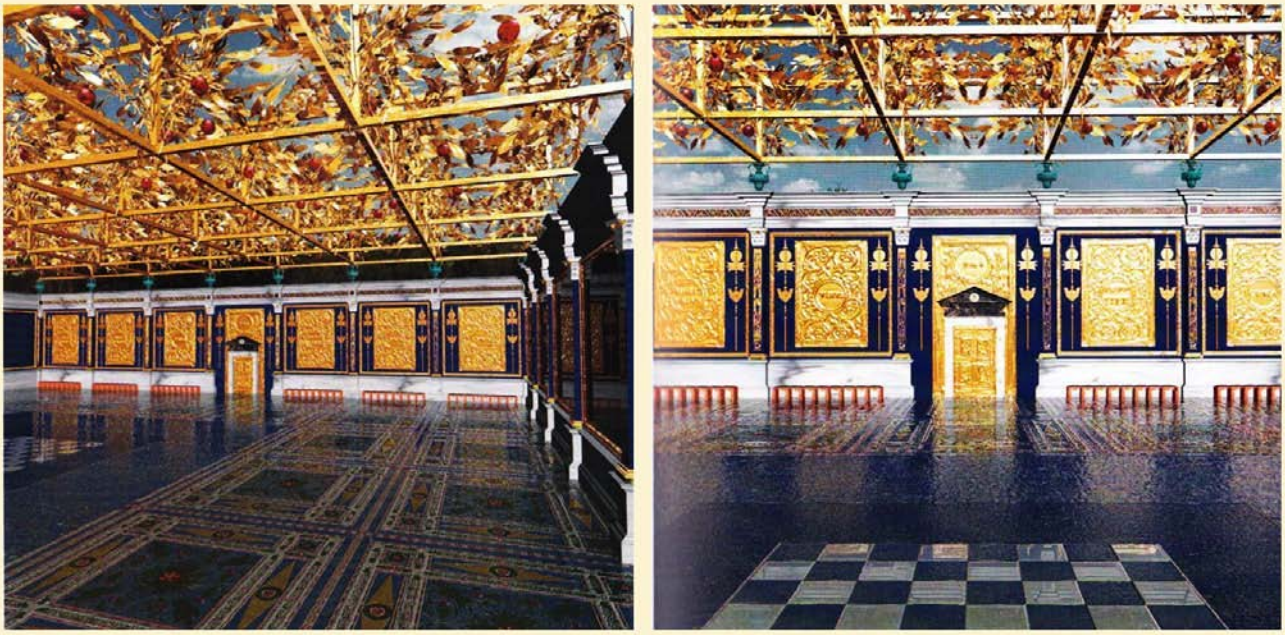


Fig.5 Digital illustration portraying the queen's throne courtyard in viewed from an angle and with perspective. In ***Re-discovering Antiquity Through the Dreams of Poliphilus*** by Esteban Alejandro de la Cruz , pp.137-138.

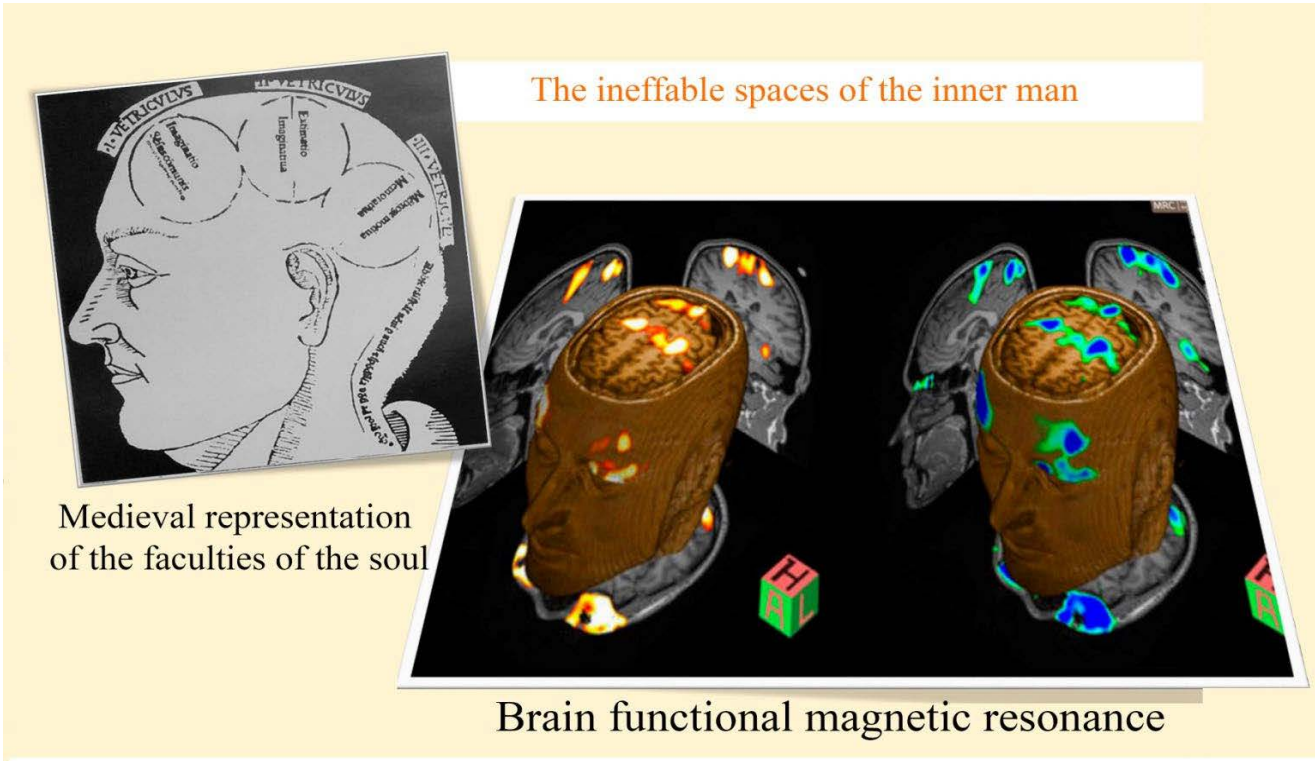


Fig. 6: Images of yesterday and today of our inner world.

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Temporal and Spatial Coordinates in Hypertext Fiction

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Abstract- Electronic literature, or hypertext fiction, as a new trend in the development of literary works, demonstrates ever-lasting, inexhaustible search for new ways of self-expression by human mind which goes along with investigations and exploitations of new possibilities modern technologies provide for composition of works of fiction that belong to the age-old literary genres. The structure of a hypertext provides a way to link and get access to multiple parts of a text that are joined by various types of relations as a web of nodes. By choosing a certain link from an available number of options, a reader makes a leap in time and, consequently, in space, that is changes what M. Bakhtin defined as a chronotope -- a constitutive unit of form and content in literature that combines spatial and temporal parameters into one whole, into a system of coordinates for a certain narrative action. A linked structure of a hypertext, organized into a network of fragments and connections between them forms “a mosaic” of chronotopes. A change of time dimension entails a change of space dimension and results in constant change of chronotopes creating the effect of a kaleidoscope each turn of which forms a new picture from available parts.

Keywords: *hypertext fiction, chronotope, composition of plot lines, narrative space.*

GJHSS-G Classification: *LCC: PN3377.5.H94*



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Temporal and Spatial Coordinates in Hypertext Fiction

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Abstract- Electronic literature, or hypertext fiction, as a new trend in the development of literary works, demonstrates ever-lasting, inexhaustible search for new ways of self-expression by human mind which goes along with investigations and exploitations of new possibilities modern technologies provide for composition of works of fiction that belong to the age-old literary genres. The structure of a hypertext provides a way to link and get access to multiple parts of a text that are joined by various types of relations as a web of nodes. By choosing a certain link from an available number of options, a reader makes a leap in time and, consequently, in space, that is changes what M. Bakhtin defined as a chronotope -- a constitutive unit of form and content in literature that combines spatial and temporal parameters into one whole, into a system of coordinates for a certain narrative action. A linked structure of a hypertext, organized into a network of fragments and connections between them forms "a mosaic" of chronotopes. A change of time dimension entails a change of space dimension and results in constant change of chronotopes creating the effect of a kaleidoscope each turn of which forms a new picture from available parts.

The paper examines how a change of time and space coordinates creates new possibilities for organizing a narrative space in the early works of electronic fiction by Michael Joyce and Stuart Moulthrop.

Keywords: hypertext fiction, chronotope, composition of plot lines, narrative space.

I. Introduction

Digital computers engendered new ways of reading and writing that undergo transformation together with the rapid evolution in the field of digital technology. Possibilities of the net have encouraged imagination and creative abilities of its users leading to a whole array of innovative writings that reflect experiments with the net. Immediate access to textual material affects the principles of work with computers and influences the way literature evolves. The function of the reader has also been transformed from passive, to active reading. A net structure of computer-mediated texts allows every point of a text to be connected with any other point, changing the role of the reader from interpretation to intervention with the aim to gain control of a narrative. Theodor Nelson coined the term "hypertext" for this new way of organizing a text that could be read in a sequence chosen by the reader, instead of following the sequence premeditated by the writer. The process of searching and finding likens reading a hypertext to a game by adding a gambling element of excitement to the process of reading, as accessing the message is as important as the message itself. A feedback loop between the reader and the text is regarded as one of the main distinguishing features of electronic fiction (Eskelinen, 2012: 22).

Another important feature of electronic literature is a code (Hayles, 2008: 5) which needs to be activated in order to read the text and appreciate its peculiarities. One more peculiarity of hypertext fiction is non-linear approach to time, the idea of which comes from Jorge Luis Borges`s short story *The Garden of Forking Paths* (1999: 127) where time is viewed as a non-uniform and non-absolute notion, as "an infinite series of times, a growing, dizzying web of divergent, convergent, and parallel times."

Authors of hypertext fiction exploit the idea of non-uniform time to create a panoramic depiction of connected and parallel events with the aim of showing an integrated picture of a fictional world as the structure of a hypertext provides a way to link and access multiple parts of a text that are joined by various types of association, or cause-effect relations to one another as a web of nodes. By choosing a certain link from an available number of options, the reader makes a leap in time and, consequently, in space, that is changes a chronotope, which according to Bakhtin (1981: 425) is a constitutive unit of form and content that combines spatial and temporal parameters into one whole, into a system of coordinates for a certain narrative action, the background on which actions unfold and images are depicted.

II. Methodology

The notion of *chronotope* acquires an intrinsic significance for hypertext fiction that resorts to the method of changing chronotopes to show an overall picture of narrative events. A linked structure of a hypertext, organized into networks of fragments and connections between them at a static level may be compared to a mosaic of chronotopes. This represents the main distinction in composition of paper based fictional works and the works of electronic fiction. Narration in hypertext fiction is anachronous. The time dimension changes from present to flashbacks and flash forwards that entail the change of space dimension, and results in constant change of chronotopes. Simultaneously, changes of spatial dimension let authors show actions happening

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elsewhere at the same time. Reading a hypertext is like looking into a kaleidoscope, each turn of which creates a new picture from the already available parts. Instead of finishing reading a hypertext, "the reader either exhausts the text, or the text exhausts the reader" (Aarseth, 1997).

A combination of hidden and visual links gives the narrative a latent ambiguity that is a hallmark of digital hypertext (Mangen 2008: 410-412). The online sketch *Lasting Image* by Carolyn Guyer and Michael Joyce (2000) is an example of a hypertext fiction the gamble effect of which depends on browsing the screen in search of hidden links. Set in a Japanese village after World War II, it is told, as far as it can be understood, by one of the former American soldiers who were still staying in Japan and used to go to a small fishing village below Yokohama to get some beer. There they met a blind monk who had lost his sight looking up into the searing light at Nagasaki. The man, whose name was Meisetsu, wore a camera curved out of wood and took miraculous photographs with it. The short episodes represent reminiscences of the narrator that are printed on the background of the old man`s photographs of Japanese scenery, abodes and temples.

Arrows in the bottom right hand corner move the narration from one picture and an episode to another. Some links also appear on the pages as visual signposts, others can be found by moving the cursor across the entire picture. Reading the sketch resembles looking through a collection of photographs of different locations taken at different time and reading inscriptions that reflect these recollections.

However, in spite of various differences, there are more similarities in constructing hypertexts and printed literature than differences. Bolter and Joyce (1987: 41) regard hypertext as a "new kind of flexible, interactive fiction", "a continuation of the modern 'tradition' of experimental literature in print." One similarity of hypertexts and paper based texts is the structure of plot lines (Ciccoricco, 2007: 5) that fall into three basic categories: axial, arborescent, and networked. In multi-plot genres, in terms of formalists, plot lines have a chain, parallel, or circular organization.

III. Discussion

Axial -- a structure situated along an axis, is the structure of the first literary hypertext "*afternoon, a story"* by Michael Joyce (1987), the initiator of this trend in literature, who first used a computer screen as a page to write a text composed of blocks, or "lexias" (R. Barthes, 1974), and electronic links as connections between them.

The main plot line corresponds to the story of a protagonist, a divorced technical writer Peter, who, one afternoon suddenly remembers a car crash he had witnessed in the morning. Recalling the accident and two bodies on the ground, he begins to suspect that the wrecked car belonged to his former wife Lisa, and that the victims of the accident might have been she and their son Andy. Psychological by nature, the story features the narrator, who fears he has lost his son in a car accident. The haunting recollections of the scene by the protagonist are objectified as a change of the main plot line if a reader chooses a different path, and express a stream of consciousness of a disquieted mind. The anxiety of the narrator is expressed through a recurrent sentence "*I want to say I may have seen my son die this morning*." This is the loop that brings readers back to this lexia again and again. Corresponding to memories flashbacks are reflected through changing chronotopes. However, readers do not get an answer to the question of what had actually happened.

Twelve Blue (1996), another hypertext by Michael Joyce is a flow of associational thinking expressed via surfing the Web. The hypertext includes 269 links in 96 spaces. A column on the left displays coloured threads representing links in the network of the StorySpace passing through eight points on a grid. These threads indicate narrative lines of the main characters. The reader moves on by clicking on the threads, or on hyperlinks within the text which appears as light blue segments on a dark blue background on the right, larger part of the screen. Each page is named splitting the story into separate poetic fragments, each of them repeating the word "blue". The narration is nonlinear in which parallel plot lines are interconnected by links, which bring to various associations of characters connected with people, events and places. Browsing the text in a random way, the reader assembles interlaced segments into a story told from twelve different perspectives, and twelve characters with complex inner lives come to life reflecting its multifaceted character.

Michael Joyce continued experiments with hypertext structure. *Twilight, A Symphony* (1996) indicates to a shift toward virtual reality worlds of narrative storytelling and has a more complex, branching, arborescent structure. The protagonist of the novel is a journalist Hugh Colin Enright, who kidnaps his infant son and hides from his estranged wife. On the shores of Pleasant Lake he encounters a Polish emigrant and his wife, Magda (Magdalena), who shelter them. Some years later Magda, suffering from an incurable form of cancer, finds Hugh and asks him to help her search for the Twilight Doctor, who, as she hopes, will assist her in her death. When their search fails, Hugh agrees to help Magda in her unsuccessful attempt to commit a suicide.

The narration moves in two directions: to the east, or in the past is life; to the west, or in the future lies death. The past and the future are interconnected. The text of *Twilight* consists of 389 nodes connected by

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over 1,300 links (Ciccoricco, 2012). The nodes are linked not only sequentially, but are also included into one another. The novel is a vivid example of a hypertext structured as kaleidoscope of chronotopes. Approximation to the end turns out to be a return to the beginning. As death in this novel would have indicated the end of the narrative, the motif of the failed suicide incorporated the feeling of endlessness of Magda`s sufferings into the thematic structure of the story.

The most complex, networked structure, is represented by an interconnected system of nodes in which there is no dominant axis of orientation. It is the structure of the novel *Victory Garden* (1992) by Stuart Moulthrop that is often referred to as a traditional, typical academic novel, which vividly shows the mosaic structure of chronotopes in hypertext fiction. Thematically, it is a mixture of American campus novel and anti-war novel set during the Gulf War in 1991, primarily in an imaginary University town Tara, and centers on Emily Runbird and the lives and relations of the people connected with her. Most characters are teachers or students of the University who give their own perspective to the story and are interrelated in various ways. As most of the hypertext novels, *Victory Garden* has no set "end". The novel contains 105 spaces, 993 lexias and 500 hyperlinks. Readers may follow one of the lexias that is indicated on the map, or follow one of the thirteen "Paths to Explore" that are centered around one of the characters of the novel. By pressing on default link one can go to seven more "Paths to Deplore". That is, *Victory Garden* offers twenty paths of a varying length to traverse the text by using the return key after each lexia.

Narration in the novel is anachronous. Time dimension constantly changes from the present to flashbacks, or even dreams that entail a change of space dimension, i.e. result in constant change of chronotopes. Each path the readers take brings them to different fragmented pieces of the story, or nodes, and by rereading different paths the reader obtains different perspectives of different characters. Luis Borges' story *The Garden of the Forking Paths* serves the function of intertext for the novel and the source of the eponymous garden metaphor. It also gives the explanation for the structure of alternative, forking paths in the novel.

IV. Conclusion

Victory Garden, as well as hypertext fictional works by Michael Joyce, represent an inventive way of using new media for creating remarkable works of fiction that are attributed to the age-old literary genres, but use new means for their composition and reflect the search of possibilities the net provides by the authors, who themselves are theoreticians, writers, and innovators of electronic literature and hypertext fiction. Inventions of new technologies are always accompanied by investigations and exploitations of new possibilities these technologies provide. As N.K. Hayles wrote (2008: 112), "the evolution of Homo sapiens has co-developed with technologies."

Though principles of composition of works of single plot and multi plot genres are similar for both print and computer-generated fiction, the main difference turns out to be in the difference of composition between what was defined by formalists as a plot and a story (syuzhet). If a plot is a chain of events in their logical causal and temporal sequence, a story is the way the plot unfolds, it is the sequence and motivation for the presentation of the depicted events. A plot shows how the story unfolds and moves in time through its five main elements: exposition, rising action, climax, falling action and resolution, or denoument (Shklovsky, 1993; Tomashevsky, 1996). Any fictional narrative, electronic or paper based, may be brought down to its plot lines, no matter how the action unfolds. It is the innovative ways of composing a story (or syuzhet) that distinguish electronic literature from print texts.

One of them is the use of constantly changing chronotopes that allows authors to show parallel worlds in which characters live and links that bring them together showing how human lives intersect and integrate into a single picture of our multifaceted life. Another possibility the net provides is to integrate life events of an individual character into a unified whole thus bringing a human life to a common denominator by combining and showing connections between its constituent elements.

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Music, Films and Celebrity Environmental Activism to Educate Students to take Actions

By Ester Cristina Lucia Tarricone

Abstract- The main purpose of this article is to contribute to improving environmental education in school in order to encourage the achievement of 2030 sustainable development goals Agenda.

This study has an exploratory nature since it involves bibliographical research aimed at highlighting how music, films, and celebrity activism can be used as educational resources to unlocks the potential for interdisciplinary and multisensory learning in order to evoke emotions, raise awareness about environmental issues and inspire students to take action.

In particular, it will be highlighted how teachers can use CLIL approach and thoughtfully selected music videos, films, and documentaries to facilitates not only the acquisition of linguistic and specific knowledge but also broader skills that are essential in today's interconnected world.

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I. Introduction

The escalating gravity of sustainable development requires prompt action towards attaining the objectives outlined in the United Nations' 2030 Agenda. Engaging educational institutions, particularly schools, is vital in cultivating knowledge, awareness, and values that foster sustainable practices and facilitate a harmonious cohabitation between mankind and nature. Given the mounting intricacy of ecological and societal challenges, investing in environmental education is imperative to forge a sustainable and resilient future.

To this end, it is paramount to implement educational paths raising awareness in students of the interconnections between environmental, social and economic dimensions in an interdisciplinary context.

Through its impact on global citizenship, environmental education can empower students to become responsible stewards of our planet and foster a collective commitment to preserving our planet for future generations. It encourages individuals to recognize the interconnectedness of environmental issues across borders and cultures (UNESCO, 2015).

Films and music videos present plenty concepts that can serve as valuable resources for teaching educators in planning didactic activities aimed at enhancing students' consciousness of environmental issues. Furthermore, these media forms have the potential to foster the development of a reverent demeanor towards both individuals and the environment, while also motivating proactive engagement in the preservation and enhancement of natural and cultural heritage.

In addition to their inherent value, films and music videos serve as a precious resource, particularly when harnessed within *Content and Language Integrated Learning* approach, commonly known as CLIL, that enables the seamless integration of subject content and language, offering a dual-focus approach where the foreign language is acquired through the content and the content is comprehended through the language (Coyle, D., Hood, P. & Marsh, D., 2007).

In point of facts the use of authentic materials and resources can create realistic learning opportunities (Oddone, C., et al., 2011). By employing audiovisual materials as catalysts, teachers facilitate the cultivation of environmental education while concurrently nurturing the acquisition and refinement of a secondary language. This immersive experience promotes active engagement as students are exposed to authentic language usage and socio-cultural nuances.

For this purpose, the deliberate selection of music videos, films, and documentaries by teachers, considering the content and the students' linguistic and cultural proficiency, can effectively foster interdisciplinary and multisensory learning (Tarricone, E.C.L., 2023). Furthermore, it facilitates the development of specific and cross-cutting skills and cultivates critical thinking, analytical skills, and creativity among learners.

Moreover, CLIL and interdisciplinary approaches represent innovative and effective strategies for promoting meaningful learning experiences and empowering students to become lifelong learners equipped with essential skills for success in the 21st century.

II. Protest Songs and Music Videos to Make a Change

Music can contribute to encourage the achievement of Agenda 2030 goals thanks to its ability to evoke emotions, stir passion, overcome geographical, cultural and linguistic barriers and inspire people to act.

"Music is a powerful catalyst for change with the ability to transcend geographic, cultural and linguistic barriers and move people to action" (United Nations, 2021).

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Additionally, it should be borne in mind that environmental singers use this power to amplify their message of environmental preservation and engage audiences in conversations about the importance of sustainability and the need for immediate action. Therefore, many songs and music can also be used in schools as a tool to open debates and work on activities that motivate students to care for the environment.

Prominent figures like Bob Dylan leverage their fame and influence to shed light on various social and environmental issues. Nobel laureate, Dylan's music has always been marked by a profound sense of social consciousness. His lyrics are often protest songs as they convey messages of environmental awareness, social justice and the need for sustainable living. As Dylan wrote in Chronicles "*Protest songs are difficult to write without making them come off as preachy and one-dimensional. […] You have to show people a side of themselves that they don't know is there*." (Dylan, B., 2004, p. 87).

His concern for the environment shines not only through songs like "*Blowin' in the Wind*" and "*A Hard Rain's A-Gonna Fall*" but also in his activism through participation in benefit concerts and support for organizations dedicated to environmental conservation.

In addition, his personal lifestyle reflects his dedication to ecological consciousness and is an inspiring example for his fans and the wider public. For instance, in recent years, he has installed solar panels on his property and has spoken out about the importance of transitioning to clean energy.

It should be added that many music videos promote sustainable tourism through images and words that invite the viewer to get to know the places represented and have a harmonious and respectful relationship with the environment. Often these videos are as effective and convincing in their sound and visual communication as real films even if they last a few minutes on average. The brevity of the story can actually be a strong point if the words of the song and the images that accompany them are suitably chosen and aimed at arousing emotions, curiosity and interest in the places represented as well as encouraging actions aimed at preserving, and possibly also to improve the natural and socio-cultural resources.

It should also be considered that music and songs are generally a valuable educational tool to involve students both emotionally and cognitively and to promote language learning in an effective and enjoyable way as they allow to reduce anxiety, increase motivation, facilitate memorization, develop cultural awareness, promote students' creativity, create an affectively supportive learning environment (Bokiev, D. et al., 2018).

Moreover, the poetic strength of the moving images has the power to capture the viewer's attention, making him enter a suggestive and empathic dimension. Music videos and movies can also be used to engage in sustainable practices, advocate for policy changes, and participate in environmental activism at local and global levels.

According to director and writer Paolo Uccello, it is necessary to make good use of cinematography to transmit positive values and make it an effective means of dissemination, and of penetration of healthy ideas to direct the viewer towards better ideals (Uccello P., 1987).

Another exemplary case of an iconic singer-songwriter devoted to environmental and social issues is represented by Michael Jackson. Driven by the intention of making a contribution to healing the wounds of our planet, Jackson wrote and recorded a large number of songs that promote sustainable development. Some of these have also spectacular videos that trigger positive emotions and encourage good deeds. In particular, *Heal the world* video, directed by Joe Pytka in 1992, can be considered a hymn of peace and solidarity as it invites us to take concrete actions to live in harmony with the environment and with people.

Jackson also created in 1992 the *Heal the world Foundation*, a charitable organization with humanitarian and ecologist purposes, which takes its name from the homonymous song written and composed by himself.

Jackson's profound sensitivity towards environmental and human issues is also attested by the 2000 edition of the *Guinness Book Of World Records*, which awarded him first place for having supported the largest number of organizations beneficial, thirty-nine.

A clear invitation to rethink the man-environment relationship as a cultural and social issue is also inherent in *Earth song* video, directed by Nicholas Brandt, a well-known photographer of wild and uncontaminated places who shared with Michael Jackson a passion for the environment and for storytelling (Vogel, J., 2017). The video sees Jackson as a spokesperson for nature and aims to recover a sensitivity towards the world in which we live.

Song of protest against man's incapacity to have respect for the planet and its creatures, *Earth Song* is a denunciation of the damage caused to the ecosystem, an expression of reproach for the blood shed through wars and violence, but it is also a call to consider the wounds inflicted on our planet as an irrepressible self-destructive drive against which the Earth itself rebels to restore the natural course of life. The video therefore seems a hyperbole of the "*Gaia hypothesis*" advocated by the British scientist James Ephraim Lovelock (1967) who considers the Earth a living super organism capable of self-regulating its chemical and climatic conditions in such a way as to keep life possible.

According to composer George Del Barrio, who collaborated with the singer for the creation of sounds and music, for Jackson *Earth song* was supposed to be

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the song that would help save the world (Vogel, J., 2017).

Following in steps of Jackson and Dylan, it is crucial to acknowledge that many other environmental singers combine their musical talents with heartfelt lyrics to shake consciences, poses thought-provoking questions about war, peace, equality and the environment, and suggest that we must reflect on the consequences of inaction.

From this perspective, also the American rock band Linkin Park has shown a profound ecological consciousness aiming to convey the notion that humanity's actions are detrimentally affecting the natural world, thus necessitating immediate intervention (Fernández, M. A. M, 2018). Of notable significance is the music video entitled "*What I've Done*" (2007), skillfully directed by Michael Bay, which seamlessly juxtaposes war scenes with poignant imagery, unveiling the grave consequences of global warming. Its primary objective is to provoke introspection regarding mankind's missteps and to instigate concerted endeavors in support of environmental equilibrium and serenity.

Another captivating visual masterpiece that ardently promotes exploration and reverence for our planet is "*Up & Up*" by the British band Coldplay. Directed in 2016 by Vania Heymann and Gal Muggia, this video fervently urges individuals to embrace life with a positive outlook. Its allure lies in its surrealist aesthetic and breathtaking special effects, seamlessly weaving together a tapestry of magnificent natural landscapes, ethereal creatures of the wild, and iconic landmarks such as the Golden Gate Bridge in San Francisco and the majestic Chrysler Building in New York (Li P., 2021).

Many other singers use the enchanting power of their lyrics and of the mesmerizing allure of music videos to champion the cause of environmental activism. Through evocative verses and beguiling images, they gently beckon us to fulfill the duty of safeguarding our planet.

In the same way, it deserves to be attentive also the Earth Day beneficent anthem "*Earth*" (2019), by David Andrew Burd, aka Lil Dicky. In a similar vein to the renowned 1985 charity music video "*We Are The World*," Lil Dicky's "*Earth*" unfolded as a grandiose spectacle, showcasing a star-studded collaboration including Justin Bieber, Ariana Grande, Snoop Dogg, Shawn Mendes, Miley Cyrus, Katy Perry, Ed Sheeran and the Backstreet Boys (Philipp, T., 2022). Notably, Lil Dicky secured funding for this ambitious project from the Leonardo DiCaprio Foundation, with the artists themselves asserting that all royalty payments would be directed back to the foundation (Wolfson, S., 2019).

Co-directed by Federico Heller and Nigel Tierney, this animated visual masterpiece is a bewitching creation that envelopes viewers in a multisensory odyssey, reminding them of the pressing exigency to safeguard our planet. It takes viewers on a mesmerizing journey, portraying an array of colorful and anthropomorphized animals, each represented by a different celebrity.

By highlighting the dire consequences of human actions on the environment, the song urges listeners to reflect on their own ecological footprint and encourages them to take tangible steps towards sustainability.

These environmental music videos, along with numerous others, serve as valuable educational resources. With their potent combination of striking visuals and compelling soundscapes, they effortlessly evoke emotions and contemplation, providing a powerful platform to address crucial topics like sustainable development.

III. Films to Educate, Inspire, and Motivate Students to Live a Sustainable Life-Style

As Scrivener (2017) states, audiovisual supports should not only be used to study language, but also to engage in communication, writing activities, or introducing a topic for discussion. Likewise, Harmer (2011) argues that their use can be very effective for writing as it can motivate students in the development of their ideas and in identifying the information inherent to what they should tell in relation to the video. Along the same line, Anderson (2021) claims that films can facilitate learning and enhance creativity.

Furthermore, many films have the power to educate, inspire, and motivate people to take action. As a matter of fact, they engage the affective domain, promote critical analysis and reflection, link learning to experiences, and can stimulate empathetic behaviors, self-reflection, compassion, and other skills (Shankar, P., 2019).

From this standpoint, the movie "*The Boy Who Harnessed the Wind*" represents a compelling exemplar for motivating young individuals to engage in the study and think about possible solutions for environmental problem.

Directed, written and acted by Chiwetel Ejiofor in 2019, this production draws inspiration from William Kamkwamba's eponymous book. Inspired by a true story, the film serves as a thought-provoking catalyst for diverse facets of sustainable development. Specifically, it narrates the chronicle of a juvenile scholar born into a rural Malawian household burdened by financial constraints that impede school fees payment. Nevertheless, his tenacity enables him to devise methods to attend classes and gain access to the school library, where he delves into the study of electronic engineering and energy production. Through his diligent endeavors, he successfully navigates the apathy displayed by a corrupt and disinterested national government that fails to provide economic backing and

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educational resources. Notably, he accomplishes this feat by constructing a windmill, effectively resolving the challenges of drought and the ensuing famine that befall his village.

Consequently, the film holds substantial potential as an educational resource for teaching English as a foreign language and can be used as a tool to encourage students to become promoters of sustainability and take action to preserve and improve the natural and cultural resources of our planet.

Furthermore, it presents an avenue for fostering critical comprehension of the movie in an innovative, captivating, and functional manner, ultimately facilitating the transference of skills within extracurricular contexts (Leonhardt, J.E., Janßen Kref, A., Leonhardt ,C., Viebrock, B., 2021).

Another particularly suggestive movie to consider is *The Electric Horseman* (1979). In addition to highlighting the contrast between the life full of lights, artificiality and vanity of the city of Las Vegas with life in the pristine parks of Utah, the film brings out the desire to fight to defend nature.

Shot for many scenes in various parts of the state of Utah, including Grafton, St. George and Zion National Park (D'Arc, J., 2010), it represents a story of authenticity in which the world of money and business, of bright lights and falsehood are opposed to nature, friendship and the great outdoors (Rodgers, D., 2017).

Sonny, a world rodeo champion cowboy is commissioned to perform in Las Vegas with a thoroughbred who he discovers was stuffed with tranquilizers and heavy drugs. Therefore, he immediately decides to flee with the horse across the stage to head towards the Utah prairies where he is joined by the television journalist Hallie who, after understanding Sonny's intentions to free the stallion and to live in lands untouched by consumerism, will fall in love with him.

The protagonists of the story, Sonny Steele and the journalist Hallie Martin, are played respectively by the famous actors Robert Redford and Jane Fonda.

The movie gave Redford the opportunity to also outline his interest in animal rights (D'Arc, J., 2010). Besides both the actors Redford and Fonda are still today great environmental activists and have the power to reach a vast audience and convey important messages about sustainability.

IV. The impact of Celebrities' Ecological Dedication on Students

Celebrities' environmental commitment can be used to create didactic activities to inspire students to take actions. As a matter of fact, famous people can have a positive influence on youth dealing with issues that trigger through their works and actions.

In an interdisciplinary perspective, it is necessary to encourage students to become promoters of sustainability, aware that it is indispensable to have an emotional relationship with nature and its creature and to act to preserving and improving natural and cultural resources of our planet in order to make the 2030 sustainable development goals Agenda a reality.

Oscar winner Robert Redford has invested time and money to help especially young people exploit cinema and the emotional and persuasive power of images, not only to convey a message of peace and harmony with the environment, but also to encourage action to improve the fortunes of our planet.

In particular, in 2005 he co-founded with his son James (who died prematurely due to cancer in 2020), *The Redford Center Stories* to promote environmental sustainability through video storytelling and support young filmmakers (https://www.redfordcenter.org/about/).

This organization is a leading sustainable development education initiative that offers both teachers and students free tools to stimulate storytelling skills in order to promote environmental protection and pacifist actions. The purpose is to create an environmentally committed learning community through the power of storytelling and creativity by encouraging the idea that anyone, at any age, can be an environmental storyteller and a promoter of a creative community open to innovations.

Likewise, Jane Fonda has invested lots of her time supporting above all the work of the new generations of environmentalists since she read Naomi Klein's book *On Fire: The (Burning) Case for a Green New Deal* (2019). This text struck her for the clarity with which is described the story of Greta Thunberg, the sixteen years old with Asperger's syndrome, passionate about science, who founded the *Friday for future movement* involving millions of students around the world in the strike against climate change.

Following the example of Greta who urges us to act "as if our house is on fire", in October 2019 Jane Fonda, with the guidance of the *Green New Deal* by Naomi Klein, contacted Annie Leonard, co-executive director of Greenpeace USA, to launch *the Fire Drill Fridays* project. Moving to Washington, she began campaigning with a series of weekly protests involving young people, leaders and other prominent figures to end the expansion of fossil fuels, implement a plan for responsible fossil fuel transition and take action to implement *the Green New Deal* (*the New Green Pact*), or the program of economic and social reforms, which aims to mitigate climate change through a reduction of CO2 emissions by 2030 and the elimination of economic inequalities (Galvin R., Healy N., 2020) .

Even today, every Friday, in live streaming, via the social networks *Facebook*, *Instagram* and *Youtube*, Jane Fonda talks to her audience and tries to motivate

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them to act and join in her battle also via her website dedicated to *the Fire Drill Fridays* project (https://firedrillfridays.org/).

Among the many other personalities from the entertainment world who have passionately dedicated themselves in climate change campaigning and communication, both through their own artistic works and through concrete actions and social media, we can also mention Alec Baldwin, Arnold Schwarzenegger and Leonardo Di Caprio (Goodman, M. & D., Nathan, J. & F., 2017).

In particular, the latter actor created the *Leonardo Di Caprio Foundation* in 1998 and the *Earth Alliance* in 2019 to support initiatives dedicated to the protection of biodiversity, to ocean conservation and climate change. He also produced and participated in some environmental documentaries including *The 11th Hour,* directed by Leila Conners Petersen and Nadia Conners in 2007.

In like manner, the actress Cameron Diaz has always fought for ecological and social concerns by supporting the environmental campaigning community *Friends of Earth* and participating in the MTV environmental television program *Trippin'* (directed in 2005 by Ajay Nautiyal) of which she was also a producer (Bennet, O., 2005).

Another prominent figure who deserves attention for his environmental commitment is James Cameron. Director of successful films such as *Titanic* (1997), *The Abyss* (1989), *Avatar* and its sequel *Avatar: The Way of Water* (2022), he created the *Avatar Alliance Foundation* in New York in 2013 with the aim of protecting indigenous rights, encouraging use of renewable energies, fighting deforestation, preserving natural resources and biodiversity, ensuring the conservation of the oceans and finding solutions regarding issues related to climate change.

Thanks to his passion for deep sea diving, the award-winning director and National Geographic explorer, Cameron also worked on the 2014 documentary *Deepsea Challenge 3D.* He used a mini submarine, called *Deepsea Challenger*, developed for a mission lasting seven years of preparation, and on March 26th 2012 he ventured into the Mariana Trench, the deepest, most remote and isolated point on the planet. Thus, Cameron was the first man to touch the bottom of the Mariana Trench with a solo dive to a depth of 11 kilometers (Than, K., 2012). Diving was the focus of the *Deepsea Challenge* expedition, a joint science project by James Cameron, the National Geographic Society and Rolex to conduct research and exploration in the deep ocean (Schulte-Rahde, U., 2012).

Cameron is also the creator of important initiatives thought for the *Muse Global School*, a private eco-friendly school founded in Calabasas, California, by his wife Suzy Amis Cameron and her sister Rebecca Amis, such as photovoltaic sunflowers and the consumption of vegan products to educate children to have a respectful and harmonious relationship with the environment.

Prominent figures that express their support for a cause often have a large following that will listen to them. Consequently, this can significantly amplify awareness towards previously overlooked matters and galvanize individuals towards proactive engagement. Accordingly, including debates surrounding celebrity environmental activism within educational settings, accompanied by engaging activities bolstered by music videos and films, can effectively instill a sense of responsibility and motivate students to actively contribute towards a more sustainable global paradigm.

V. Conclusions

Many singers and film celebrities actively dedicate themselves to conveying through their artistic works and their deeds the urgency to make a change.

Through their unwavering activism and mindful lifestyle choices, certain prominent figures have not only captured attention but also emphasized the dire necessity of safeguarding our planet while firmly establishing their dedication to environmental consciousness.

As we confront the pressing challenges posed by our environment, we can turn to these influential celebrities' activism as a reminder of the profound impact that art can have in driving transformative change. Their remarkable ability to infuse artistic expressions such as music and cinema with resounding messages of environmentalism instills a sense of urgency within individuals and communities to prioritize our planet concerns.

Moreover, an array of compelling examples, ranging from captivating music videos to thought-provoking films and the eco-conscious actions of celebrities, can serve as invaluable resources in imparting lessons of sustainability within educational institutions. By employing innovative and emotionally resonant approaches, these resources can be used to form active citizen because they do not only raise awareness but also inspire individuals to take tangible actions on vital social issues.

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Organization of Inclusive Teaching for Children with Sud at the Good Start Children's Center in Limete in Kinshasa. Look and Perspectives

By Eugène Djobo Ondelemonyi

Abstract- Children with trisomy 21, commonly referred to as Down syndrome or Down syndrome in the Anglo-Saxon space, with an average intelligence quotient of 50, are unable to pursue an ordinary pace of learning in various fields such as mathematics, reading, writing. because of their slower rhythms. The presence of one more chromosome in their body, 47 chromosomes instead of 46, makes these children unable to meet the requirements and rigors of ordinary schools.

In view of their lower intellectual level, they deserve individualized teaching, adapted to the pace and needs of the child. To allow educators to easily follow up, the number of children must be reduced in the room with an average of 7 students in a classroom.

The scientists who are in the laboratories of the educational apparatus propose suitable solutions for the integration of these children into society according to their needs and rhythms to reinvigorate and balance the demands of inclusive education.

Keywords: *organization, inclusive teaching, child with down syndrome.*

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Organization of Inclusive Teaching for Children with Sud at the Good Start Children's Center in Limete in Kinshasa. Look and Perspectives

Organisation de L'enseignement des Enfants Trisomiques au Centre Pour L'enfance Bon Depart de Limete

Eugène Djobo Ondelemonyi

Abstract- Children with trisomy 21, commonly referred to as Down syndrome or Down syndrome in the Anglo-Saxon space, with an average intelligence quotient of 50, are unable to pursue an ordinary pace of learning in various fields such as mathematics, reading, writing. because of their slower rhythms. The presence of one more chromosome in their body, 47 chromosomes instead of 46, makes these children unable to meet the requirements and rigors of ordinary schools.

In view of their lower intellectual level, they deserve individualized teaching, adapted to the pace and needs of the child. To allow educators to easily follow up, the number of children must be reduced in the room with an average of 7 students in a classroom.

The scientists who are in the laboratories of the educational apparatus propose suitable solutions for the integration of these children into society according to their needs and rhythms to reinvigorate and balance the demands of inclusive education. Two alternatives are opposite, one special education which only receives problem children and the other is inclusive education which receives so-called normal children and problem children, advocating tutoring, the team multidisciplinary intervention and the 3A method (Learn, Adapt and Apply) in the care of children in a learning situation with disabilities.

Keywords: organization, inclusive teaching, child with down syndrome.

Introduction

a) *Problematique*

Le fonctionnement harmonieux de toute institution soit elle scolaire, de formation ou toute structure exige entre autre une organisation saine parmi les D'aucun n'ignore l'impact de l'organisation sur la différentes fonctions séquentielles de management. description et la division du travail dans une structure bien digne de ce nom au niveau micro, méso ou macro-institution. C'est ainsi que Frederick TAYLOR présente quatre principes d'organisation scientifique du travail à savoir : la division du travail (horizontale dont sa devise est *the on best way*, qui signifie la meilleure façon de faire le travail) nous a plus marqué et inspiré pour voir comment le travail est organisé au Centre Pour l'Enfance Bon Départ de Limete.

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Aujourd'hui, l'enseignement engage l'avenir radieux de chaque citoyen dans un pays et par ricochet au développement durable de toute une nation.

Dans un centre ou établissement de formation de base, les responsables doivent alors assurer une certaine cohérence interne d'une part, et les relations composantes structurelles qui forment la configuration de l'organisation d'autre part.

En effet, c'est à l'école ou dans un centre de formation que se donne l'enseignement sous toutes ses formes (civique, morale, intellectuelle, physique, sociale…) c'est pourquoi, il constitue actuellement un ensemble d'activités organisées et structurées qui assurent une préparation indispensable à la vie quotidienne et moderne, que la famille ne peut le faire. Mais ces activités de préparation à la vie sont organisées et structurées aussi selon la nature, les problèmes, les besoins, les capacités physiques et intellectuelles de chaque individu.

Nous observons çà et là les enfants venant au monde avec des difficultés de tout genre, des malformations congénitales ou acquises au cours de développement de leur vie. Ces enfants ne peuvent pas être considérés comme des sorciers ou mal traités à cause de leur mobilité, ils doivent aussi bénéficier de l'accompagnement des adultes, c'est-à-dire bénéficier de toutes les chances qu'ont les enfants dits « normaux » à l'encadrement et formation adaptée en dépit de leurs états physiques, intellectuelles ou psychomoteurs. Le contexte socioculturel des enfants trisomiques (mongoles) est de pouvoir chercher à acquérir l'autonomie dans la vie et son insertion socioprofessionnelle pour surmonter la crise qui secoue le pays.

En République Démocratique du Congo, l'enseignement national est organisé en enseignement normal du type classique et l'enseignement spécial, en dehors des sections et options qui les composent, sans oublier les différents niveaux dont le niveau préscolaire, primaire, secondaire, supérieur et universitaire.

En ce qui concerne l'enseignement spécial, domaine de notre étude, on note essentiellement qu'il

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s'occupe des enfants qui présentent des troubles moteurs, psychiques, physique, intellectuelles… c'est un enseignement qui organise des formations en rapport avec la nature du trouble. C'est ainsi qu'il existe un enseignement des enfants atteints de la trisomie 21 communément appelée mongole. Ces enfants sont difficilement abordables dans leurs foyers, appliquent difficilement les consignes, trop désordonnés et brutaux aux réactions.

Si l'enseignement dans notre pays vise alors de produire des personnes utiles à la société et à lui-même, il est donc impérieux de poser ses interrogations :

- Comment est organisé l'enseignement des enfants trisomiques au centre pour l'enfance Bon Départ de Limete ? en d'autres mots, quels sont les niveaux d'études que cet enseignement organise.
- Sur quoi sont centrés le programme et les horaires de cours ?
- Enfin, quels sont les objectifs de cette formation.

Telles sont nos interrogations qui résument la problématique de notre étude.

b) Objectifs et Hypotheses du Travail

L'hypothèse de recherche que nous percevons que une boussole pour un aviateur, feu de signalement pour un chauffeur, un fil conducteur, ligne directrice que doit suivre le chercheur pour un aboutissement heureux et non erroné d'une étude. Si l'on ne sait pas où l'on s'en va, on risque de se retrouver ailleurs comme disent certains penseurs.

D'après Larousse, l'hypothèse est une proposition à partir de laquelle on raisonne d'une observation pour résoudre un problème que l'on vérifie par déduction pour montrer un théorème.

Après avoir soumis une hypothèse à l'expérimentation, le problème crucial est celui de vérifier si l'hypothèse mise en évidence est acceptable ou pas, dixit MANDOSI MAMPUYA (2007).

Cette étude purement scientifique se dote de triple objectif à suivre et qui nous ont motivé d'aborder ce sujet à savoir :

- Inventorier le système et déroulement des activités d'enseignement spécial dans les institutions spécialisées ;
- Contribuer à la littérature et théorie sur l'enseignement spécial en général et sur la trisomie en particulier ;
- Doter d'un outil décisionnel aux animateurs et organisateurs publics et/ou privés sur l'organisation de l'enseignement des enfants trisomiques.

Pour atteindre ces objectifs tridimensionnels et après la lueur faite sur une hypothèse que jean-Richard NGONGO DISASHI (1999) donne les qualités requises à une hypothèse scientifique, les nôtres peuvent être formulées de la manière suivante :

- L'enseignement des enfants trisomiques serait organisé ou comprendrait le niveau préscolaire, primaire et secondaire ;
- Le contenu ou programme d'enseignement, serait centré sur le rythme de celui qui apprend ;
- Enfin, l'objectif de cette formation au centre pour l'enfance Bon Départ de Limete serait l'insertion de ces enfants dans la société pour qu'ils ne soient pas marginalisés.

c) Choix et Interet du Sujet

Cette étude n'est pas loin de profil de formation, nous qui sommes dans les laboratoires pour veiller à la santé de l'appareil éducatif non seulement congolais, mais aussi sur toute la planète pour revigorer les maux qui rongent notre système éducatif.

Cette étude nous permet de comprendre les tâches du responsable dans une organisation, le fonctionnement d'un centre ou école organisant l'enseignement spécial en général et pour les enfants trisomiques en particulier.

Nous estimons que la lecture de ce modeste travail constituera un outil pour les décideurs et chercheur pour l'interdisciplinarité (les études comparatives). Les enfants atteints de la trisomie 21, avec un quotient intellectuel moyen de 50, sont incapables de poursuivre un rythme d'apprentissage ordinaire dans divers domaines tels que les mathématiques, la lecture, l'écriture… du fait de leurs rythmes plus lents. D'où s'approcher d'eux pour palper du bout de doigt les réalités sur terrain pour des informations et connaissances à la fois personnelles et y mettre sur l'espace scientifique.

d) Delimitation du Sujet

On ne peut rester dans l'air pour un travail purement scientifique comme cela revêt d'une obligatoriété à toute scientifique. Loin de s'écarter de cette logique scientifique, nous délimitons notre recherche dans l'espace et dans le temps.

Du point de vue temporel, notre étude couvre l'année scolaire 2019-2020 ;

Du point de vue spatial, le Centre Pour l'Enfance Bon Départ de Limete (CPE) est considéré comme notre champ d'étude.

e) Methodologie de la Recherche

Une étude est aussi rigoureuse si les voies et moyens optés ont été bien opérés, l'on peut s'attendre à des résultats fiables.

Pour cette étude qui ne couvre pas une littérature assez sur la sphère scientifique dans la ville province de Kinshasa, nous avons jugé utile de se servir de la méthode d'étude de cas appuyée par l'interview et la documentation comme techniques de recherche.

f) Division du Travail

L'aphorisme scientifique oblige pour une cohérence interne et externe, l'agencement et l'ossature

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d'un travail pour permettre aux différents lecteurs de se faire une idée globale sur les chapitres qui composent l'étude.

Notre dissertation scientifique, comprend trois chapitres outre l'introduction et la conclusion à savoir :

- Le premier retrace le cadre conceptuel et théorique de l'étude ;
- Le second est consacré à la présentation du lieu d'étude ;
- Le troisième traite de la méthodologie de la recherche
- Le dernier brosse, présente et analyse les résultats de l'étude.

I. Chapitre Premier: Considerations Theoriques

Le présent chapitre se dote la mission de clarifier notre problématique par la définition de ses principaux substantifs et compiler la théorie sur la l'enseignement spécial singulièrement sur la trisomie21.

a) Definition Des Concepts

Sur ce point notre visé est de mettre nu les concepts liés à notre étude pour éviter la confusion du fait de leur polysémie linguistique. Il s'agit des termes suivants : organisation, enseignement et trisomie.

i. *Organisation*

La signification de l'organisation diffère selon qu'elle est écrite avec « O » en majuscule ou en minuscule. Lorsque ce concept est débuté la voyelle « O » en majuscule, il signifie une entité, une structure, un groupe de travail ou un service dans un domaine précis. S'il commence par une voyelle « o » en minuscule, il est dans ce cas une fonction séquentielle de management où les auteurs donnent plusieurs définitions en défendant leurs courants ou leurs écoles. Parmi ces auteurs, nous retiendrons :

MAX WEBER(1972), définit l'organisation comme le fait de créer des relations efficaces entre les personnes et les structures de manière qu'elles puissent travailler ensemble pour atteindre les objectifs préalablement déterminés sur le plan du travail.

KIDINDA SHANDUNGU(2007), dit quant à lui que, l'organisation vient du verbe organiser qui signifie créer les relations efficaces entre les personnes et les structures de manière qu'elles puissent travailler ensemble en visant un but.

Nous comprendrons ces deux définitions sous deux angles :

L'organisation considérée comme une action de créer une relation efficace entre la personne et la structure (fonction d'organisation) ;

L'organisation considérée aussi comme entité structurée de manière à poursuivre les objectifs prédéfinis (organisation comme institution).

TERRY et FRANKLIN cités par NDANDULA(2008), définissent l'organisation comme une action qui permet de réussir de façon ordonnée les ressources humaines et matérielles en les disposant en une configuration coordonnée en vue de la réalisation des objectifs planifiés.

Au regard de ce qui précède, nous pouvons dire qu'une organisation est la réunion des ressources d'une organisation qui sont utilisables rationnellement pour atteindre ses objectifs et réaliser sa mission avec efficacité et efficience tout en préconisant l'équilibre.

Cette conception, peut nous renvoyer à deux stratégies importantes :

- Stratégie de différenciation: comment diviser le travail et son espace
- Stratégie d'intégration: comment faire pour que les efforts de tous concourent vers les objectifs de l'organisation.

ii. *Enseignement*

L'enseignement est un concept plus complexe, il peut revêtir plusieurs sens selon le contexte dont on se situe.

SMITH(1962) définit l'enseignement comme un système englobant un ensemble de choses et d'actions visant à induire l'apprentissage.

F. SKINNER pense que l'enseignement est un arrangement des contingences de renforcement qui entrainent les modifications des comportements comme étant une organisation de l'apprentissage.

Leonard IBEKI GEGET(2009) précise quant à lui que l'enseignement est un processus de communication des connaissances systématiques entre deux individus, dont l'un est émetteur (enseignant) et l'autre est récepteur (enseigné).

Ainsi, nous comprenons que l'enseignement est à la fois une action et un processus de transmission des savoirs organisées et structurées entre deux personnes dont l'un est émetteur et l'autre est récepteur.

iii. *La Trisomie*

De par son arrivé étymologique, la trisomie vient de deux mots, *tri* qui signifie *trois* et *some* qui signifie *chromosome* ou autosome.

La trisomie est une aberration chromosomique due à des accidents au cours de la méiose ou pendant les premières divisions du zygote ; on détecte un chromosome surnuméraire à certaines places caryotype.

Ainsi, Jérôme LEJEUNE(1958) qui a d'ailleurs découvert la trisomie 21 anciennement appelée mongolisme la définit comme triple présence sur la 21ème paire du chromosome.

DOWN (médecin britannique) cité par J. LEJEUNE, éclaircit que la trisomie 21 était appelée mongolisme ou syndrome de down, qui selon lui, chaque individu a normalement 23 paires de chromosomes : deux chromosomes dits N°1, deux

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chromosomes dits N°2…deux chromosomes dits N°22 plus une paire de chromosome sexuel soit XY pour un garçon et XX pour une fille ; 23 chromosomes étant d'origine maternelle, et 23 autres d'origine paternelle. Maintenant, les personnes trisomiques ont en ce qui concerne leurs cellules 47 chromosomes au lieu de 46.

Le comité de l'université de Louvain(2007), une association des médecins et paramédicaux se demandait ce qu'était la trisomie 21 ?

Pour cette association, la trisomie 21 ou syndrome de Down (pour les anglo-saxons) est une anomalie congénitale d'origine chromosomique qui se caractérise à 95% des cas par la présence d'un chromosome 21 supplémentaire, d'où le nom de trisomie 21.

En clair, la trisomie 21 est une anomalie congénitale marquée par la présence d'un chromosome de plus sur la 21ième paire lors de la division du zygote.

b) Theorie Sur La Trisomie

i. *Notion*

Les premières descriptions de la trisomie 21 ou du syndrome de Down remontent au 19ème siècle, mais son origine chromosomique n'a été mise en évidence qu'en 1958 par le docteur Jérôme LEJEUNE.

C'est au moment de la formation des ovules ou des spermatozoïdes et bien avant la fécondation que se produit « l'accident génétique », ce phénomène est accidentel, sa fréquence s'élève avec l'âge de la mère. Dans environ 1% de cas, la trisomie 21 est en mosaïque, c'est-à-dire que l'enfant a une double population cellulaire ; l'une normale à 46 et l'autre à 47 chromosomes.

Dans 4% des cas, la trisomie est secondaire à une translocation : le chromosome 21 supplémentaire étant attaché à un autre chromosome 13 ou 14 parfois un autre 21, dans ce cas, la trisomie peut être héréditaire.

ii. *Signes Caracteristiques De La Trisomie*

A la naissance, le bébé parait flasque et faible, le bébé ne parle pas beaucoup, il est plus lent que d'autres bébés de son âge pour se tourner, saisir les objets, s'assoir, parler, marcher, quand on fait semblant de le laisser tomber, il ne réagit pas en ouvrant les bras comme le ferait un enfant normal (reflexe de MORENO), un pli de peau recouvre le coin intérieur de la paupière, les paupières sont parfois enflées et rouges, l'iris de l'œil a de nombreuses petites taches à des graines de sable. Elles disparaissent généralement vers 12 mois.

La tête est courte, petite et aplati entre les yeux, implantation basse de l'oreille, bouche petite souvent ouverte, la langue pend la voûte du palais est haute et étroite ; mains larges et courtes, doigts courts, un pli profond traverse la paume de main ; cou petit, épaules arrondies, jambes et bras courts, rotule sur un côté, pied plat, orteils en dedans gros et très séparés des autres orteils du pied, parfois luxation de la hanche, nuque large, visage de forme spécifique (d'où le nom de mongolisme donné à la maladie).

iii. *Approche Etiologique*

Les causes qui déterminent la trisomie 21 sont très variées, il existe des facteurs intrinsèques (héréditaires et liés à l'âge de la mère) et les facteurs extrinsèques.

a. *Facteurs intrinsèques*

Ici nous pouvons noter :

- 3 à 5% des cas sont d'origine héréditaire, cela concerne des enfants trisomiques nés des mères trisomiques (probabilité 50%)
- La survie d'un enfant trisomique est plus fréquente après l'âge de 35 ans pour la mère selon les études menées qui montrent que l'âge du père est un facteur de risque. Le risque pour l'enfant conçu à partir d'un sperme d'un homme de 45 ans est indiqué à celui d'un enfant conçu par une femme à l'approche de la quarantaine.

b. *Facteurs extrinsèques*

Ceux-ci sont moins fréquents et peuvent se combiner aux facteurs intrinsèques :

- Les radiations, l'effet génétique des virus (hépatite, rougeole) ;
- Agents chimiques mutagènes et divers facteurs immunobiologiques ;
- Certaines défiances en vitamine.

iv. *Remarques*

Parmi les remarques nous pouvons signaler :

- Le retard mental des enfants ayant la trisomie 21 peut être léger, moyen ou grave, mais « la trisomie type » n'existe pas.
- Les enfants trisomiques sont pour la plupart sociables et affectueux, se conduisent bien qu'avec ceux qui le traitent bien. Ils peuvent apprendre à se débrouiller dans la vie quotidienne et accomplir les tâches simples si on les encourage et si on les montre un exemple.
- Il y a davantage de trisomiques dans nos sociétés qu'il y a 20 ou 30 ans.

v. *Effet De La Trisomie 21 Sur Le Developpement*

Les enfants porteurs de la trisomie 21 connaissent un développement lent et retardé.

- *Sur le plan psychomoteur :* Les acquisitions motrices et l'accès au langage s'effectuent plus tardivement et sont parfois perturbés. Le développement psychomoteur se caractérise par une hypotonie particulièrement marquée dans les premières années. Cette hypotonie a une incidence sur la disposition tardive des réflexes archaïques, sur le strabisme et sur le retard dans l'apparition de la marche acquise en général vers 2 à 3 ans, qui peut être une éducation précoce.

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Ce tableau présente les niveaux atteints par hypotonie et effets sur le développement psychomoteur :

Tableau 1: Niveaux atteints par hypotonie et ses conséquences sur le développement moteur

Niveau Atteint Par Hypotonie	Consequence Sur Le Developpement
Au niveau de la parole	Fréquence particulièrement marquée par le trouble d'articulation
Au niveau des muscles de la ceinture scapulaire	Déficits de croissance de la cage thoracique avec des retentissements possibles sur le plan respiratoire
Au niveau des muscles dorsaux et abdominaux	Troubles statiques, intestinaux et les accidents vertébraux
Au niveau des muscles du pied et de la main sur les muscles bucco faciaux	Troubles de la déglutition, de la phonation et défauts esthétiques.
Au niveau des muscles périnéaux	Déficits sphinctériens en particulier chez les filles.

Source: APA (2000)

Concernant la taille, elle est souvent normale à la naissance. Le retard de croissance est souvent marqué après quatre ans. La taille moyenne des filles est supérieure à celle des garçons, surtout après 4 ans.

- *Sur le plan intellectuel :* Selon les recherches, en moyenne les enfants trisomiques ont un QI moyen et se situe à 65 à 79, donc assez proche du seuil inférieur de l'intelligence dite « normale ». TOURETTE (2007 : 379-380) après ses études a trouvé que 86% des trisomiques ont un QI compris entre 35 et 65, ce qui correspond à la déficience mentale moyenne, 8% ont une déficience mentale profonde et 6% une déficience mentale légère.

Le niveau intellectuel de ces enfants évolue de la même façon que les enfants déficients mentaux. Ils ont un rythme lent par rapport aux enfants normaux entre la 2ème et la 15ème année, il est encore beaucoup plus lent entre 30 et 35 ans et se termine par un plateau.

- *Sur le plan de la communication*, les problèmes spécifiques de la parole sont liés à l'organisation de l'activité respiratoire, de la production des sons et du discours. Ici il y a un problème hypotonique des muscles qui contrôlent les fonctions respiratoires. Au niveau de la vois, elle est plus grave et timbre, monotone et parfois gutturale. Les difficultés d'articulation sont plus fréquentes sur les consonnes (*f, v, j,ch, s, z, l, r*). la fréquence du bégaiement est aussi importante (30 à 40%) selon TOURETTE (po.cit.)

vi. *Effets Sur Les Apprentissages*

Sur l'apprentissage, on observe chez ces enfants ce qui suit :

- Les enfants trisomiques apprennent toujours en retard et présentent des déficits dans différents domaines, ce qui nécessite une prise en charge précoce d'une équipe pluridisciplinaire ;
- Il y a des déficits particuliers dans la vitesse de traitement des informations perceptives, des déficits d'attention, le problème de mémorisation (mémoire à court terme), retiennent peu de choses ;
- L'apprentissage du vocabulaire est plus lent sur l'aspect du langage, les enfants trisomiques ont du mal à saisir la relation entre les mots et leurs référents (fonction symbolique du langage) 2 à 3 mots vers 5-6 ans ;
- L'éducation des enfants trisomiques nécessite la mise en place d'un programme éducatif individualisé PEI (CHATENAUD : 2000)
- Le raisonnement de l'enfant trisomique se fait soit par l'analogie, soit par évocation. Il sectorise les étapes du raisonnement pour arriver au raisonnement final. Il a la difficulté d'abstraction suite au détriment de l'esprit de synthèse et excès d'analyse ;
- Il existe un temps de latence pour formuler sa réponse à une question posée.

En guise de conclusion, nous disons que même si la législation scolaire belge ne s'est pas occupée de l'enseignement spécial au Congo, mais après l'indépendance, les nouvelles autorisées, fils du pays ont eu conscience et ont constaté avec regret qu'un bon nombre de filles et fils de ce pays croupissaient dans l'ignorance avérée. D'où, adapter toutes les lois scolaires par rapport aux différentes catégories de personnes et selon les besoins quant à ce.

Nous devons nous engager à faire face au besoin de l'éducation spéciale des enfants et adolescents souffrant des déficiences en leur donnant un programme d'enseignement approprié et souple. Le système éducatif doit être aussi axé sur ce chemin en vue de permettre à ces derniers de s'intégrer gracieusement dans la société et assurer leur autonomie, car le droit à l'éducation est jouit par tout genre de personne sans distinction.

Les enfants trisomiques apprennent avec beaucoup de latence, ainsi donc, il faut respecter le rythme de l'enfant, lui accorder de temps de repos, lui donner peu de consignes car sa mémoire est à court terme. Se servir du Programme Educatif Individualisé (PEI) pour tenir compte de l'évolution de chaque enfant.

c) Theorie Sur L'organisation

i. *Notion*

L'idée d'organiser scientifiquement le travail au sein d'une entreprise est développée par TAYLOR au

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19ème siècle, et il a soutenu quatre principes d'organisation scientifique du travail(OST) à savoir :

- *La division du travail*, elle est horizontale avec sa devise : *the one best way*, qui signifie, la meilleure et optimale façon de faire le travail ou d'exécuter une tâche. Elle est verticale avec sa devise : *the right man on the right place*, qui signifie, un homme qu'il faut à la place qu'il faut.
- *Système de contrôle du travail*, chaque geste de l'ouvrier doit être surveillé.
- *Système de salaire différentiel ou au rendement*, un salaire supplémentaire à un travailleur qui dépasse le rendement standard (prime d'encouragement)
- *L'organisation de l'usine en quatre services* : de fabrication, d'exécution, de contrôle et service de comptabilité.

L'organisation comme susdit est une fonction séquentielle de management réunissant plusieurs ressources et qui sont utilisées rationnellement, elle repose donc sur un processus qui se constitue en dix étapes à savoir : analyser le plan, déterminer les activités, créer les activités, créer les postes, créer des entités administratives, créer des postes de supervision, décrire les postes, déterminer les ressources nécessaires à l'exécution des tâches, préciser la responsabilité et l'autorité enfin créer une structure.

ii. *Stratégies*

L'organisation exige entre autres des stratégies nécessaires pour atteindre aisément les objectifs préétablis. C'est ainsi que FORD et All (1988 :14) signalent que les gens cherchent à s'organiser pour atteindre des objectifs ; deux préoccupation majeures, contradictoires mais complémentaires, il s'agit de :

- La stratégie de différenciation qui se résume par cette question : comment diviser le travail et son espace ?
- La stratégie d'intégration qui se résume quant à elle par cette question : comment faire pour que les efforts de tous concourent vers les objectifs de l'organisation ?

iii. *Principes de l'organisation*

Les principes applicables à l'organisation varient selon la stratégie prise que nous présentons à travers ces tableaux :

Tableau 2: Principes d'organisation liés à la stratégie de différenciation

N°	DOMAINES	N°	PRINCIPES D'ORGANISATION
1	Le travail	1	La division du travail
2	La manière de faire le travail	2	La spécialisation du travail
3	L'autorité sur le plan individuel	3	La délégation du pouvoir
4	L'autorité sur le pan structurel	4	La décentralisation
5	L'espace de travail	5	La structuration

Source: Kidinda Shandungo (2008-2009)

Tableau 3: Principes d'organisation liés à la stratégie d'intégration

N°	DOMAINES	N°	PRINCIPES D'OEGANISATION
1	Le travail	1	La coordination
2	Les méthodes de travail	2	La standardisation
3	L'autorité sur le plan individuel	3	L'unité de commandement
4	L'autorité sur le plan structurel	4	La centralisation
5	L'espace de travail	5	La structuration

Source: Kidinda Shandungo (2008-2009)

En définitive, nous pouvons dire que organisation du point de vue enseignement constitue un système. Selon Bernard CLERGERIE cité par LUBAMBA FWAMBA (2009-2010), le système est un ensemble d'éléments liés par un ensemble de relations si bien que toute modification d'un élément entraine celle des autres.

Ceci nous pousse donc à comprendre que « organiser l'enseignement » c'est pratiquer la division du travail, déterminer la hiérarchie et recruter le personnel tout en garantissant la stabilité au plan matériel et pédagogique, puis chercher à concevoir une formule à lui imposer pour la bonne réalisation du plan élaboré.

iv. *Enseignement*

a. *Notion*

L'enseignement qui jadis était organisé par la transmission des traditions sous les rites et tabous, il a pris l'ascenseur grâce aux paradigmes, aux démarches et approches scientifiques.

L'enseignement qui est le creuset des savoirs sous toutes ses formes, il est une *activité* d'influence interpersonnelle, intentionnellement *organisée* et comportant au moins deux étapes (interactive et non interactive). Les principales intentions poursuivis sont l'acquisition des connaissances, la formation de la personnalité, *l'intégration sociale* et la modification des comportements.

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b. *Organisation et forme d'enseignement*

Pour bien comprendre l'organisation et le fonctionnement de l'appareil éducatif congolais actuel, un regard lointain et récapitulatif sur son évolution depuis l'Etat Indépendant du Congo jusqu'à nos jours serait appréciable.

A) *Organisation éducative sous l'EIC (Etat Indépendant du Congo)*

L'Etat Indépendant du Congo s'étend du 30 Décembre 1879 au 18 Octobre 1908. A cette période, nous pouvons retenir que l'enseignement dans notre pays n'était pas organisé de manière classique, car le souverain belge n'avait aucune obligation légale de s'occuper directement de la formation des autochtones (congolais).

A cette époque, les jeunes congolais avaient bénéficié d'une certaine chance de suivre l'enseignement par le bon gré de monsieur l'abbé VAN IMPE (directeur de l'institut saint Louis en Flandre orientale) qui demanda le 15/07/1888 à monsieur VAN ESTEVELDE (administrateur des affaires étrangères de l'EIC) de donner de ses propres frais l'éducation à deux enfants congolais. Deux enfants congolais avaient été choisis et envoyés en Europe pour y suivre des enseignements, mais ils ont été formés comme employés subalternes. L'année suivante, deux autres garçons et dix filles les ont rejoints… (LUBAMBA FWAMBA, op.cit.)

Le 12/07/1890, Roi souverain permit par un décret la création de premières écoles au Congo. Au fur et à mesure que les années s'écoulaient, il eut la création de plusieurs écoles mais des formations rudimentaires.

B) *L'organisation de l'enseignement durant la période du Congo belge*

Cette période part du 1908 au 1960. Nous retiendrons la réforme du programme de 1948 qui devait chercher à diversifier les programmes d'enseignement primaire, étendre et adapter l'enseignement secondaire, l'enseignement technique et professionnel.

Avec la réforme de 1952, l'opinion nationale congolaise commence à se faire entendre dans la presse. Les émeutes du 4/01/1959 à Kinshasa finirent par désorganiser l'administration belge. C'est alors qu'est intervenue l'indépendance du Congo le jeudi 30 Juin 1960.

C) *Organisation de l'enseignement durant la première République*

Ici nous pouvons noter, la réforme de l'enseignement de 1961, qui a consisté à donner la même chance à tous les enfants du pays dans les études ou devait élaborer de nouveaux programmes d'enseignement et cela n'a eu des effets qu'au niveau primaire et secondaire, alors que au niveau supérieur et universitaire silence de mort.

D) *L'organisation scolaire durant la deuxième République (zaïre)*

La deuxième République est marquée par la réforme de 1971, elle a consisté à créer une université nationale, qui décrète alors la reforme totale du système d'enseignement supérieur et universitaire.

Ainsi, après ces réformes, tous les textes jugés mieux élaborés devraient être conservés, tandis que ceux jugés inadaptés seront alors abrogés. Ce sont ces textes qui constituent actuellement notre système éducatif ou l'organisation scolaire en RD Congo.

c. *Structure de l'enseignement*

L'enseignement national est organisé en enseignement préscolaire (maternel), primaire, secondaire, supérieur et universitaire (loi cadre 1986)

1. *Enseignement préscolaire* (maternel)

L'enseignement maternel est organisé en cycle unique de trois ans d'études. Cet enseignement comprend les mignons (enfants de 1ère année), les joyeux (enfants de 2ème année), les gentils (enfants de 3ème année).

Cet enseignement est facultatif et accueille les enfants ayant trois enfants révolus.

2. *Enseignement primaire*

La structure de l'école primaire est de six années d'études. Il est subdivisé en trois degrés de deux années d'études chacun :

Le degré élémentaire (1ère et 2ème année) ;

Le degré moyen (3ème et 4ème année) ;

Le degré terminal (5ème et 6ème année).

Il sied à signaler que l'année scolaire de l'enseignement maternel et primaire comporte au minimum deux cents jours de classes et au maximum deux cents vingt-jours ouvrables ou un minimum de 900 heures des présences effectives à l'école.

3. *Enseignement secondaire*

L'enseignement secondaire est organisé en trois degrés et trois cycles : arts et métiers, professionnel et humanités avec plusieurs sections et options conformément à la règlementation.

Le degré élémentaire (1ère et 2ème année) ;

Le degré moyen (3ème et 4ème année) ;

Le degré terminal (5ème et 6ème année).

L'année scolaire doit compter au minimum 222 jours ouvrables de cours.

4. *Enseignement supérieur et universitaire*

A. *L'enseignement supérieur*

L'enseignement supérieur comprend les instituts supérieurs pédagogiques et techniques repartis en deux cycles d'études : le graduat avec trois années d'études (1ère, 2ème et 3ème graduat) et la licence avec deux années d'études (1ère et 2ème licence).

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B. *Enseignement universitaire*

L'enseignement universitaire comprend les campus universitaires avec trois 3 cycles d'études à savoir :

- Le graduat qui 3 années d'études (1ère, 2ème et 3ème de graduat)
- La licence avec deux années d'études (1ère et 2ème licence) et
- Le doctorat

L'année académique comporte au minimum trente semaines effectives de cours.

d. *Formes d'enseignement*

L'enseignement national congolais est dispensé sous la forme ordinaire du type classique et l'enseignement spécial. Il est en outre organisé des structures d'éducation non formelle.

A. *Enseignement du type ordinaire*

L'enseignement du type ordinaire est un enseignement dispensé aux enfants dits normaux dans des bâtiments scolaires et aux milieux scolaires (salles de classes).

B. *Enseignement non formel*

L'enseignement non formel est un type d'enseignement dispensé en dehors du milieu scolaire à une ou plusieurs personnes. On peut y trouver l'enseignement par correspondance, mass medias…

C. *Enseignement spécial*

Cet enseignement est celui organisé en faveur des personnes vivant avec handicap en fonction de leurs besoins et handicaps spécifiques, parce qu'ils sont inaptes à suivre une scolarité normale à cause des techniques et méthodes pratiques utilisées dans des établissements ordinaires. Il est important de marquer ce parallélisme avec certains concepts qui lui sont proches :

– *L'éducation spéciale*

L'éducation spéciale est l'ensemble des méthodes adaptées aux personnes vivant avec handicaps (mentaux, physiques et les inadaptés scolaires) Valentin MAKUTH (2007-2008)

Qu'est-ce qu'un enfant ou élève inadapté scolaire ? Nous avons plusieurs contributions, mais nous retiendrons quelques-unes :

Pour GIRAUD (1975:193), l'enfant inadapté scolaire est dans l'impossibilité de faire ce qu'on attend de lui en classe, de se comporter normalement comme les élèves de son âge.

YAWIDI (2000:4), de sa part, dit que le concept inadaptation est relatif: on est inadapté par rapport à quelque chose. A l'école, on dit qu'un enfant/élève est inadapté par rapport soit à lui-même, aux exigences scolaires ou aux programmes de formation.

LEMENT et ANDREY (1974:143) précisent que l'élève inadapté est un enfant qui ne progresse pas, qui n'acquiert pas les connaissances qu'on lui propose sous les formes ou elles sont présentées à l'ensemble de sujets de son âge ; bref, l'élève inadapté peut être identifié comme élève à problème.

– *La pédagogie spéciale*

Valentin MAKUTH (2007-2008) définit la pédagogie spéciale comme l'étude des méthodes et des procédés d'enseignement propre à chaque discipline scolaire (didactique spéciale).

– *L'enseignement spécial*

L'enseignement spécial est celui qui s'adresse aux enfants dont le handicap d'ordre physique, mental, moral ou social les rend inapte à suivre les méthodes et techniques utilisées dans les classes ordinaires. C'est pourquoi, il faut des méthodes spécialisées pour qu'ils s'adaptent. Cette définition nous renvoie aux rappels de différentes catégories de handicapés qui sont :

i. *Les handicapés physiques*

Dans cette catégorie, on peut distinguer :

– Les déficients sensoriels (aveugles, amblyopes, sourds, muets…) ;
– Les handicapés moteurs (les accidentés, les estropiés, les mutilés, les polios, les paralysés…)

ii. *Les handicapés mentaux*

Selon l'association de psychiatres américains APA (2000), on peut distinguer dans ce groupe :

– Les débiles profonds (idiots dont le QI est en dessous de 20 à 25 et l'âge mental de quatre ans)
– Retard mental grave, le QI va de 20 à 35 où l'on trouve l'oligophrénie grave
– Les débiles idiots dont le QI va de 35 à 55 et AM de 8 ans au maximum ;
– Les débiles légers dont le QI va de 50 à 70, le cas de tout enfant dont l'âge mental varie de 7 à 10 ans alors que l'âge chronologique se situe entre 13 et 14 ans.

iii. *Les inadaptés sociaux*

Ceux-ci sont repartis de la manière suivante :

– Les délinquants de tous genres ;
– L'enfant des parents déchus de la puissance paternelle par une décision du tribunal ;
– Les enfants dits difficiles et de santé fragiles (sont dits difficiles à cause de la séparation avec leurs parents et on un déséquilibre affectif avéré).

En résume, l'enseignement qui s'adresse aux enfants appartenant à toutes ces catégories est appelé « *enseignement spécial* »

Le but de cet enseignement vise d'assurer son autonomie et son insertion socioprofessionnelle. Plusieurs organismes nationaux et internationaux, sociétés privées, les parents de ces personnes et les victimes eux-mêmes se sont mis en accord pour élargir le champ de cet enseignement conformément aux droits et devoir de ceux-ci. Nous citerons à titre illustratif :

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- L'UNESCO (1994), dont le programme et le budget approuvés pour 1988-1989 concernant la consultation internationale sur l'éducation spéciale était axée sur l'action éducative en faveur de ces dernières.
- Les Nations unies qui ont ciblé la participation avec égalité des chances à l'enseignement spécial tel que repris en marge de la sixième règle de cette organisation, qui à son article 8 demande que lorsque l'enseignement général ne répond pas aux besoins de ces personnes, un enseignement spécial peut être envisagé à leur égard (1994).
- Citons enfin, un article sur l'éducation pour tous EPT (1990) qui constate que les personnes étiquetées « sévèrement inadaptées » se sont vus nier de leurs droits humains inalliables, or la ligue internationale reconnait que toutes les personnes ont les mêmes droits à l'éducation sans distinction.

II. Chapitre Deuxieme : Presentation de Centre Pour L'enfance Bon Depart de Limete

Dans ce chapitre, nous prendrons soin de décrire l'historique et la situation géographique du lieu d'enquête, de définir la mission et les objectifs ayant conduit à création de ce centre ainsi que sa structure organique.

a) Identification

Le centre pour l'enfance CPE Bon-Départ est une institution spécialisée de la rééducation, d'éducation intégrée qui a pour mission la prise en charge des enfants à problèmes, caractérisé par les échecs scolaires, troubles de comportement, déficiences intellectuelles, motrices, sensorielles ou de polyhandicaps. Le centre pour l'enfance fut créé en Septembre 1995 en République Démocratique du Congo par docteur YOKO MAILLET Christiane.

b) Historique

Docteur YOKO MAILLET Christiane crée en 1989 avec le concours de M. MUKAU EBWEL le centre psychopédagogique « Bon Départ » avec des attributions suivantes :

- Dépister les troubles d'adaptation des enfants et les échecs scolaires ;
- Rééduquer les enfants trisomiques, troubles spécifiques tels que les troubles de langage, socio-affectif et psychomoteur…
- Recevoir en consultation pour diagnostic les enfants dont la scolarité est perturbée ;
- Assurer l'enseignement pour tous les enfants qui ont des déficiences physiques, mentales, sensorielles et qui ont des besoins éducatifs spéciaux ;
- Les bénéficiaires sont tous les enfants de 2 à 20 ans, mais en premier lieu ceux ayant des problèmes de scolarité.
- Le centre pour l'enfance fut d'abord une institution privée et est devenu une organisation non gouvernementale (ONG) reconnu par le ministère des affaires sociales afin de permettre de s'agrandir et de prendre en charge davantage d'enfants et de développer ses activités et ses services.

c) Situation Geographique

Le centre pour l'enfance Bon Départ est situé au numéro 3 bis de l'avenue BOBOZO dans la commune de Limete au quartier industriel (Socopaoll) dans la ville province de Kinshasa. Il est borné :

- A l'Est par le camp ONATRA de Limete
- A l'Ouest par le CS les compagnons
- Au nord par le petit marché
- Au sud par le collège Cartésien de Kinshasa

d) Motifs Ayant Conduit a la Creation du Centre Pour L'enfance Bon Depart de Limete

Le centre pour l'enfance a été créé suit aux faits suivants :

- Le taux élevé des enfants n'ayant pas accès à l'école du fait de leur état physique ou mental, conséquence des maladies les ayant atteints à la naissance ou pendant la petite enfance, telles que les enfants nés des accouchements difficiles, la prématurité, les méningites, la malaria, la rougeole, les troubles nutritionnels…
- Le taux élevé des échecs scolaires dans les écoles dû à l'inadaptation des certains enfants aux structures et aux programmes scolaires en vigueur ;
- La nécessité de détecter et de corriger précocement les différentes anomalies physiques, psychiques ou socio-affectives susceptibles de perturber la scolarisation des enfants afin d'éviter de grands retards scolaires nuisibles pour les enfants et décourageant pour les parents ;
- Détermination de mettre en application le droit à l'éducation reconnu à tout enfant par la charte des droits de l'enfant et le souhait de voir se conscientiser la déclaration Salamanque, en Espagne (1994), prônant l'éducation intégrée, structure éducative moins couteuse que les institutions d'enseignement spécialisé ;
- Détermination et la mise des connaissances en matière de santé et d'éducation pour le bien être de la population congolaise en général et des enfants en particulier.

e) Objectifs Du Centre

Les objectifs sont tridimensionnels :

- La diminution des échecs scolaires et la déperdition scolaire en favorisant l'adaptation de l'enfant à l'école et celle de l'école de l'enfant ;

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- Assurer un meilleur développement scolaire, facteur de développement économique et d'intégration sociale ;
- Assurer la prise en charge éducationnelle de l'enfant avec handicap et faciliter son insertion sociale.

f) Organisation Administrative

i. *Fonctionnement*

Pour s'assurer de son fonctionnement et de son administration, le centre pour l'enfance a un comité de gestion composé :

– D'un administrateur (le promoteur du centre) ;
– D'un directeur chef d'établissement ;
– D'une directrice de la maternelle ;
– D'une secrétaire caissière ;
– D'une intendante comptable ;
– D'un conseiller pédagogique (directeur adjoint) ;
– D'un représentant du comité des parents.

ii. *Effectif des élèves au cours de l'année scolaire 2009-2010*

Tableau 4: Structure des classes et effectifs des élèves

DEGRES	CLASSES	EFFECTIF GLOBAL		
		GARCONS	FILLES	TOTAL
Maternelle	Classe spé A1	10	2	12
Niveau primaire	Classe spé B1	6	6	12
	Classe spé B2	5	7	12
	Classe spé C3	4	3	7
	Classe spé C4	4	3	7
Classe pratique	Classe spé D	10	10	20
Total général		39	31	70

Source : nos recherches à la direction du centre

Le tableau ci haut nous renseigne qu'il y a 12 enfants à la maternelle, 38 écoliers au primaire et 20 apprenants à la classe pratique du centre. Ce qui nous donne un effectif total de 70 élèves.

a. *Effectif du personnel*

Au cours de nos recherches, le centre emploi 36 agents dont 9 administratifs, 25 enseignants, et 2 ouvriers. Parmi les enseignants, douze sont au primaire et huit à la maternelle et cinq à la classe pratique. Les deux ouvriers, l'un est sentinelle et l'autre est jardinier.

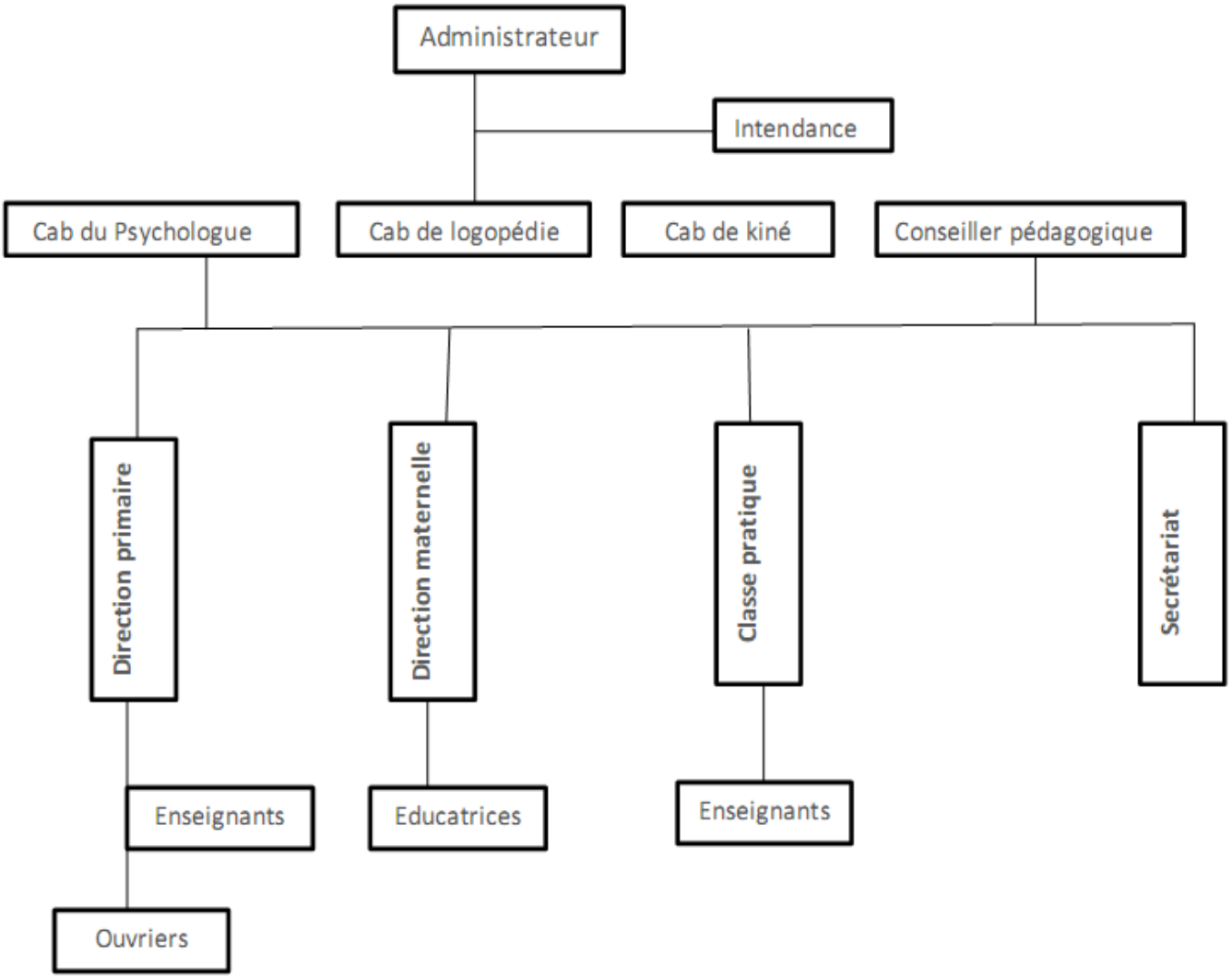
b) Structure pédagogique et administrative

i. *Structure administrative*

Le centre pour l'enfance (CPE) est dirigé par un administrateur, secondé par un chef d'établissement, une directrice, une intendante comptable, un conseiller pédagogique, une logopède, un psychologue, une kinésithérapeute et une secrétaire caissière. Que nous pouvons alors lire dans l'organigramme ci-dessous :

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Graphique 1: Organigramme du centre pour l'enfance bon départ de Limete



ii. *Structure pédagogique*

Du point de vue pédagogique, le centre est structuré de la manière suivante :

- Au niveau de la maternelle, il y a quatre éducatrices dont chacune s'occupe de trouble que présente l'enfant (difficulté d'apprentissage) plus les éducatrices de soutien et une maitresse de relève. Toutes s'occupent de la classe spéciale A1.
- Les enfants du niveau primaire sont suivis par huit enseignants plus un maitre de soutien.
- Les classes spéciales B1, B2, C3 et C4 sont tenues par neuf enseignants, et la classe spéciale D ou classe pratique est tenue par trois femmes de ménage, un agronome et un menuisier.
- Ci-dessous la description de la structure scolaire :

Tableau 5: Description de la structure scolaire du CPE

DEGRE	Nombre/classe	Personnel		Total
		Enseignant	Soutien	
Maternelle	1	4	4	8
Primaire	4	8	4	12
Classe Pratique	5	5	-	5

Source: nos recherches à la Direction du Centre

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Il faut cependant noter que les maitres de soutien, le logopède, la kinésithérapeute, le conseiller pédagogique et le psychologue sont des personnels communs à la maternelle et au primaire.

III. Chapitre Trois : Methodologie de la Recherche

La méthodologie de recherche permet au chercheur de prendre des décisions rigoureuses dans la collecte et traitement des données dont on a besoin pour explorer.

Après avoir élucidé notre problématique et en avoir défini les principaux concepts, il convient maintenant de déterminer les voies et moyens pour résoudre les problèmes soulevés dans l'espace de la problématique. Etant qu'une recherche scientifique sérieuse comme tout autre, ce travail passe par quatre étapes essentielles à savoir : le questionnement logique, la formulation des hypothèses, les méthodes systématiques et leur vérification.

Si une recherche est clairement définie par MERTENS cité par MABIALA SEDA(2007-2008) comme un processus d'investigation systématique qui est destiné à récolter, analyser, interpréter et utiliser les données pour comprendre, décrire, prédire et contrôler les phénomènes ou pour libérer les individus de certains contextes.

C'est ainsi que M. GRAWITZ (1964 :138) dans son acceptation philosophique pense que la méthodologie est l'ensemble des opérations intellectuelles par lesquelles une discipline cherche à atteindre les vérités qu'elle poursuit, les démontre.

Nous prendrons soin de définir notre population d'étude, décrire l'échantillon et techniques d'échantillonnage, la méthode utilisée et ses techniques de recherche.

a) Methode

La méthode au singulier selon J.L DEL BAYLE (1978) désigne la démarche rationnelle de l'esprit pour arriver à la connaissance ou à la démonstration de la vérité. Et c'est de cette méthode qu'il s'agit dans le cas d'espèce.

En ce qui nous concerne, nous avons jugé utile de recourir à la méthode d'étude de cas au regard de la nature de notre recherche qui est purement qualitative.

La méthode d'étude de cas est définie selon A. STURMAN (1997) comme étant un terme générique pour désigner une recherche portant sur un individu, un groupe ou un phénomène.

NGONGO DISASHI citant L.B. CHRISTENSEN (1999) considère l'étude de cas comme une description ou une analyse intensive d'un individu, d'une organisation ou d'un événement basé sur les données obtenues à partir d'une vérité des sources telles que les interviews, les documents, les tests et les archives.

NGONGO DISASHI(1999) précise à son tour que la méthode d'étude de cas est circonscrite dans le temps et dans l'espace, c'est donc le cas qui doit être étudié, en l'occurrence un programme, un événement, une activité ou un individu.

Suivant cette lumière, notre étude porte sur les individus atteints de la trisomie voir comment est organisé leur programme d'études.

On distingue selon A. STURMAN (idem) quatre principaux types d'étude de cas :

- *Etude de cas du type ethnographique*, qui est une étude approfondie sur terrain d'un cas particulier ;
- *Etude de cas du type recherche-action,* ici l'accent est mis sur les changements à observer sur le cas étudié.
- *Etude de cas visant l'évaluation,* elle consiste à observer la manière dont un programme est appliqué ;
- *Etude de cas à visé éducative,* elle consiste à améliorer la compréhension de l'action éducative.

Au regard de ce qui précède sur les types d'étude de cas, notre étude est axée à la fois sur l'étude de cas visant l'évaluation et l'étude de cas à visé éducative. Le premier type car nous avions voulu savoir comment est appliqué le programme d'enseignement des enfants trisomiques au centre pour l'enfance bon départ de Limete à Kinshasa. Et le dernier car il s'agit de portée pédagogique, comment peut-on adapter ou améliorer le programme soumis à ses enfants.

b) Techniques De Recherche

Sachant que les techniques sont des moyens mis en évidence pour chercher à trouver une vérité quelconque.

Pour récolter ainsi les données de notre étude, les techniques utilisées étaient essentiellement, l'entretien et la technique documentaire.

i. *Entretien*

L'entretien comme précisent BINGHAM et MOORE cités par BAMWISHO MIHIA (1975: 51) est une conversation sérieuse visant un but déterminé autre que le simple plaisir de la conversation. Ils lui connaissent trois fonctions à savoir : recueillir les données, informer et motiver.

Les entretiens avec l'administrateur et les chefs d'établissement nous ont permis d'obtenir les informations supplémentaires sur notre étude notamment en ce qui concerne l'organisation de l'enseignement spécial des enfants trisomiques au sein du centre. Ces entretiens ont été guidés par un questionnaire, comme l'a souligné P. ALBOU (1973 : 123) que, l'entretien devrait être utilisé qu'en liaison avec un questionnaire.

ii. *La documentation*

La technique documentaire est constituée surtout par l'analyse des documents. Cette technique

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nous a permis de consulter les articles scientifiques, les ouvrages, les documents et les cours dans le domaine de la pédagogie différenciée, le cours d'inadaptation et rééducation, les périodiques, les archives du centre d'étude. Elle nous a aussi enrichi sur la partie théorique grâce aux informations glanée ici et là.

c) Population D'etude

i. *Population*

La population est l'ensemble d'éléments, d'objets, d'individus, d'unités(…) qui peuvent être définie (compter exhaustivement) ou indéfinie (qu'on ne peut pas compter) et possèdent les caractéristiques que l'on veut observer, dixit MANDOSI MAMPUYA (2008:3).

Notre étude concerne les différentes structures qui s'occupent des enfants atteints de la trisomie 21 dont le nombre n'est pas connu dans la ville province de Kinshasa.

ii. *Echantillon*

Nous définissons l'échantillon avec LAROCHE cité par MANDOSI (2008 : idem) comme l'ensemble d'éléments à propos desquels où l'on a effectivement recueilli les données.

Notre échantillonnage est purement un échantillon aléatoire, et il est porté au centre pour l'enfance Bon Départ de Limete à Kinshasa. Ce centre a scolarisé septante enfants trisomiques pendant la période de notre enquête.

d) Deroulement de L'enquete

Notre enquête a nécessité des entretiens sérieux avec l'administrateur (logopède) du centre, le chef d'établissement et le conseiller pédagogique ainsi que le psychologue du centre sans oublier la kinésithérapeute. Ces entretiens étaient basés sur une série de questions et sur l'organisation des activités scolaires au centre ; ils se sont déroulés sur les bureaux de nos interlocuteurs.

L'entretien avec ces responsables a consisté à poser des questions puisées d'un guide d'entretien.

Les réponses obtenues étaient enregistrées sur des fiches prévues à cette fin (guide d'entretien).

A plusieurs questions, les interviewés nous remettaient des documents écrits dans lesquels nous pouvons tirer les informations dont on avait besoin. Certains de ces documents sont repris en annexe de ce travail. Ainsi procédé, nous avons réuni l'ensemble des informations ou données récoltées.

e) Difficultes Rencontrees

Dans toutes les recherches scientifiques, surtout en sciences humaines, les difficultés ne manquent guère. Nous les avons affrontées jusqu'à ce que nous puissions dire que nous les avons vaincues.

Les difficultés rencontrées dans notre étude sont surtout relatives aux entretiens, les responsables du centre avaient des retenues et n'étaient pas disposés pour à nous fournir aisément les renseignements dont nous avions besoin.

Un autre aléa est que notre accès au centre pour l'enfance bon départ de Limete nous a couté un mois des démarches à cause de rendez-vous manqués et des promesses sans certitude. L'administrateur s'est montré sceptique au début de nos visites sous prétexte que notre étude consistait à faire des comparaisons avec les différentes écoles d'enseignements spécialisés de la ville province de Kinshasa en vue de tricher quelques innovations.

IV. Chapitre Quatrieme : Analyse et Presentation des Resultats

Après avoir défini les concepts de base et circonscrit le cadre théorique au chapitre premier, la présentation du lieu d'investigation au second chapitre, décrit la méthodologie de notre recherche au troisième chapitre, nous prenons alors soin de présenter dans ce quatrième chapitre les résultats de notre recherche.

a) Scolarisation D'un Enfant Porteur De La Trisomie 21

i. *Droit à la scolarisation et à la formation*

Le droit à l'éducation et à la formation appartient en propre à chaque enfant présent sur le territoire de la République Démocratique du Congo quelle que soit sa situation ou celle de ses parents. L'accès à l'école est de plein droit dans les mêmes conditions pour tous les enfants sans aucune exception.

Ces droits ont été donnés en 1969 à tous les enfants par la déclaration des droits de l'enfant (principe 5 et 7) et repris en 1994 par la déclaration de Salamanque (Espagne) et de la Déclaration mondiale sur l'éducation (1990) qui stipule qu'il faut mettre en place les politiques d'accompagnement, mobiliser les ressources, renforcer la solidarité internationale pour répondre aux besoins éducatifs fondamentaux.

ii. *Structure de scolarisation*

Suite aux accords et recommandations internationaux, la scolarisation et la formation se déroulent de plein droit en milieu scolaire. Les scolarisations se déroulant hors du milieu scolaire doivent revenir exception. Toutefois en République Démocratique du Congo, il existe encore deux types de structures de scolarisation pour les enfants porteurs de trisomie. Le premier est ***l'institution spécialisée*** où se trouve une section pour les enfants avec handicap mental du début de la scolarisation à la fin et le second qui s'installe est l'école ordinaire qui accepte à son sein des élèves avec handicap, qui met en place des structures et méthodologies permettant à ces derniers d'avoir accès aux programmes nationaux d'enseignement *(enseignement inclusif).*

b) Nature Des Eleves Reçus

Le centre pour l'enfance bon départ de Limete reçoit en réalité les enfants normaux et les enfants à

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problèmes. Les enfants dits « normaux » intègrent l'enseignement ordinaire, par contre les enfants anormaux sont placés dans l'enseignement spécial. La plupart des enfants admis dans ce centre en étude ne manquent pas de petits problèmes de déficiences de comportement ou d'apprentissage spécifique. Au centre pour l'enfance l'enseignement normal a deux cycles à savoir la maternelle et le primaire. Tandis que l'enseignement spécial a trois cycles au total que nous décrivons au point 11 de ce chapitre.

c) Recrutement Des Enfants

Le centre pour l'enfance bon départ de Limete accueille des enfants présentant le problème de la trisomie à partir du niveau de la maternelle et cette classe est codifiée classe spéciale A, et pour y inscrire un enfant, on tient compte de son âge mental (AM), il passe un test psychologique (chez le psychologue). Le test le plus fréquent au centre pour l'enfance bon départ de Limete est celui du bonhomme (1984). Quand son niveau mental est supérieur à la moyenne, on le fait directement inscrire en B1 ; qui reçoit les enfants du niveau intellectuel inférieur à celui des enfants de première année primaire de l'enseignement ordinaire « enfants normaux ».

d) Duree des Etudes

Quant à durée des études, celle-ci n'est pas déterminée du fait que cela dépend de l'évolution d'un enfant à un autre. Les enfants qui s'adaptent plus vite peuvent quitter l'école endéans de huit ans c'est-à-dire une année en classe spéciale A, une année en B1, une année en B2, une année en C3, une année en C4 et trois années en classe pratique.

e) Classes Organisees

Le centre pour l'enfance bon départ de Limete comprend les niveaux scolaires suivants : Classe spéciale A, Classe spéciale B1, Classe spéciale B2, Classe spéciale C3, Classe spéciale C4, Classe spéciale D ou classe pratique

1) *Classe Spéciale A*: Cette classe reçoit les enfants (quel que soit l'âge chronologique) qui ont un niveau de la maternelle, compte tenu de leurs âges mentaux ou des difficultés d'apprentissages.
2) *Classe Spéciale B1:* C'est une classe pour les enfants qui ont un niveau intellectuel inférieur aux enfants de la première primaire.
3) *Classe Spéciale B2:* C'est une classe considérée comme deuxième année de l'enseignement normal faible par rapport aux enfants du degré élémentaire (2ème primaire).
4) *Classe Spéciale C3:* Cette classe est organisée pour les enfants dont le niveau est supérieur aux élèves de B2, mais inférieur aux enfants de la troisième année primaire.
5) *Classe Spéciale C4:* Cette classe inscrit les enfants qui ont un niveau supérieur aux élèves de 3ème année primaire, mais inférieur à ceux de quatrième année primaire ; ainsi l'enfant qui termine en C3 passe en classe spéciale (C4)
6) *Classe Spéciale d ou Classe Pratique*: C'est la classe réservée aux enfants à problème, atteints de la trisomie. On réinscrit les mêmes enfants qui terminent le C4, selon la volonté de leurs parents et de l'intéressé ainsi que l'école qui décidera pour son insertion en classe pratique, car c'est elle qui assure son épanouissement.

f) Duree des Enseignements Pour Chaque Classe

Au centre Bon Départ de Limete, la durée par chaque niveau est de dix mois en classes spéciales A, B1, C3, C4, (si l'enfant a progressé bien en C3 au cours de l'année peut passer en C4 selon la volonté des parents et du centre). En classe spéciale D, la durée est de trois années d'études quand bien même il y a des enfants avec une grande latence aux apprentissages.

Nombre D'eleves Par Classe

Le nombre d'élèves varie d'une classe à une autre, en moyenne, le nombre réduit est de 12 élèves dans ladite école ; on trouve dans ce centre des classes qui atteignent 12 et 14 élèves bien qu'il est déconseillé d'avoir plus de *sept élèves* dans une même classe de l'enseignement spécial. Mais ce taux élevé des élèves dans une même classe est expliqué par deux faits :

- L'insuffisance des centres spécialisés dans la ville province de Kinshasa en général et dans la commune en particulier ;
- Le manque des locaux au centre pour Bon Départ qui fait d'ailleurs l'objet d'un projet en étude avec l'union européenne afin d'y pallier

g) Ages de Recrutement des Eleves

Au centre pour l'enfance Bon Départ de Limete, on procède à deux sortes de recrutements :

En classe spéciale A, on recrute les enfants de moins de cinq ans soit six ans, mais en principe cette classe est prévue pour les enfants de 3 à 4 ans ou 4 à 5 ans.

Le deuxième recrutement se fait en classe spéciale pratique/atelier ou classe spéciale D. ce recrutement couvre les enfants à problèmes (filles ou garçons) de 12 à moins de 18-20 ans. Ces enfants sont ceux qui ont raté complètement le niveau scolaire de l'enseignement ordinaire, malgré qu'ils soient adolescents ou jeunes. Ces enfants sont classés en deux groupes ou deux classes :

- Les enfants ayant moins de 12 ans dans leur propre classe ;
- Et ceux ayant plus de 14 ans jusqu'à 20 ans dans une autre salle. On les a classés ainsi pour inviter le complexe chez les élèves ayant plus de 18 ans par

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rapport à ceux ayant moins de 12 ans (complexe d'infériorité et de supériorité).

h) Titulaire de Classe (Nombre D'enseignants)

Au centre pour l'enfance CPE, il y a qu'un seul enseignement titulaire de la classe, mais secondé par des maitres ou maitresses, éducatrices de soutien, qui s'occupe chacun d'un ordre de trouble qu'éprouve l'enfant ou des difficultés d'apprentissage qu'à l'élève. C'est-à-dire il y a un titulaire qui travaille en collaboration avec les enseignants de soutien pédagogique en tenant compte de chaque problème spécifique de l'enfant.

i) Nombre de Leçons par Niveau/Classe

Comme il a été détaillé au point 5 de ce chapitre, voici le nombre de leçons pour chaque classe :

1) Classe spéciale A comprend 11 leçons dans l'ensemble ;
2) Classe spéciale B1en a 9 au maximum ;
3) Classe spéciale B2en a aussi 9 ;
4) Classe spéciale C3 compte 11 leçons ;
5) Classe spéciale C4 comprend 11 leçons au total ;
6) Classe spéciale D ou classe pratique a au total 14 disciplines.

j) Intitules des Leçons par Classe

Les tableaux ci-dessous décrivent les intitulés des leçons pour chaque classe ainsi que les objectifs poursuivis.

Tableau 6: Intitulés des branches d'enseignement en classe spéciale A

Leçons	Objectifs
1. Jeux libres	1. Donner le gout de jouer à la société
2. Toilettes	2. Avoir l'autonomie d'aller seul à la toilette
3. Langage	3. Développer le langage de l'enfant (le parler)
4. Manipulation	4. Développer le niveau mental avec le toucher
5. Jeu avec eau	5. Développer l'esprit du jeu avec l'eau
6. Jeu avec sable	6. Développer l'esprit du jeu avec le sable
7. Articulation	7. Améliorer le son de l'enfant
8. Activité avec graphique	8. Donner l'enfant le gout de savoir jouer en faisant le coloriage, peinture…
9. Activité de vie quotidienne	9. Acquisition des propretés
10. graphisme	10. Acquérir la connaissance de réécriture
11. Peinture	11. Développer la sensibilité du beau

Source: enquête au CPE

Tableau 7: Intitulés des branches d'enseignement en classes spéciales B1 et B2

Leçons	Objectifs
1. Lecture	1. Lire les lettres, mots et phrases simples
2. Gymnastique	2. Stimulation des fonctions vitales
3. Calligraphie	3. Tenir correctement le stylo et produire des mots et des lettres.
4. Vocabulaire	4. Répondre à une question simple
5. Mathématique	5. Compter, calculer, nommer, comparer les objets, lire et écrire en chiffre les nombres simples
6. Discrimination sensorielle	6. Attirer l'attention des lettres et des couleurs
7. Etude du milieu	7. Développer l'esprit d'observation
8. Dessin (coloriage)	8. Développer l'esprit du beau et de l'observation
9. Jeux libres	9. Adaptation à jouer ensemble avec ses collaborateurs

Source: enquête au CPE

Tableau 8: Intitulés des branches d'enseignement en classes spéciales C3 et C4

Lecons	Objectifs
1. Langage	1. Communiquer oralement avec les autres
2. Vocabulaire	2. Savoir utiliser les actifs d'usage abusif
3. Calligraphie	3. Adapter la position convenable pour écrire
4. Grammaire	4. Appliquer les règles rudimentaires de grammaire
5. Gymnastique	5. Développer les qualités physiques
6. Orthographe	6. Ecrire, copier ou recopier correctement un mot ou phrase
7. Lecture	7. Lire les mots, les lettres, et les phrases simples

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8. Activités ludiques	8. Développer le gout du jeu en chœur
9. Travail manuel	9. Acquérir l'amour du travail et le gout de l'effort
10. Dessin (peinture)	10. Devenir sensible au beau, exprimer ses idées et ses sentiments
11. Mathématiques	11. Savoir additionner, multiplier, soustraire et diviser un nombre simple, comparer… faire des simples calculs.

Source: enquête au CPE

Tableau 9: Intitulés des branches d'enseignement en classe spéciale D

Lecons	Objectifs
1. Agriculture	1. Initier à l'agriculture
2. Education physique	2. Assouplir les articulations du corps
3. Soins du corps	3. Rendre la propreté à l'enfant
4. Ensemble	4. Distinguer les groupes d'objets
5. Formes et système métrique	5. Comparer, mesurer, vérifier, découpage des figures
6. Activités libres	6. Développer l'esprit de jouer ensemble
7. Calcul	7. Résoudre de petits problèmes de la vie courante
8. Français	8. Lire, comprendre, exprimer et produire des phrases
9. Education à la vie	9. Développer l'esprit d'observation
10. Arts plastiques	10. Focaliser l'enfant aux arts plastiques
11. Menuiserie (garçons)	11. Focaliser l'enfant à devenir menuisier
12. Cuisine atelier (filles)	12. Donner le gout de préparer à la cuisine
13. Travaux ménagers (filles)	13. Développer sa faculté intellectuelle et créer le goût de travailler indépendamment
14. Puériculture (filles)	14. Acquérir les connaissances sur les soins du bébé
15. Jardinage (garçons)	15. Acquisition des connaissances du jardinier.

Source: enquête au CPE

k) Duree D'une Leçon

Comme à l'école primaire, pour sa mise en application chaque leçon dure 30 minutes au centre pour l'enfance Bon Départ de Limete.

l) Les Objectifs de Chaque Niveau

Au centre pour l'enfance, les objectifs ne sont pas définis par niveau d'études, mais ils sont en fonction du problème que présente chaque élève, c'est-à-dire d'un trouble à un autre ou d'une difficulté d'apprentissage à une autre.

Généralement on tient compte des objectifs définis par l'homme politique en les restructurant, fort malheureusement il y a un retard total du fait que l'objectif général du programme national devient une finalité pour ces enfants ; car il y a une latence dans le sens où ce qui a été prévu en une année se fait en trois années d'études ou plus.

A chaque niveau, on définit les objectifs par rapport aux difficultés, troubles et autres déficiences décelées dans le comportement de l'enfant. Mais il est généralement visé qu'à chaque niveau le comportement antérieur doit changer en vue d'acquérir l'autonomie si pas totale mais partielle au moins.

m) Programme Journalier des Activites Scolaires

Concernant le programme, les activités scolaires du jour sont reparties de la manière suivante :

- De 8h15' à 8h30' : jeux libres
- De 8h30' à 9h00' : début de cours
- De 10h00' à 10h30' : recréation
- De 10h30' à 12h00' : fin de cours
- De 12h00' à 12h30' : jeux libres

On note que la fin de cours proprement dite est fixée à 12h00, mais avant d'aller à la maison, les enfants s'amusent librement avec des jouets (objets) pendant trente minutes sous la surveillance du maitre en attendant l'arrivée des parents.

n) Finalite de L'enseignement

Vu l'inadaptation de certains enfants, la finalité assignée au centre pour l'enfance bon départ est que tout enfant doit être capable d'acquérir une autonomie totale soit partielle sur son AVQ (activités de la vie quotidienne).

Tous les enfants à problème ou trisomiques doivent être intégrés dans notre société et se sentir indépendants.

Ils peuvent être capables de faire la peinture, le jardinage, la menuiserie, les arts plastiques… en ce qui concerne les garçons et les travaux ménagers, cuisine, lessive, repassage pour les filles.

Ce sujet reste tabou, dans la mesure où les parents ont du mal à les considérer adultes et ne

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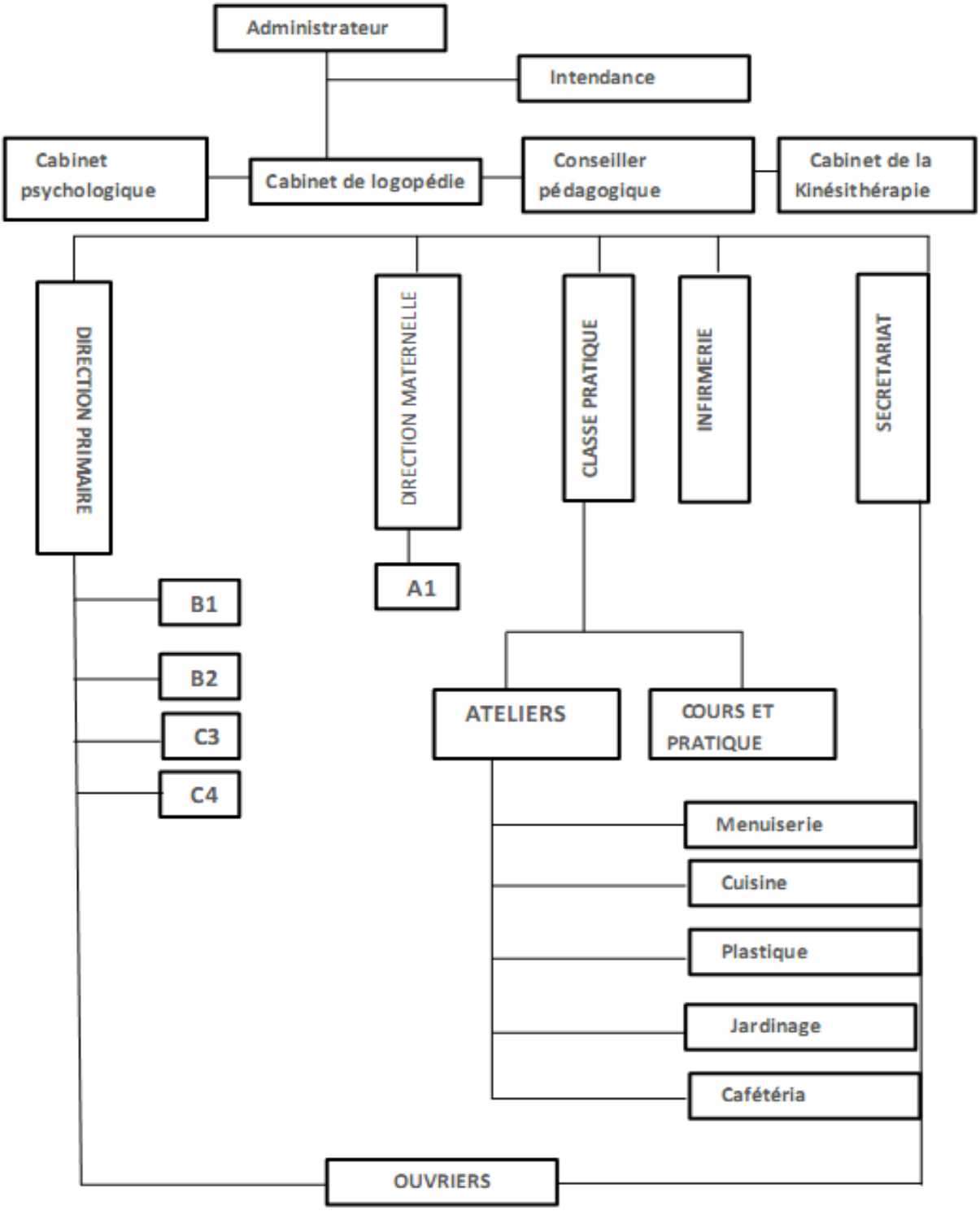
songent pas assez à leurs intimités. Ils doivent être encore protégés contre les relations traumatisantes.

o) Structure Administrative du Centre

Le centre pour l'enfance bon départ de Limete compte les services suivants : administration, direction primaire, direction maternelle, intendant comptable, secrétaire caissier, conseiller pédagogique, la logopédie, cabinet psychologique, la kinésithérapie et l'infirmerie.

Ci-dessous nous pouvons observer la structure organisationnelle du centre :

Graphique 2: Structure organisationnelle de Bon-Départ de Limete



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p) Cycles D'etudes Organises

Le centre pour l'enfance Bon Départ de Limete compte à son sein trois cycles d'études à savoir :

- Cycle maternelle (A1)
- Cycle primaire (B1, B2, C3, C4)
- Le cycle préprofessionnel ou classe pratique (cls D)

q) Temps Maximum De Cours

Selon l'étude menée au centre Bon Départ, comme il a été précisé et détaillé aux points 4.11 traitant de la durée d'une leçon par heure et 4.13 sur le programme journalier, les cours débutent à partir de huit heures trente minutes et prennent fin à 12h00', d'où la durée générale des cours est de trois heures trente minutes.

r) Appreciation des Eleves (Criteres)

Avant d'apprécier un élève au centre pour l'enfance Bon Départ de Limete, on doit d'abord le tester puis connaitre les troubles spécifiques de l'enfant et ses difficultés d'apprentissage scolaire. Une fois que sa difficulté est détectée, l'enseignant titulaire et les enseignants auxiliaires ou de soutien font un bilan d'ensemble ou en groupe pour connaitre ses points forts et ses points faibles par lesquels on doit démarrer avec l'enfant.

Les enfants trisomiques présentent en grande proportion le trouble de comportement, trouble de communication (d'articulation, dyslexie, dysorthographie, dysphasie, dyspraxie, dyspepsie…) voire même le trouble de calcul (dyscalculie). On tient compte aussi des résultats de test psychologique par le psychologue, si possible celui de la logopédie et le test kinésithérapeutique. En outre, on doit aussi tenir compte de faits suivants :

1° L'AVQ (activité de vie quotidienne): Dans cette partie, on prend en compte le comportement antérieur et le comportement quotidien ou spontané ; connaitre qu'est ce qui marche et qu'est ce qui ne marche pas, qu'est ce qui a changé et qu'est ce qui n'a pas changé.

2° *Pré mathématique:* Connaissance de différentes couleurs, classement des objets selon la taille, la nature, la grandeur, la couleur, placer et déplacer, savoir ranger les choses et correspondance d'image.

3° *Propreté*: connaitre si l'enfant se lave seul les mains, s'habille et se déshabille seul, boit et mange seul.

4° Communication: Perceptive (comprendre des consignes) et expressive.

5° *Graphisme (peinture, coloriage et la pré-écriture)*: Ce sont des éléments fondamentaux susceptibles à l'appréciation de l'élève sans oublier que tous ceux-ci se font en collaboration entre le maitre titulaire et le l'enseignant de relève, le psychologue, le logopède, le kinésithérapeute, le directeur chef d'établissement et la directrice de la maternelle.

Pour évaluer un enfant à la fin de ses activités, on réfléchit sur le travail d'un mois, d'un trimestre ou d'une année avec ce dernier, mais en tenant compte de son projet et programme individualisé (PEI).

Si l'on veut éviter du désordre, gagner du temps et éviter les omissions certaines dispositions doivent être prises telles que:

- Prendre un rendez-vous avec l'évalué une ou deux semaines en avance (évalué ou son tuteur) ;
- Prévoir la durée de l'entretien ;
- Choisir un endroit tranquille à l'abri des bruits et du dérangement. Se doter du contrat de l'objectif, du programme d'enseignement et d'avoir la grille d'évaluation en main ;
- Accueillir franchement, avec courtoisie, cordialement dans une ambiance de confiance ;
- Rappeler les objectifs d'entretien.

L'évaluateur doit critiquer à bon escient, de façon claire sans détour, sans mettre en cause la personne de l'enseignant pour qu'il progresse.

Après avoir cherché ce qui est souhaitable pour améliorer ses prestations, on doit mettre l'accent sur les thématiques les plus importantes, l'évaluateur remplit sa fiche d'observation, prodigue ce dernier conseil et met fin l'entretien.

Tableau 10: Modèle d'une fiche d'observation pendant l'évaluation

N° d'ordre	Objectifs attendus	Auto-évaluation	Commentaire de ce que pense l'évaluateur	Appréciation finale

Source: enquête au CPE

Les évaluateurs peuvent rajouter aux objectifs des aspects comme : le comportement, l'habillement, la ponctualité, la régularité…

Si à la fin de l'année scolaire, l'enfant n'a pas acquis les mêmes compétences que les autres, plusieurs solutions existent : soit l'enfant monte dans la classe supérieure en continuant de bénéficier d'un projet éducatif individualisé (PEI), soit il répète l'année, soit encore il change l'école.

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V. Conclusion

Au terme de cette réflexion scientifique dans le domaine de l'inadaptation scolaire et sur la forme de l'enseignement à la fois spécial et inclusif portant sur *l'organisation de l'enseignement des enfants trisomiques au centre pour l'enfance Bon Départ de Limete* dont le mobile était de :

- Inventorier le système et déroulement des activités d'enseignement spécial dans les institutions spécialisées ;
- Contribuer à la littérature et théorie sur l'enseignement spécial en général et sur la trisomie 21 en particulier ;
- Doter d'un outil décisionnel aux animateurs et organisateurs publics et/ou privés sur l'organisation de l'enseignement des enfants trisomiques

Pour atteindre ces objectifs tridimensionnels nous avons formulées nos hypothèses de la manière suivante :

– L'enseignement des enfants trisomiques serait organisé ou comprendrait le niveau préscolaire, primaire et secondaire ;
– Le contenu ou programme d'enseignement, serait centré sur le rythme de celui qui apprend ;
– Enfin, l'objectif de cette formation au centre pour l'enfance Bon Départ de Limete serait l'insertion de ces enfants dans la société pour qu'ils ne soient pas marginalisés.

Comme toute démarche scientifique, nous avons utilisé la méthode d'étude de cas concrétisée par la technique documentaire et l'interview.

Nous pouvons alors retenir que le type d'enseignement approprié aux enfants trisomiques ou mongoles entre dans le cadre de l'enseignement spécial dont les méthodes sont aussi spécialisées pour que ses enfants s'adaptent (éducation spéciale). Les enfants ordinaires sont capables dans une année scolaire d'acquérir un certain nombre de connaissances, ce qui n'est pas le cas avec ceux-ci.

Les enfants atteints de la trisomie ont un quotient intellectuel moyen de 50 (QI=50), c'est ainsi qu'ils sont incapable de suivre le rythme d'apprentissage ordinaire dans les domaines divers tels que la lecture, l'écriture, les mathématiques, la géographie, l'histoire… dès lors intégrés dans l'enseignement spécial lui permettant d'évoluer à son propre rythme au sein de sa classe, rythme évidement plus lent. Ce qui fait que la durée de formation évolue selon le rythme de chaque élève, surtout selon son activité de la vie quotidienne (AVQ). C'est pourquoi, ils doivent disposer chacun d'un projet éducatif individualisé (PEI) pour un suivi approprié.

Voici quelques petites règles simples à observer lors des enseignements :

– Respecter le rythme de l'enfant (utiliser le PEI) ;
– Lui accorder les temps de repos si nécessaire ;
– Pour sa concentration, élimer dans son bureau tout ce qui peut le distraire ;
– Privilégier le canal visuel au canal auditif ;
– Ne pas faire à sa place ce qu'il est capable de faire lui-même ;
– Chaque enfant est différent, chaque enseignant est différent, chaque école est différente, d'où voir en premier lieu le bien de l'enfant.

Les enfants vivant avec handicap qui hier étaient considérés comme inéducables jusque dans les années 1970, et aujourd'hui, elles peuvent s'intégrer dans la société en raison du diagnostic prénatal et de l'acceptation de l'avortement thérapeutique.

Après ce condensé, nous pouvons alors dire que toutes nos hypothèses mises en évidence sont confirmées dans le sens où :

– Le centre organise l'enseignement maternel, primaire et secondaire qui est un projet pour y pallier ;
– Le programme est horaire des cours sont centrés sur l'apprenant ;
– Les objectifs assignés à chaque enfant dépendant d'abord de la nature du trouble afin répondre à ceux définis par l'homme politique congolais.

Nous ne pouvons chuter sans exhorter les professionnels de la craie de veiller sur l'autonomie de ses enfants qui ne sont pas à marginaliser ;

Aux décideurs et pouvoir organisateur, de multiplier des écoles pouvant recevoir des enfants à problèmes pour leur insertion sociale tout en veillant sur les effectifs des apprenants dans des salles de classes qui sont supérieures aux normes internationales ; et aussi insérer dans le programme des humanités pédagogiques des informations nécessaires pouvant rendre les diplômés capables même de gérer une classe avec des enfants à besoins spécifiques (handicap mental…) ;

Aux parents d'élèves, de bien orienter des enfants présentant des problèmes d'apprentissage dans des établissements spécialisés pour leur autonomie, ils ne sont pas sorciers, il s'agit d'un accident congénital.

Epigraphe

Dedicace

Remerciement

Index Abreviatif

AM: Age Mental
APA: Association des Psychiatres Américains
Art.: Article
AVQ: Activité de Vie Quotidienne
CCK: Collège Cartésien de Kinshasa

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Clsp: Classe spéciale
CPE: Centre Pour l'Enfance
EIC: Etat Indépendant du Congo
ETP: Education Pour Tous
FPSE: Faculté de Psychologie et des Sciences de l'Education
IMC: Infirmité Motrice Cérébrale
Kiné: Kinésithérapie
N°: numéro
ONATRA: Office National des Transports
ONG: Organisation Non Gouvernementale
ONU: Organisation des Nations Unies
PEI: Projet Educatif Individualisé
QI: Quotient Intellectuel
RDC: République Démocratique du Congo
UCL: Université Catholique de Louvain
UMH: Université de Mons Hainaut
UNESCO: Organisation des Nations Unies pour l'Education, la Science et Culture
UPN: Université Pédagogique Nationale
Vol.: Volume

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A Study on the Effectiveness of Online Middle School English Teaching in Post-Epidemic Context: An Example from Anyi Second Middle School

By Dr. Jie (John Seaver) Zhou
Nanchang Vocational University

Abstract- Under the influence of the epidemic, "Classroom in the Air" has been launched in primary and middle schools and kindergartens across the country since February 10, 2020. The popularity of online teaching model undoubtedly brings a new opportunity for teaching under the new coronavirus epidemic, making online teaching rapidly promoted and popularized in a short time. At present, with the advent of the post-epidemic era, profound changes have taken place in education and teaching. Online teaching has become a trend, and English, as an important subject, should keep pace with The Times. This paper studies the effects of online English teaching in the context of the epidemic, aiming to analyze the problems existing in the process of online teaching and the solutions.

Taking the Grade 8 students of Anyi Second Middle School as Survey objects, the author analyzed the characteristics of online teaching and studied the teaching effect of English subject in the background of the epidemic. Firstly, we consulted relevant literature to understand the research status of junior high school English under the background of the epidemic.

Keywords: post-epidemic; online junior high school english; teaching effect.

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ASTUDYONTHEEFFECTIVENESSOFONLINEMIDDLESCHOOLENGLISHTEACHINGINPOSTEPIDEMICCONTEXTANEXAMPLEFROMANYISECONDMIDDLESCHOOL

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Taking the Grade 8 students of Anyi Second Middle School as Survey objects, the author analyzed the characteristics of online teaching and studied the teaching effect of English subject in the background of the epidemic. Firstly, we consulted relevant literature to understand the research status of junior high school English under the background of the epidemic. Secondly, we obtained relevant data through questionnaire survey and interview. Data statistics and analysis were carried out through the questionnaire results. Finally, the effect of online English teaching is investigated and evaluated. The results of this survey show that the common problems in online teaching mainly focus on three aspects: first, the teachers are aging and lack of experience in online teaching; Second, there is a lack of supervision of students' learning. Some students cannot attend classes normally because there is no supervision at home. Third, the online teaching mode is not suitable for English subjects, because the interaction between teachers and students is difficult, the teacher cannot grasp the students' learning situation, and the homework completion is poor. In view of these problems, the author is also trying to improve the method of online teaching, mainly through the following aspects of improvement: build a teaching platform in advance before class; Set up online learning support groups; Attract students' attention with a variety of online apps; Centralized management of students.

Keywords: post-epidemic; online junior high school english; teaching effect.

Chapter 1: Introduction

a) Background of the Study

Recently, the Ministry of Education, the National Development and Reform Commission, the Ministry of Industry and Information Technology, the Ministry of Finance, and the State Administration of Radio and Television issued "*Opinions on Vigorously Strengthening the Construction and Application of Online Educational Teaching Resources in Primary and Secondary Schools*"[1], and during the epidemic, "classes were suspended without stopping school", and primary and secondary schools nationwide carried out a " The "unprecedented" "unprecedented" large-scale online education practice. With the ravages of Newcastle Pneumonia, all schools in China have turned on online teaching, which has been going on for some time in all provinces and cities across the country, and primary and secondary school educators are really racking their brains to make sure that students can study on time while the teaching schedule and quality of teaching are not lost. "Online teaching" is a new concept arising from the application of modern information technology in education, that is, the use of network technology and the environment to carry out education. Online education is also called distance education, in the Ministry of Education has issued some documents, also called modern distance education for network education, is a kind of online education in adult education degree, so for higher education, vocational training field may not be a new thing, but for every day in the classroom and the teacher meet primary and secondary school students, now can only see each other across the screen, this is an unprecedented challenge, even in Even in areas where resources are scarce, chatting along the Internet line has become difficult. Even in resource-poor areas, chatting over the Internet has become a challenge. Teachers have a passion for teaching, but they struggle to implement it successfully.

b) Purpose and Significance of the Study

English as a foreign language, compared to other subjects, there are some difficulties, unlike language and mathematics from childhood, and now the education to examine the comprehensive learning ability, not a particular outstanding can be, must listen to read and write go hand in hand, so as to meet the

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requirements of quality education, which also put forward the corresponding requirements for the mode and environment of online teaching, in the face of the recurrent epidemic. Anyi County Second Middle School junior high school English group, from all aspects of teaching , based on the actual situation of students of different classes, multiple measures to make the greatest effort to narrow the gap between online and offline teaching, but there are still these problems: some teachers who lack experience in online education do not integrate educational resources, build a good online education platform, resulting in teaching can not be efficiently carried out, or even only in accordance with the traditional offline The online classroom is mainly based on the teacher's "full classroom", although many APPs now have the function of classroom linking, but because the target is not strong, and the lack of effective interaction between students and teachers, resulting in the lack of opportunities for students to express themselves, it is difficult to improve their English speaking The students who have poor foundation and lack of motivation to learn are even more diffuse and free in the online class, and even addicted to electronic products under the pretext of learning, and the parents' supervision is not in place, which makes teaching more challenging; secondly, the uploading of homework, for students who do not For students who don't hand in their homework, we can supervise them face to face to complete their homework offline, but now we can only send messages to parents and call them to supervise the uploading, and the effect is not obvious. In addition, there are always various mistakes in the assignments, and we can only describe the students' problems and how to correct them in words, which feels time-consuming and inefficient.

For the feasibility and effectiveness of online teaching under the epidemic, and based on the research in this educational region, this paper aims to optimize the mode of online teaching in junior high school English, improve students' motivation and autonomy in learning, solve some of the above-mentioned problems, make the online classroom teaching work fully and effectively implemented, and also provide some reference meaning for future online teaching work.

c) *Main Research Content and Ideas*

What is online teaching? What is the effectiveness of online teaching? What is the actual situation of the application of online English classroom teaching in junior high school? What are the advantages of online teaching in junior high school English? What are the hindering factors and the reasons? What are the strategies for the effective use of online teaching in junior high school English classroom? This is the basic idea of this study. In this paper, based on the extensive collection of information on China Knowledge Network and other sources, and the careful reading of journals and master theses related to online teaching in junior high school English, the general framework of this research is sorted out. Secondly, literature research, questionnaire survey and personal interview are used to systematically and effectively discuss the effect of online teaching in junior high school English teaching in the post-epidemic context. The main research contents and ideas are shown in Figure1.1.

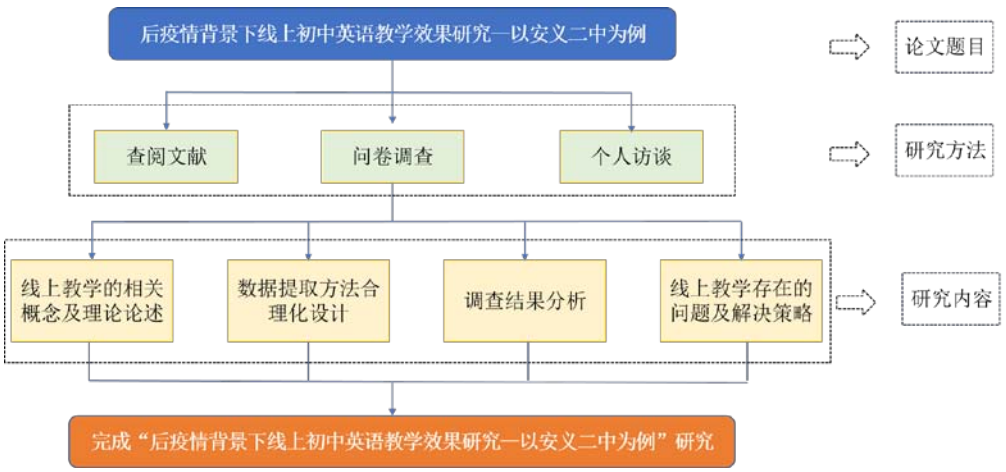


Figure 1.1: Research content and ideas

II. Chapter 2: Literature Review

a) *Key concepts*

This paper examines the main concepts of online teaching and online junior high school English teaching as for, and elaborates on domestic and international research on the effectiveness of online junior high school English teaching in the context of the epidemic.

i. *Online Teaching*

Online education is web-based and has two forms of expression: live and recorded, which are

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different from offline education. Online education tests students' self-motivation more because the teacher is not with the students during the class, and the teaching is done through video. Online education is more time-saving more convenient, teach as you go, while offline education needs to be concentrated in a class, or a place in order to administer education, but to be able to face the course plus the reasonable, more intuitive. The concept of online education, E-Learning, was introduced about 10 years ago, and Xiao Gang, the learning coach of Zhiyang Tang, defined E-Learning as a method of content dissemination and rapid learning through the application of information technology and Internet technology. The "E" in E-Learning stands for e-learning, effective learning, exploratory learning, experiential learning, extended learning, extended learning, easy-to-use learning, and enhanced learning. The U.S. is the birthplace of e-Learning, with 60% of companies conducting employee training through the Internet.

Lin Hongzhen (2020)[2] proposed the following characteristics of online teaching practices during the epidemic prevention and control:

(1) *Backwardness:* The outbreak of the epidemic forced primary and secondary school teachers to teach students through live webcasting.

(2) *Interactivity:* Online interaction requires the support of software, such as nailing and Tencent conference, and teachers realize teacher-student interaction with the help of software.

(3) *Cooperation:* Online teaching cannot be done without the Parents' help, i.e. home-school co-education. Parents and teachers should supervise students together and escort students' learning.

(4) *Technical:* Online teaching requires teachers to use online technology to show teaching content, such as the production of PPT, the flexible use of interactive software, responding to network emergencies and so on.

ii. *Online Middle School English Teaching*

Through extensive reading of the literature on online middle school English teaching, the author lists the advantages of online middle school English teaching as follows:

(1) *Flexibility in time and place:* Students can study and preview new lessons independently under the guidance of teachers. In the online classroom, students log on to the teacher's designated platform through the Internet to study, and they can follow the teacher's explanation or watch videos to learn new lessons, as well as complete the assigned class assignments. Students can do self-study or pre-study according to their own schedule, which can realize "teaching by learning".

(2) *Cost saving:* Online English education is less expensive than traditional offline English classes because online learning does not require you to go to a specific classroom location and study at a specific classroom time, which reduces the cost of transportation, time, and human resources.

(3) *Rich resources:* Online English, there is a wealth of teaching resources. One-on-one English tutors provide excellent listening resources for all teens on the internet. English is a language and it is very beneficial for students to fully immerse themselves in the English environment to learn English.

(4) *Rich interaction:* Teachers and students can interact with each other through the online platform. Teachers can create classes, group groups or have real-time Q&A interactions, etc. on the online platform. In group groups, teachers can answer students' questions about an issue in a timely manner; while students can demonstrate their understanding and application of new knowledge through group communication. Online teaching can also increase opportunities for teacher-student interaction and communication.

b) Studies on the Effect of Online Junior High School English

There are many researches on online teaching, especially in the context of the epidemic, there are many researches on online teaching. By searching the Chinese Internet with keywords such as "epidemic", "English teaching" and "junior high school English teaching", I found that there were 273 studies on online teaching of English subjects, but only 26 studies on online teaching of junior high school English, which also shows the necessity of the author's research on online education of junior high school English. Several aspects.

i. *Domestic Studies on the Effect of Online Junior High School English Teaching*

The impact and research of online middle school English teaching. Based on constructivist learning theory, interactive learning theory and ubiquitous learning theory, Zhang Yuan (2020)[3] used questionnaire method, literature review and interview method to understand the English teaching in online live classroom, and suggested that while online live broadcast assists English input learning in its unique way, there are also some problems, and Zhang Yuan also gave her suggestions. There are many other studies like this practical investigation, such as Zhang Quanhong's (2021)[4] "The Case of Middle School English

[2] 林红贞. 线上教学在初中英语教学中的运用[J]. 英语教师, 2020, 20 (21): 109-110.

[3] 张媛. 新冠肺炎疫情背景下的初中英语网络直播教学个案研究 [D]. 西南大学, 2020.

[4] 张全虹. 疫情背景下初中英语线上教学案例[C]//.2021 教育科学网络研讨会论文集（七）. [出版者不详],2021: 1166-1168.

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Teaching in the Context of the Epidemic"; Hu Juan and Wu Weiping's "The Influence of Online Teaching on Middle School English Teachers' Teaching in Special Period" (2021)[5]; Huyan Yiqi's "Investigation and Research on Middle School English Online Teaching in the Context of the Epidemic" (2021)[6]; Yang Shaobing (2020)[7]; Zhao Talent and Lv Yan (2020)[8].

A study of students' autonomy under online teaching. While online learning brings convenience to students, it also brings challenges. Whether adolescents can plan, monitor, reflect and regulate their own learning independently during online learning, while not being disturbed by the external environment, irrelevant information on the Internet and overcoming the effects of psychological changes when studying alone, largely depends on whether students can self-regulate their online learning. Numerous studies have found that the ability to self-regulate learning is the key to learners' ability to achieve good learning outcomes in learning Sun Ao (2021)[9] explored the autonomy of online English learning of junior high school students in Hohhot Experimental Middle School during the new crown pneumonia and asked the following questions: (1) What is the status of students' online independent learning in Hohhot Middle School during the new crown epidemic? (2) What are the main factors that affect the autonomy of online learning of students in Hohhot Middle School? The study showed that students' subjective initiative, students' self-management ability, network equipment and teaching platform were the main factors affecting students' autonomy under the New Crown epidemic, and also gave solutions to the problem; Zhang Xinyuan (2021) [10] pointed out that the personality development of middle school students was in a turbulent and unstable period, and it was difficult not to be disturbed by the external environment and network irrelevant information, and it was learned through the interview survey method that the problem was mainly in internal and external aspects: students' own interests and learning motivation; the influence of the network environment, teachers, parents, etc.

Online and offline hybrid teaching. Chen Yingying (2020)[11] points out in "Research on the application of online and offline blended learning mode in junior high school English listening teaching" that the blended mode is a combination of "online teaching" and "offline face-to-face teaching", which combines the unique advantages of online and offline in one The study also pointed out that the hybrid model is a combination of "online teaching" and "offline face-to-face teaching", which combines the unique advantages of online and offline teaching to maximize the effectiveness of teaching. Kuang Yijun (2021)[12] proposed that hybrid online and offline teaching will become an inevitable trend in the development of education in the context of normalization of epidemic prevention and control, and it is especially important to study and explore the "city-wide" and "systematic" teaching and research system of online and offline.

ii. *Overseas studies on the Effect of Online Junior High School English Teaching*

Teachers' informational teaching level. Not only domestic scholars conduct research in this field, but also some foreign scholars define the concept of information-based teaching ability mainly from the aspect of information technology support. The famous American psychologist Shulman (1986)[13] proposed that teachers must not only have pedagogical knowledge Content Knowledge (CK) but also have the ability to teach a professional subject knowledge, that is, pedagogical and the subject knowledge is the intersection of pedagogy and subject knowledge. Improving teachers' information technology teaching ability is the key to promoting education informatization 2.0 and realizing changes in the learning environment and methods in the context of new technologies. Foreign researchers Punya Mishra and Matthew J. Koehler (2005)[14] jointly proposed Technology Pedagogical Content Knowledge (TPCK), which means that a teacher should be a person who integrates modern technology and subject knowledge. Teachers need to improve their information technology teaching ability with the goal of integrating independent information technology teaching ability, and adopt the training mode of design-based learning to support teachers to explore the reconstruction and redesign of teaching mode supported by information technology, through the continuous and systematic process of "observation-experience-design-reflection-practice". Through the continuous and systematic process of "observation-experience-design-reflection-practice", teachers are

[5] 胡娟, 吴伟萍. 特殊时期线上教学对中学英语教师教学的影响[J]. 统计与管, 2021,36(03):32-36.

[6] 呼延一琪. 疫情背景下初中英语网络教学调查研究[D]. 延安大学, 2021.

[7] 汤少冰. 疫情期间初中英语线上即时互动反馈有效教学模式的构建与实践探索[J]. 中国教育信息化, 2020(21):76-80.

[8] 赵才华, 吕岩. 新冠疫情期间大学英语线上教学的问题与对策[J]. 江苏外语教学研究, 2020(03):1-3+86.

[9] 孙傲. 新冠疫情期间初中生线上英语学习自主性调查研究[D]. 内蒙古师范大学, 2021.

[10] 张鑫源. 新冠期间高中生线上英语学习自律性问题研究[D]. 四川外国语大学, 2021.

[11] 陈莹莹. 线上线下混合式学习模式在初中英语听力教学中的应用研究[D]. 上海师范大学, 2020.

[12] 匡轶君. 混合式教学助力初中英语教研[J]. 现代教学,2021(Z1): 55-56.

[13] Angeli C., & Valanides N, Epistemological and methodological issues for the conceptualization, development, and assessment of ICT-TPCK: Advances in technological pedagogical content knowledge (TPCK). Computers and Education, 2009(52), p154–168。

[14] Tseng, Jun-Jie, et al. A critical review of research on technological pedagogical and content knowledge (TPACK) in language teaching. Computer Assisted Language Learning 2020 p 22-24。

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helped to truly realize the integration of IT and teaching, the mutual transformation of theoretical and practical knowledge, and the spiral rise of teachers' IT teaching ability. This view corresponds to Schulman (1986)[15], who believes that teachers should improve their IT teaching ability.

From the above studies, we can see scholars at home and abroad have conducted research on online English teaching and found new problems and triggered new exploration. The author's study will synthesize the previous studies and further launch a questionnaire survey to analyze the effect of online teaching of English in junior high school in the post-epidemic context, analyze the problems and solve them.

III. Chapter 3: Theoretical Basis

a) Interactive Learning Theory

The concept of "interactive learning" was introduced by American cognitive psychologist Bruner (1967)[16], which refers to the interactive and cooperative learning process between learners and teachers. Bruner proposed that teachers should strive to provide students with a "participatory, mutually influential" learning environment in which each student can develop his or her own abilities and achieve appropriate results. From the above two experts' discussion of interactive learning theory, it can be seen that there are many problems in "joint participation" and "mutual influence" between teachers and students in the offline teaching classroom in the post-epidemic context, especially in the online teaching classroom where teachers cannot effectively In particular, teachers are unable to play their role effectively in online classrooms.

First, due to the large differences in the level of socio-economic development in which different regions and ethnic groups are located, there is a large gap in economic and cultural levels among ethnic groups. Secondly, students cannot be guaranteed sufficient time and space for offline teaching during the epidemic. Therefore, what and how teachers teach online is also a question worthy of consideration and exploration. At the same time, the concept of "learner" has brought a new perspective to students' learning English as a language. Traditional teaching emphasizes the "teacher-led" approach, which places students in a passive position of receiving knowledge. In contrast, "learner" is a different approach to the teaching process, in which the student is the main subject. Therefore, the effect of learning under such a teacher-student relationship is the effect of teacher-led learning - the teacher teaches according to the level of knowledge acquired by the students. In the current teaching mode of the epidemic, there are many problems in the areas of "joint participation" and "mutual influence" between teachers and students. This also requires us to think about and explore how teachers can play a greater role to make up for these shortcomings, so as to improve the level and efficiency of communication and interaction between teachers and students and between students in offline English teaching (M. J. Hannafin. 2019)[17].

b) Independent Learning Theory

Self-directed learning is active and positive learning by students under the guidance of teachers and includes the following four aspects: 1. knowledge; 2. skills; 3. attitudes; and 4. emotions. Knowledge: i.e., information such as various facts and phenomena that students already possess. Skills: include the ability to apply what has been learned to solve emerging problems and to change the knowledge and skills learned according to the context. Attitude: i.e., the ability to respond positively to self, others, or the environment and to adapt to these changes.[18] Emotion: The ability to develop positive emotions and emotional states toward people, events, or objects. This includes the degree of emotional engagement and enthusiasm, and the ability to make it more conducive to the achievement of goals, etc. The above four aspects are the knowledge, skills and attitudes that students acquire through independent learning, as well as what they emotionally experience and feel about that knowledge, skills or attitudes, thus bringing learning to a higher level, that is, to the level and extent of acquiring more knowledge and skills.

Self-directed learning can improve learning efficiency, promote student development, develop students' independent learning ability and facilitate the achievement of teaching goals. In the context of the normalization of the prevention and control of the new crown epidemic, how can students carry out independent learning in English when they cannot return to school? Anyi No. 2 Middle School adopts a combined online and offline teaching model, with teachers and students participating in online English teaching. In the offline English class, activities are carried out in the form of group work; online homework is assigned and checked using platforms such as nails, QQ and WeChat; online feedback on homework is given in a timely manner through WeChat homework groups and voice interaction, etc. To a certain extent, these activities promote the formation of students' core literacy skills such as independent exploration, active thinking and cooperative inquiry, and also cultivate students' interests and habits.

[15] Youm Julie, Corral Janet. Technological Pedagogical Content Knowledge Among Medical Educators: What Is Our Readiness to Teach with Technology? Academic medicine: journal of the Association of American Medical Colleges, 2019(13), p94

[16] K. Hartley. Educational Research in the Internet Age: Examining the Role of Individual Characteristics[J]. Educational Researcher, 2001, 30(9), pp.22-26.

[17] J. R. Hill, M. J. Hannafin. Cognitive strategies and learning from the world wide web[J]. Educational Technology Research and Development, 1997, 45(4), pp. 37-64.

[18] Tseng, Jun-Jie, et al. A critical review of research on technological pedagogical and content knowledge (TPACK) in language teaching. Computer Assisted Language Learning 2020 p 22-24.

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IV. Chapter 4: Research Methodology

a) Investigation Object

According to the purpose of this survey, and combined with the actual situation, the object selected for this survey is the eighth-grade students of the second middle school of Anyi County, Nanchang City, where the author is located. Anyi Second Middle School is a school with a long history, deep cultural heritage and excellent teaching quality. In recent years, the school continues to develop, education and teaching has achieved promising results. The school has been ranked first in the county for many years in the middle school examinations, and has been awarded "Advanced School of Jiangxi Province" by the Department of Education of Jiangxi Province.

The survey included all eighth-grade students enrolled in online classes, 504 of them, and six English teachers who were implementing online teaching. There were 10 classes in this grade, and the students' test scores were divided into three categories: A, B, and C. Category A students had solid basic English skills, good study habits, and strong independent learning ability; category B students knew some basic knowledge but were not comprehensive, had blind spots in their knowledge, and did not study solidly and independently; category C students did not master the correct study methods and study habits at all. They only have a half-understanding of the knowledge points, and their learning initiative is extremely poor. Among the six teachers who participated in the online class, there were novice young teachers and veteran teachers with 20 years of teaching experience, and the ratio was 1:1.

b) Survey Tools

i. *Questionnaire Survey*

Questionnaire Survey method can also be called the questionnaire method, written survey method or fill in the form method, it is the investigator to use a unified design of the questionnaire to the selected respondents to understand the situation or to solicit suggestions and opinions of a written survey method. The author prepared a questionnaire by fieldwork research in Anyi II, with reference to the relevant literature, the presentation of the survey and the sequence of questions, as well as the answers given are fixed and are expressed in writing, which is easy to quantify. The questionnaire was divided into two main parts. The first part of the questionnaire is about the students' basic personal information; the second part is the main part of the questionnaire, which contains the investigation of teachers' online teaching methods, students' online learning attitudes and habits, students' satisfaction with online teaching and the effectiveness of online teaching, which is also the focus of this study. The questionnaire was divided into "not completed at all", "completed well" and "basically completed" according to students' completion status.

ii. *Personal Interview*

Interview method, which is a research conversation, is a working method to understand some situations by collecting objective and unbiased factual materials based on the respondents' responses in face-to-face form or other forms.

In order to make the research results more convincing, the author conducted face-to-face interviews with six English teachers who participated in online teaching in this Anyi Second Middle School. The interviews covered the teachers' experience of online teaching, the interaction of online teaching, the assignment and completion of online homework, and the teachers' satisfaction of online teaching.

c) Research Process and Data Collection

The questionnaire is combined with offline questionnaire and online survey, which is filled out and analyzed. 504 copies of this questionnaire were sent out, and the number of valid questionnaires collected was 486, of which 14 people did not answer at all, accounting for 27.2% of the total number; 3 people partially answered, accounting for 0.6% of the total number; and 1 person did not fill in. The sample was the eighth- grade students of Anyi Second Middle School.

The author interviewed six junior high school English teachers through a personal field trip to Anyi Second Middle School, and carried interview forms made in advance to record the teachers' interview results at any time. The interviews went very smoothly, and the author organized and classified the interview results after the interviews, which is a supplement to the questionnaire method and an analytical method to make the research results more scientific, objective and credible.

V. Chapter 5: Analysis of Survey Results and Summary Refinement

a) Analysis of the Pattern of Survey Results

According to the data obtained from the author's personal field trip to Anyi No. 2 Middle School and the analysis of the results of the questionnaire, the survey pattern analysis is as follows:

The questionnaire is mainly divided into two parts, the first part of the students' personal basic information including name, age and gender; the second part of the questionnaire is divided into teachers' online teaching methods, students' online learning attitudes and study habits, students' satisfaction with online teaching and the effect of using online teaching.

i. *Results and Analysis of the Student Survey*

(1) Students' personal basic situation

The students' personal basic situation mainly includes name, gender, and usual stable English performance level, as shown in Figure 5-1, the ratio of male to female in Grade 8 students in Anyi No.2 Middle

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School is 2:3; most of the students' usual English performance is above 90-110, a small number of students' usual English performance is at 110-120 this Most of the students' usual English scores are above 90-110, a small number of students' usual English scores are at the level of 110-120, and a small number of students' usual English scores are below 90.

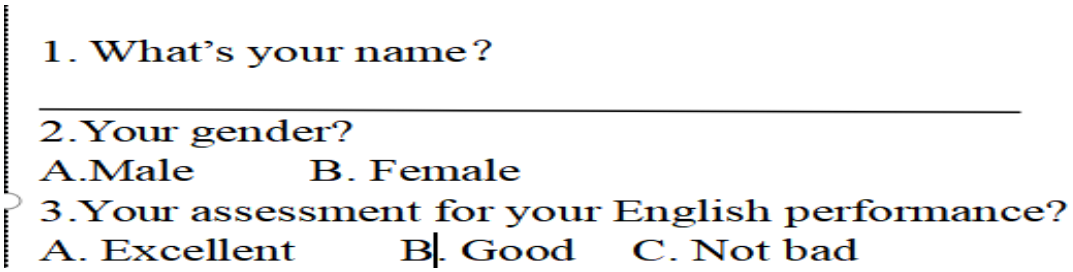


Figure 5.1: The students' personal basic situation

(2) Teachers' online teaching methods

Regarding teachers' online teaching style, according to the standard of "integrating educational resources and building a good online education platform", 56.5% of the students think it is fully in line with the standard, 33.2% think it is basically in line with the standard, and 11.3% think it is not in line with the standard at all; according to the data, there are still some teachers who do not have the information technology teaching means, but overall teachers' online teaching is more in line with the standard. According to the data, there are still some teachers who are not equipped with information technology, but overall, teachers' online teaching is more in line with the standard., the specific survey is shown in Table 5.1.

Table 5.1: Teachers' online teaching methods

	Standard	Percentage
Teachers' online teaching methods	Fully in line with the standard	56.5%
	Basically in line with the standard	33.2%
	Not in line with the standard at all	11.3%

(3) Students' online learning attitudes and study habits

Regarding whether students would pre-study before online classes, 25.6% of students said they would pre-study before class, among which there were students who always had the habit of pre-studying, and some students would pre-study in advance because of the fast pace of the live broadcast and were afraid of not being able to keep up with the teacher's pace in class, 32.6% of students said they would basically pre-study before class, and 41.8% students said they would never pre-study. The results are shown in Table 5.2.

Table 5.2: Students' online learning attitudes and study habits

	Standard	Percentage
Whether students will preview before going to class online	Can	25.6%
	Basically can	32.6%
	Can't	41.8%

Regarding whether students are distracted by electronic facilities such as cell phones and computers during class, 44.3% of students said they are often distracted by electronic facilities, while 34.5% and 16.7% of students said they occasionally and basically do not, respectively. As developing people, junior high school students are still in an immature stage of mind, and there are many things on cell phones that are more interesting than classes, all of which can easily distract junior high school students. The survey results are shown in Table 5.3.

Table 5.3: Students' online learning attitudes and study habits

	Standard	Percentage
Whether students are distracted during class	Often	44.3%
	Occationally	34.5%
	Basically not	16.7%

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Regarding the completion of after-school homework, 90.5% of the students can completely complete the homework assigned by teachers on time, in quantity and with high quality, and only 9.5% of the students said they are not quite able and cannot complete it. These students are not able to keep up with the progress of homework because they lack supervision when studying at home, their self-discipline is deviated, and their parents are busy with their work, and they do not check the completion of homework in time. The completion of after-school homework is an important stage for consolidating and applying newly taught knowledge and internalizing it into students' own knowledge, which should attract the attention of parents and teachers, as shown in Table 5.4.

Table 5.4: Students' online learning attitudes and study habits

	Standard	Percentage
Whether students will complete their homework on time	Can	90.5%
	Basically not and not at all	9.5%

(4) Students' satisfaction with online teaching

Satisfaction refers to an individual's subjective evaluation of an event or a person. When the subject's needs are satisfied, the subject's mood will reach a certain degree of pleasure, and the subject's satisfaction is higher.

Regarding the survey of students' satisfaction with online teaching, the options are "completely satisfied", "basically satisfied", "not very satisfied" and "not at all" Among them, 34.6% of students were completely satisfied with online teaching, 54.5% were basically satisfied, 8.8% were not very satisfied, and only 2.1% were not satisfied at all. According to Table 5.5, it can be seen that students' overall satisfaction with online teaching is still relatively high.

Table 5.5: Students' satisfaction with online teaching

	Standard	Percentage
Students' satisfaction for online teaching	Completely satisfied	34.6%
	Basically satisfied	54.5%
	Not very satisfied	8.8%
	Not at all	2.1%

(5) *Effectiveness of online teaching*

Because of the existence of the Internet, online teaching can be diversified, and it can stimulate students' enthusiasm for learning while training their basic skills of listening, speaking, reading, writing and using. At the same time, compared with the traditional offline teaching mode of "a blackboard and a chalk", the constantly changing knowledge background in online live teaching can stimulate the schema in students' minds, As to whether online teaching can arouse their interest in learning English, 54% of students said they can, 23.6% said they basically can, and 23.4% said they can't, as shown in Table 5.6

Table 5.6: Effectiveness of online teaching

	Standard	Percentage
Whether online teaching can stimulate interest in learning English	Can	54%
	Basically can	23.6%
	Can't	23.4%

i. *Results and Analysis of the Teacher Survey*

(1) Do you have the experience of live teaching?

Three of the English teachers said they had experience in live web teaching, two teachers said they had been trained in the relevant teaching steps but had not actually operated them, and one teacher with longer teaching experience said he was relatively unfamiliar with the Internet and was not familiar with the technical operation of live streaming, which led to wasting a long time in building the web teaching platform in every class, thus showing that it is important to strengthen teachers' information technology teaching.

(2) Do you interact with students when you teach? Do you have a mic link?

Two teachers said that they would interact with students from time to time. They would do video or

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voice link to encourage students to speak bravely, and two teachers said they would interact with students when teaching difficult points to get their attention, but not many times.

(3) Do you assign homework to students at the end of class like in a traditional classroom? Do you check students' completion in time?

Four teachers said they assign students a certain amount of homework after each class and let them upload it through nails, and they will comment on students' homework and give feedback accordingly. 2 teachers said they will assign homework occasionally, but the main training is still in the classroom because they are afraid of increasing students' burden after class.

(4) Are you satisfied with the online teaching method?

Three teachers said they were very satisfied because of the convenience of live web teaching, which allows teachers to teach students at home and also tutor their children's homework at the same time. Three teachers said they were not very satisfied because the special nature of the online teaching method makes them not feel the actual students, their enthusiasm for teaching is greatly diminished, and the preparation time increases, which affects their normal life.

VI. Chapter 6: Problems of Online Teaching and Strategies to Solve them

According to the combination of questionnaire method and interview method, the author investigates the subjects of teaching and learning on line, and the analysis of the findings is summarized as follows:

a) Existing Problems

Although teachers and students are more satisfied with online teaching, on the whole, due to the special nature of the network, it brings great challenges to teaching, and the teaching effect is still far from offline teaching. Based on the analysis of the survey results, the problems that exist in online teaching are summarized as follows:

(1) Teachers' informatization teaching level is not high enough

Online teaching is a very new thing for many older teachers, because they are used to the offline teaching mode, it is difficult to change over for a while, and the acceptance level of information technology teaching is lower than that of younger teachers, so they cannot see the teaching screen or hear the sound during the class, and what is more terrible is that the "silent classroom The phenomenon of "silent classroom" lasts for one class period.

(2) Students' self-discipline in Internet classes at home is poor

Most of the students said that although they were happy with the online class, they were worried about the test, so what triggered the students' concern? Because online teaching across the screen, I can't see you, you can't see me, students' self-discipline will become poor, will be easily attracted to things other than learning, some of the more egregious students even put the live broadcast there, people have long since done something else, which makes educators really pinch a cold sweat.

(3) The interaction of online teaching does not meet the needs of the English subject

Although online English teaching has many advantages, it also has some disadvantages. Firstly, it may have a negative impact on learners' English proficiency because it does not have the right teaching methods and the right teaching contents. Secondly, due to the lack of direct human contact, students may experience loneliness or boredom, which greatly affects their English learning. As we all know, the ultimate goal of learning English is to speak it, not dumb English, which is also not in line with the requirements of our national education policy. Moreover, the singularity of online teaching interaction will make students lack the opportunity to express themselves, making it difficult for them to internalize their knowledge, and therefore they will not be able to improve their English.

(4) Teaching and learning activities cannot be carried out smoothly

After-school homework is a necessary supplement to teaching and learning, and the purpose of after-school homework for them is to improve their self-learning skills as a way to be able to improve their grades for a semester. After-school homework plays a big role, so it must be completed properly and not missed, otherwise it will affect the usual learning and the whole teaching activities. What should I do for after-school homework? Based on class notes, homework summaries, prep review and revision exercises, it is important to pay attention to both class notes and quality completion of homework. Homework should be done properly and completed, otherwise it will definitely affect the final exam results. The online teaching can only take photos and upload photos, which leads to students not paying much attention to homework, and there is even a situation that students use other people's homework to cope with the teacher. Regarding the teacher's feedback, it is not convenient to annotate directly on the homework because it is a photo, which leads to students not receiving good feedback to get improvement, which also brings a challenge to the teacher to correct the homework.

b) Strategies to Solve

Combining the survey and the actual situation, the author proposes the following solution strategies for the above problems:

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(1) Strengthen the technology training for teachers and test them regularly

The teacher's level of information technology teaching directly affects the quality of students' classes, and the new era has put forward new requirements for teachers, and the mission and responsibility of teachers have new contents. Becoming a good teacher who leads education and teaching in the new era requires the efforts of every teacher, but what is more important is whether the efforts are in the right, scientific and meaningful direction. In my opinion, the quest of teachers in the new era should be to be able to become a truly all-round professional teacher. Schools can regularly provide teachers with technology training, which should include two aspects: the first aspect mainly addresses teachers' computer knowledge, skills and attitudes, and operating computers, so that teachers can use computers proficiently and really use them as tools for their own lesson preparation, teaching, and organizing student activities; the second aspect is mainly for teachers to learn to integrate and adapt to multimedia, not to give their The second aspect is mainly for teachers to learn to adapt to multimedia integration, rather than adding a burden to their work. The most important thing is to make the level of information technology teaching as one of the assessment criteria and launch regular tests in order to improve teachers' technology concepts.

(2) Establishing online learning support groups

Group cooperative learning not only changes the association of individual students' learning competition into the association of "intra-group cooperation" and "inter-group competition", but also changes the one-way or two-way communication between teachers and students in traditional teaching into multi-way communication between teachers and students and students, so that students have more opportunities to express their own views and improve each other. Students have more opportunities to express their opinions and promote each other's improvement, and bring them a learning platform to monitor each other, which improves students' motivation and self-discipline, and also extends students' in-class learning outside of class, so that they can collaborate with each other in class to learn what they don't understand in class. The establishment of online study groups allows students to monitor each other and help students with poor self-discipline to establish the right learning concepts. One can help one another or one can help many, or one can promote one or one can promote many

(3) Broaden the channels for teachers to teach

Teachers can teach students through other channels, such as playing audio and dictation in class, combining with other APPs to exercise students' speaking ability, and setting homework every day and requiring them to punch cards to complete it. In addition, students should also pay attention to the ability to improve, some knowledge is not learned in the classroom.

(4) Implement the "three-step approach" for efficient implementation of homework

First, the school should strengthen the audit and implement the "double reduction". In each year, there are leaders in charge of each class to check the online teaching work and students' homework at any time, to strictly set aside time for homework, and to regularly check students' homework.

Secondly, homework categories and forms should be diversified to stimulate students' interest, with basic homework and improvement homework; homework forms are rich, with writing homework, reading aloud homework, practical homework, and creative homework. Through different ways, students' comprehensive ability level can be improved.

Finally, students' homework should be understood, supported and assisted by parents, and teachers and parents should co-parent scientifically and work closely together to escort students' growth.

Chapter 7: Conclusion

Through the study and investigation of the effect of online middle school English teaching in Anyi Erzhong, the author summarizes the advantages and disadvantages of online teaching. The advantages about online teaching include: First, teachers work from home, which is extremely convenient, and they can also take care of their families while going to work, balancing work and life, and providing students with rich teaching resources. Second, teachers and students save on commuting costs. Going to work and school requires transportation, and safety hazards also raise parental concerns, so through online teaching you can save some costs and alleviate parental concerns. Third, online teaching is available in various forms, such as live and recorded, so students can choose to attend classes live or listen to the playback after class when they have something to do.

However, there are still many problems with online English teaching, such as a few teachers lack experience in online teaching and do not make good use of the online platform to promote teaching; students' autonomy and motivation when they are unsupervised also need to be improved; teaching activities are not as convenient and efficient as traditional classrooms.

In response to these problems, the author also gives his own suggestions. First, the level of teachers' technology and information teaching should be improved, an assessment system should be implemented for teachers, and schools should also raise the threshold of teachers in order to improve the core strength of the teaching team. Second, the

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establishment of online learning support group, build a good mutual supervision, common progress learning platform, to create a good atmosphere for students to learn. The school should also enrich the teaching path and improve the homework supervision mechanism to escort the students' learning.

This paper uses literature reading, questionnaires, and interviews to investigate the effect of online English learning for eighth grade students in Anyi Second Middle School in the post-epidemic period, and with the help of the principal of Anyi Second Middle School, field surveys were conducted in the school.

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- Two columns with equal column width of 3.38 and spacing of 0.2.
- First character must be three lines drop-capped.
- The paragraph before spacing of 1 pt and after of 0 pt.
- Line spacing of 1 pt.
- Large images must be in one column.
- The names of first main headings (Heading 1) must be in Roman font, capital letters, and font size of 10.
- The names of second main headings (Heading 2) must not include numbers and must be in italics with a font size of 10.

Structure and Format of Manuscript

The recommended size of an original research paper is under 15,000 words and review papers under 7,000 words. Research articles should be less than 10,000 words. Research papers are usually longer than review papers. Review papers are reports of significant research (typically less than 7,000 words, including tables, figures, and references)

A research paper must include:

a) A title which should be relevant to the theme of the paper.
b) A summary, known as an abstract (less than 150 words), containing the major results and conclusions.
c) Up to 10 keywords that precisely identify the paper's subject, purpose, and focus.
d) An introduction, giving fundamental background objectives.
e) Resources and techniques with sufficient complete experimental details (wherever possible by reference) to permit repetition, sources of information must be given, and numerical methods must be specified by reference.
f) Results which should be presented concisely by well-designed tables and figures.
g) Suitable statistical data should also be given.
h) All data must have been gathered with attention to numerical detail in the planning stage.

Design has been recognized to be essential to experiments for a considerable time, and the editor has decided that any paper that appears not to have adequate numerical treatments of the data will be returned unrefereed.

i) Discussion should cover implications and consequences and not just recapitulate the results; conclusions should also be summarized.
j) There should be brief acknowledgments.
k) There ought to be references in the conventional format. Global Journals recommends APA format.

Authors should carefully consider the preparation of papers to ensure that they communicate effectively. Papers are much more likely to be accepted if they are carefully designed and laid out, contain few or no errors, are summarizing, and follow instructions. They will also be published with much fewer delays than those that require much technical and editorial correction.

The Editorial Board reserves the right to make literary corrections and suggestions to improve brevity.

Format Structure

It is necessary that authors take care in submitting a manuscript that is written in simple language and adheres to published guidelines.

All manuscripts submitted to Global Journals should include:

Title

The title page must carry an informative title that reflects the content, a running title (less than 45 characters together with spaces), names of the authors and co-authors, and the place(s) where the work was carried out.

Author details

The full postal address of any related author(s) must be specified.

Abstract

The abstract is the foundation of the research paper. It should be clear and concise and must contain the objective of the paper and inferences drawn. It is advised to not include big mathematical equations or complicated jargon.

Many researchers searching for information online will use search engines such as Google, Yahoo or others. By optimizing your paper for search engines, you will amplify the chance of someone finding it. In turn, this will make it more likely to be viewed and cited in further works. Global Journals has compiled these guidelines to facilitate you to maximize the web-friendliness of the most public part of your paper.

Keywords

A major lynchpin of research work for the writing of research papers is the keyword search, which one will employ to find both library and internet resources. Up to eleven keywords or very brief phrases have to be given to help data retrieval, mining, and indexing.

One must be persistent and creative in using keywords. An effective keyword search requires a strategy: planning of a list of possible keywords and phrases to try.

Choice of the main keywords is the first tool of writing a research paper. Research paper writing is an art. Keyword search should be as strategic as possible.

One should start brainstorming lists of potential keywords before even beginning searching. Think about the most important concepts related to research work. Ask, “What words would a source have to include to be truly valuable in a research paper?” Then consider synonyms for the important words.

It may take the discovery of only one important paper to steer in the right keyword direction because, in most databases, the keywords under which a research paper is abstracted are listed with the paper.

Numerical Methods

Numerical methods used should be transparent and, where appropriate, supported by references.

Abbreviations

Authors must list all the abbreviations used in the paper at the end of the paper or in a separate table before using them.

Formulas and equations

Authors are advised to submit any mathematical equation using either MathJax, KaTeX, or LaTeX, or in a very high-quality image.

Tables, Figures, and Figure Legends

Tables: Tables should be cautiously designed, uncrowned, and include only essential data. Each must have an Arabic number, e.g., Table 4, a self-explanatory caption, and be on a separate sheet. Authors must submit tables in an editable format and not as images. References to these tables (if any) must be mentioned accurately.

Figures

Figures are supposed to be submitted as separate files. Always include a citation in the text for each figure using Arabic numbers, e.g., Fig. 4. Artwork must be submitted online in vector electronic form or by emailing it.

Preparation of Eletronic Figures for Publication

Although low-quality images are sufficient for review purposes, print publication requires high-quality images to prevent the final product being blurred or fuzzy. Submit (possibly by e-mail) EPS (line art) or TIFF (halftone/ photographs) files only. MS PowerPoint and Word Graphics are unsuitable for printed pictures. Avoid using pixel-oriented software. Scans (TIFF only) should have a resolution of at least 350 dpi (halftone) or 700 to 1100 dpi (line drawings). Please give the data for figures in black and white or submit a Color Work Agreement form. EPS files must be saved with fonts embedded (and with a TIFF preview, if possible).

For scanned images, the scanning resolution at final image size ought to be as follows to ensure good reproduction: line art: >650 dpi; halftones (including gel photographs): >350 dpi; figures containing both halftone and line images: >650 dpi.

Color charges: Authors are advised to pay the full cost for the reproduction of their color artwork. Hence, please note that if there is color artwork in your manuscript when it is accepted for publication, we would require you to complete and return a Color Work Agreement form before your paper can be published. Also, you can email your editor to remove the color fee after acceptance of the paper.

Tips for writing a good quality Social Science Research Paper

Techniques for writing a good quality homan social science research paper:

1. Choosing the topic: In most cases, the topic is selected by the interests of the author, but it can also be suggested by the guides. You can have several topics, and then judge which you are most comfortable with. This may be done by asking several questions of yourself, like "Will I be able to carry out a search in this area? Will I find all necessary resources to accomplish the search? Will I be able to find all information in this field area?" If the answer to this type of question is "yes," then you ought to choose that topic. In most cases, you may have to conduct surveys and visit several places. Also, you might have to do a lot of work to find all the rises and falls of the various data on that subject. Sometimes, detailed information plays a vital role, instead of short information. Evaluators are human: The first thing to remember is that evaluators are also human beings. They are not only meant for rejecting a paper. They are here to evaluate your paper. So present your best aspect.

2. Think like evaluators: If you are in confusion or getting demotivated because your paper may not be accepted by the evaluators, then think, and try to evaluate your paper like an evaluator. Try to understand what an evaluator wants in your research paper, and you will automatically have your answer. Make blueprints of paper: The outline is the plan or framework that will help you to arrange your thoughts. It will make your paper logical. But remember that all points of your outline must be related to the topic you have chosen.

3. Ask your guides: If you are having any difficulty with your research, then do not hesitate to share your difficulty with your guide (if you have one). They will surely help you out and resolve your doubts. If you can't clarify what exactly you require for your work, then ask your supervisor to help you with an alternative. He or she might also provide you with a list of essential readings.

4. Use of computer is recommended: As you are doing research in the field of homan social science then this point is quite obvious. Use right software: Always use good quality software packages. If you are not capable of judging good software, then you can lose the quality of your paper unknowingly. There are various programs available to help you which you can get through the internet.

5. Use the internet for help: An excellent start for your paper is using Google. It is a wondrous search engine, where you can have your doubts resolved. You may also read some answers for the frequent question of how to write your research paper or find a model research paper. You can download books from the internet. If you have all the required books, place importance on reading, selecting, and analyzing the specified information. Then sketch out your research paper. Use big pictures: You may use encyclopedias like Wikipedia to get pictures with the best resolution. At Global Journals, you should strictly follow here.



6. Bookmarks are useful: When you read any book or magazine, you generally use bookmarks, right? It is a good habit which helps to not lose your continuity. You should always use bookmarks while searching on the internet also, which will make your search easier.

7. Revise what you wrote: When you write anything, always read it, summarize it, and then finalize it.

8. Make every effort: Make every effort to mention what you are going to write in your paper. That means always have a good start. Try to mention everything in the introduction—what is the need for a particular research paper. Polish your work with good writing skills and always give an evaluator what he wants. Make backups: When you are going to do any important thing like making a research paper, you should always have backup copies of it either on your computer or on paper. This protects you from losing any portion of your important data.

9. Produce good diagrams of your own: Always try to include good charts or diagrams in your paper to improve quality. Using several unnecessary diagrams will degrade the quality of your paper by creating a hodgepodge. So always try to include diagrams which were made by you to improve the readability of your paper. Use of direct quotes: When you do research relevant to literature, history, or current affairs, then use of quotes becomes essential, but if the study is relevant to science, use of quotes is not preferable.

10. Use proper verb tense: Use proper verb tenses in your paper. Use past tense to present those events that have happened. Use present tense to indicate events that are going on. Use future tense to indicate events that will happen in the future. Use of wrong tenses will confuse the evaluator. Avoid sentences that are incomplete.

11. Pick a good study spot: Always try to pick a spot for your research which is quiet. Not every spot is good for studying.

12. Know what you know: Always try to know what you know by making objectives, otherwise you will be confused and unable to achieve your target.

13. Use good grammar: Always use good grammar and words that will have a positive impact on the evaluator; use of good vocabulary does not mean using tough words which the evaluator has to find in a dictionary. Do not fragment sentences. Eliminate one-word sentences. Do not ever use a big word when a smaller one would suffice.

Verbs have to be in agreement with their subjects. In a research paper, do not start sentences with conjunctions or finish them with prepositions. When writing formally, it is advisable to never split an infinitive because someone will (wrongly) complain. Avoid clichés like a disease. Always shun irritating alliteration. Use language which is simple and straightforward. Put together a neat summary.

14. Arrangement of information: Each section of the main body should start with an opening sentence, and there should be a changeover at the end of the section. Give only valid and powerful arguments for your topic. You may also maintain your arguments with records.

15. Never start at the last minute: Always allow enough time for research work. Leaving everything to the last minute will degrade your paper and spoil your work.

16. Multitasking in research is not good: Doing several things at the same time is a bad habit in the case of research activity. Research is an area where everything has a particular time slot. Divide your research work into parts, and do a particular part in a particular time slot.

17. Never copy others' work: Never copy others' work and give it your name because if the evaluator has seen it anywhere, you will be in trouble. Take proper rest and food: No matter how many hours you spend on your research activity, if you are not taking care of your health, then all your efforts will have been in vain. For quality research, take proper rest and food.

18. Go to seminars: Attend seminars if the topic is relevant to your research area. Utilize all your resources.
Refresh your mind after intervals: Try to give your mind a rest by listening to soft music or sleeping in intervals. This will also improve your memory. Acquire colleagues: Always try to acquire colleagues. No matter how sharp you are, if you acquire colleagues, they can give you ideas which will be helpful to your research.

19. Think technically: Always think technically. If anything happens, search for its reasons, benefits, and demerits. Think and then print: When you go to print your paper, check that tables are not split, headings are not detached from their descriptions, and page sequence is maintained.

20. Adding unnecessary information: Do not add unnecessary information like "I have used MS Excel to draw graphs." Irrelevant and inappropriate material is superfluous. Foreign terminology and phrases are not apropos. One should never take a broad view. Analogy is like feathers on a snake. Use words properly, regardless of how others use them. Remove quotations. Puns are for kids, not grunt readers. Never oversimplify: When adding material to your research paper, never go for oversimplification; this will definitely irritate the evaluator. Be specific. Never use rhythmic redundancies. Contractions shouldn't be used in a research paper. Comparisons are as terrible as clichés. Give up ampersands, abbreviations, and so on. Remove commas that are not necessary. Parenthetical words should be between brackets or commas. Understatement is always the best way to put forward earth-shaking thoughts. Give a detailed literary review.

21. Report concluded results: Use concluded results. From raw data, filter the results, and then conclude your studies based on measurements and observations taken. An appropriate number of decimal places should be used. Parenthetical remarks are prohibited here. Proofread carefully at the final stage. At the end, give an outline to your arguments. Spot perspectives of further study of the subject. Justify your conclusion at the bottom sufficiently, which will probably include examples.

22. Upon conclusion: Once you have concluded your research, the next most important step is to present your findings. Presentation is extremely important as it is the definite medium though which your research is going to be in print for the rest of the crowd. Care should be taken to categorize your thoughts well and present them in a logical and neat manner. A good quality research paper format is essential because it serves to highlight your research paper and bring to light all necessary aspects of your research.

.

Informal Guidelines of Research Paper Writing

Key points to remember:

- Submit all work in its final form.
- Write your paper in the form which is presented in the guidelines using the template.
- Please note the criteria peer reviewers will use for grading the final paper.

Final points:

One purpose of organizing a research paper is to let people interpret your efforts selectively. The journal requires the following sections, submitted in the order listed, with each section starting on a new page:

The introduction: This will be compiled from reference matter and reflect the design processes or outline of basis that directed you to make a study. As you carry out the process of study, the method and process section will be constructed like that. The results segment will show related statistics in nearly sequential order and direct reviewers to similar intellectual paths throughout the data that you gathered to carry out your study.

The discussion section:

This will provide understanding of the data and projections as to the implications of the results. The use of good quality references throughout the paper will give the effort trustworthiness by representing an alertness to prior workings.

Writing a research paper is not an easy job, no matter how trouble-free the actual research or concept. Practice, excellent preparation, and controlled record-keeping are the only means to make straightforward progression.

General style:

Specific editorial column necessities for compliance of a manuscript will always take over from directions in these general guidelines.

To make a paper clear: Adhere to recommended page limits.



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Mistakes to avoid:

- Insertion of a title at the foot of a page with subsequent text on the next page.
- Separating a table, chart, or figure—confine each to a single page.
- Submitting a manuscript with pages out of sequence.
- In every section of your document, use standard writing style, including articles ("a" and "the").
- Keep paying attention to the topic of the paper.
- Use paragraphs to split each significant point (excluding the abstract).
- Align the primary line of each section.
- Present your points in sound order.
- Use present tense to report well-accepted matters.
- Use past tense to describe specific results.
- Do not use familiar wording; don't address the reviewer directly. Don't use slang or superlatives.
- Avoid use of extra pictures—include only those figures essential to presenting results.

Title page:

Choose a revealing title. It should be short and include the name(s) and address(es) of all authors. It should not have acronyms or abbreviations or exceed two printed lines.

Abstract: This summary should be two hundred words or less. It should clearly and briefly explain the key findings reported in the manuscript and must have precise statistics. It should not have acronyms or abbreviations. It should be logical in itself. Do not cite references at this point.

An abstract is a brief, distinct paragraph summary of finished work or work in development. In a minute or less, a reviewer can be taught the foundation behind the study, common approaches to the problem, relevant results, and significant conclusions or new questions.

Write your summary when your paper is completed because how can you write the summary of anything which is not yet written? Wealth of terminology is very essential in abstract. Use comprehensive sentences, and do not sacrifice readability for brevity; you can maintain it succinctly by phrasing sentences so that they provide more than a lone rationale. The author can at this moment go straight to shortening the outcome. Sum up the study with the subsequent elements in any summary. Try to limit the initial two items to no more than one line each.

Reason for writing the article—theory, overall issue, purpose.

- Fundamental goal.
- To-the-point depiction of the research.
- Consequences, including definite statistics—if the consequences are quantitative in nature, account for this; results of any numerical analysis should be reported. Significant conclusions or questions that emerge from the research.

Approach:

- Single section and succinct.
- An outline of the job done is always written in past tense.
- Concentrate on shortening results—limit background information to a verdict or two.
- Exact spelling, clarity of sentences and phrases, and appropriate reporting of quantities (proper units, important statistics) are just as significant in an abstract as they are anywhere else.

Introduction:

The introduction should "introduce" the manuscript. The reviewer should be presented with sufficient background information to be capable of comprehending and calculating the purpose of your study without having to refer to other works. The basis for the study should be offered. Give the most important references, but avoid making a comprehensive appraisal of the topic. Describe the problem visibly. If the problem is not acknowledged in a logical, reasonable way, the reviewer will give no attention to your results. Speak in common terms about techniques used to explain the problem, if needed, but do not present any particulars about the protocols here.

The following approach can create a valuable beginning:

- Explain the value (significance) of the study.
- Defend the model—why did you employ this particular system or method? What is its compensation? Remark upon its appropriateness from an abstract point of view as well as pointing out sensible reasons for using it.
- Present a justification. State your particular theory(-ies) or aim(s), and describe the logic that led you to choose them.
- Briefly explain the study's tentative purpose and how it meets the declared objectives.

Approach:

Use past tense except for when referring to recognized facts. After all, the manuscript will be submitted after the entire job is done. Sort out your thoughts; manufacture one key point for every section. If you make the four points listed above, you will need at least four paragraphs. Present surrounding information only when it is necessary to support a situation. The reviewer does not desire to read everything you know about a topic. Shape the theory specifically—do not take a broad view.

As always, give awareness to spelling, simplicity, and correctness of sentences and phrases.

Procedures (methods and materials):

This part is supposed to be the easiest to carve if you have good skills. A soundly written procedures segment allows a capable scientist to replicate your results. Present precise information about your supplies. The suppliers and clarity of reagents can be helpful bits of information. Present methods in sequential order, but linked methodologies can be grouped as a segment. Be concise when relating the protocols. Attempt to give the least amount of information that would permit another capable scientist to replicate your outcome, but be cautious that vital information is integrated. The use of subheadings is suggested and ought to be synchronized with the results section.

When a technique is used that has been well-described in another section, mention the specific item describing the way, but draw the basic principle while stating the situation. The purpose is to show all particular resources and broad procedures so that another person may use some or all of the methods in one more study or referee the scientific value of your work. It is not to be a step-by-step report of the whole thing you did, nor is a methods section a set of orders.

Materials:

Materials may be reported in part of a section or else they may be recognized along with your measures.

Methods:

- Report the method and not the particulars of each process that engaged the same methodology.
- Describe the method entirely.
- To be succinct, present methods under headings dedicated to specific dealings or groups of measures.
- Simplify—detail how procedures were completed, not how they were performed on a particular day.
- If well-known procedures were used, account for the procedure by name, possibly with a reference, and that's all.

Approach:

It is embarrassing to use vigorous voice when documenting methods without using first person, which would focus the reviewer's interest on the researcher rather than the job. As a result, when writing up the methods, most authors use third person passive voice.

Use standard style in this and every other part of the paper—avoid familiar lists, and use full sentences.

What to keep away from:

- Resources and methods are not a set of information.
- Skip all descriptive information and surroundings—save it for the argument.
- Leave out information that is immaterial to a third party.



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Results:

The principle of a results segment is to present and demonstrate your conclusion. Create this part as entirely objective details of the outcome, and save all understanding for the discussion.

The page length of this segment is set by the sum and types of data to be reported. Use statistics and tables, if suitable, to present consequences most efficiently.

You must clearly differentiate material which would usually be incorporated in a study editorial from any unprocessed data or additional appendix matter that would not be available. In fact, such matters should not be submitted at all except if requested by the instructor.

Content:

- Sum up your conclusions in text and demonstrate them, if suitable, with figures and tables.
- In the manuscript, explain each of your consequences, and point the reader to remarks that are most appropriate.
- Present a background, such as by describing the question that was addressed by creation of an exacting study.
- Explain results of control experiments and give remarks that are not accessible in a prescribed figure or table, if appropriate.
- Examine your data, then prepare the analyzed (transformed) data in the form of a figure (graph), table, or manuscript.

What to stay away from:

- Do not discuss or infer your outcome, report surrounding information, or try to explain anything.
- Do not include raw data or intermediate calculations in a research manuscript.
- Do not present similar data more than once.
- A manuscript should complement any figures or tables, not duplicate information.
- Never confuse figures with tables—there is a difference.

Approach:

As always, use past tense when you submit your results, and put the whole thing in a reasonable order.

Put figures and tables, appropriately numbered, in order at the end of the report.

If you desire, you may place your figures and tables properly within the text of your results section.

Figures and tables:

If you put figures and tables at the end of some details, make certain that they are visibly distinguished from any attached appendix materials, such as raw facts. Whatever the position, each table must be titled, numbered one after the other, and include a heading. All figures and tables must be divided from the text.

Discussion:

The discussion is expected to be the trickiest segment to write. A lot of papers submitted to the journal are discarded based on problems with the discussion. There is no rule for how long an argument should be.

Position your understanding of the outcome visibly to lead the reviewer through your conclusions, and then finish the paper with a summing up of the implications of the study. The purpose here is to offer an understanding of your results and support all of your conclusions, using facts from your research and generally accepted information, if suitable. The implication of results should be fully described.

Infer your data in the conversation in suitable depth. This means that when you clarify an observable fact, you must explain mechanisms that may account for the observation. If your results vary from your prospect, make clear why that may have happened. If your results agree, then explain the theory that the proof supported. It is never suitable to just state that the data approved the prospect, and let it drop at that. Make a decision as to whether each premise is supported or discarded or if you cannot make a conclusion with assurance. Do not just dismiss a study or part of a study as "uncertain."



Research papers are not acknowledged if the work is imperfect. Draw what conclusions you can based upon the results that you have, and take care of the study as a finished work.

- You may propose future guidelines, such as how an experiment might be personalized to accomplish a new idea.
- Give details of all of your remarks as much as possible, focusing on mechanisms.
- Make a decision as to whether the tentative design sufficiently addressed the theory and whether or not it was correctly restricted. Try to present substitute explanations if they are sensible alternatives.
- One piece of research will not counter an overall question, so maintain the large picture in mind. Where do you go next? The best studies unlock new avenues of study. What questions remain?
- Recommendations for detailed papers will offer supplementary suggestions.

Approach:

When you refer to information, differentiate data generated by your own studies from other available information. Present work done by specific persons (including you) in past tense.

Describe generally acknowledged facts and main beliefs in present tense.

The Administration Rules

Administration Rules to Be Strictly Followed before Submitting Your Research Paper to Global Journals Inc.

Please read the following rules and regulations carefully before submitting your research paper to Global Journals Inc. to avoid rejection.

Segment draft and final research paper: You have to strictly follow the template of a research paper, failing which your paper may get rejected. You are expected to write each part of the paper wholly on your own. The peer reviewers need to identify your own perspective of the concepts in your own terms. Please do not extract straight from any other source, and do not rephrase someone else's analysis. Do not allow anyone else to proofread your manuscript.

Written material: You may discuss this with your guides and key sources. Do not copy anyone else's paper, even if this is only imitation, otherwise it will be rejected on the grounds of plagiarism, which is illegal. Various methods to avoid plagiarism are strictly applied by us to every paper, and, if found guilty, you may be blacklisted, which could affect your career adversely. To guard yourself and others from possible illegal use, please do not permit anyone to use or even read your paper and file.

Criterion for Grading a Research Paper (Compilation) by Global Journals

Please note that following table is only a Grading of "Paper Compilation" and not on "Performed/Stated Research" whose grading solely depends on Individual Assigned Peer Reviewer and Editorial Board Member. These can be available only on request and after decision of Paper. This report will be the property of Global Journals

Topics	Grades		
	A-B	**C-D**	**E-F**
Abstract	Clear and concise with appropriate content, Correct format. 200 words or below	Unclear summary and no specific data, Incorrect form Above 200 words	No specific data with ambiguous information Above 250 words
Introduction	Containing all background details with clear goal and appropriate details, flow specification, no grammar and spelling mistake, well organized sentence and paragraph, reference cited	Unclear and confusing data, appropriate format, grammar and spelling errors with unorganized matter	Out of place depth and content, hazy format
Methods and Procedures	Clear and to the point with well arranged paragraph, precision and accuracy of facts and figures, well organized subheads	Difficult to comprehend with embarrassed text, too much explanation but completed	Incorrect and unorganized structure with hazy meaning
Result	Well organized, Clear and specific, Correct units with precision, correct data, well structuring of paragraph, no grammar and spelling mistake	Complete and embarrassed text, difficult to comprehend	Irregular format with wrong facts and figures
Discussion	Well organized, meaningful specification, sound conclusion, logical and concise explanation, highly structured paragraph reference cited	Wordy, unclear conclusion, spurious	Conclusion is not cited, unorganized, difficult to comprehend
References	Complete and correct format, well organized	Beside the point, Incomplete	Wrong format and structuring

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