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УДК 81-139

УДК 378

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ИСПРАВЛЕНИЕ ОШИБОК В ПРЕПОДАВАНИИ ИНОСТРАННОГО ЯЗЫКА (ИТАЛЬЯНСКОГО) С ПОМОЩЬЮ КОММУНИКАТИВНОГО МЕТОДА

Проводя обзор самых известных работ за 1960 - 2018 годы, посвященных ошибкам и их исправлению, статья рассматривает современные вопросы, которые возникают, когда преподаватель итальянского как иностранного начинает анализировать частые ошибки русскоязычных студентов. Следует ли исправлять ошибки? Если следует, то какие? Когда? Как? А также кто должен их исправлять? Затем в исследовании кратко рассматриваются некоторые различия между итальянским и русским морфосинтаксисом. Вследствие этих различий учащиеся, владеющие языком на трех различных уровнях CEFR, совершают ошибки в письменных и устных упражнениях. И наконец, в статье разъясняется, каким образом с ошибками учащихся можно справиться посредством коммуникативного метода. Родной язык или влияние другого языка, независимо от того, насколько хорошо мы его знаем, наряду с мотивацией, самооценкой, эмоциями и

другими психологическими факторами влияют на ошибки. Более того, можно сделать вывод о том, что на процесс обучения и появление ошибок влияют ясность объяснения материала, сопереживание преподавателя, правильное время исправления ошибок, тон голоса, а также обмен знаниями между сверстниками, непредвзятая и кооперативная среда.

Ключевые слова: коммуникативный метод, калька, ошибка, обработка ошибок, изучение языка, взаимное обучение, фатика

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APPROACHING ERROR IN FOREIGN LANGUAGE TEACHING (ITALIAN) APPLYING THE COMMUNICATIVE METHOD

Sketching out a list of the most famous linguists who devoted themselves to study errors and tried to treat them between the '60s up to 2018 this paper deals with the questions that arise when a teacher of Italian as Foreign Language starts considering a few Russian students' frequent errors in learning the language. Should errors be corrected? If so, which ones? When? How? and also Who should correct them? Then the study briefly focuses on a couple of differences between Italian and Russian morphosyntax. As a result, they make students who belong to 3 different levels of the Common European Framework to commit errors in written/oral exercises. Lastly it is explained the way students' errors can be approached through communicative teaching. Our mother tongue or the influence of another language, no matter how well we know it, along with our motivation, self-esteem, emotionalism and other psychological elements affect errors. What is more, we can say that even the teachers' clarity of explanation, their empathy, right timing in error correction, tone of voice, as well as knowledge sharing among peers, a non-judgmental and cooperative environment account for the student's learning and error approach.

Keywords: communicative method, calque, error, error treatment, language learning, peer tutoring, phatics

Introduction

The concern about the errors made by students who want to learn a second language appeared about 50 years ago, hence we can understand the keen interest of Didactics and Linguistics on this topic. Until the 1950s-'60s errors were to be avoided and had to be absolutely corrected by the teacher whose teaching method was formal, it was translational grammar, similar to the study of Latin or Greek in high schools. Therefore L1 - the teacher and students' mother tongue - was the language through which the teaching of L2 took place. Hence, through a grammatical metalanguage expressed in L1 the learners 'learned' a foreign but 'artificial' language, since it lacked direct exposure having the teacher as the one and only model of reference. As a consequence the students were unable to use the language for communication but, cognitively, they 'possessed' only grammatical and linguistic competence because L2 was mainly used to read and translate texts written by classic authors (Balboni, 2002). Then in the '70s, through a major revolution in Language Teaching, errors were completely ignored as long as communication between speakers was not impeded. But in the '80s teachers who have fought long and patient battles with their students' language errors came to realise that making mistakes is an inevitable part of learning (Dulay, Burt & Krashen, 1982). Every teacher knows that correcting errors is part of the job, most of all if teachers love teaching and strongly believe in what they do, even if in written productions it may sometimes be a boring, repetitive and time-consuming activity. For this reason in 1996 J. Truscott said that it is even useless and a waste of time. If nowadays teachers can choose among several different teaching methods and approaches and consider that students are all different, a qualified teacher - who takes into account the errors made by the students as a natural and indispensable part of their learning process - should think of error treatment as something beneficial, from the outside, as if the students have fallen flat on the ground and the teacher helps them stand up again (Grassi, 2018).

Moreover, once identified the error within its context, it is of the utmost importance that the teacher does not mistake the description of the error with its explanation but is aware of the difference because here lies the effectiveness of a didactic intervention. A competent teacher should wonder WHETHER errors should be corrected, HOW they should be corrected, WHAT/WHICH errors should be corrected WHEN

they should be corrected and WHO should correct them and / or should be corrected. What's more, what the teacher should take into account is both the accuracy and autonomy of the linguistic system, and the intentionality of the speaker and their set of socio-cultural experiences, the dialectic between the rigidity of the rules vs. the freedom of the speakers which is the tenet of Linguistics (Berruto, 2015).

The student will never know they have made a mistake/error until the teacher points it out to them

WHETHER

Taking for granted that we do not live in a perfect world and that in any learning activity - from chess to skating, from embroidery to the study of Mathematics, etc...- errors and mistakes will always be made because they are part of the process of any lifelong learning and also because even without them one cannot understand IF any progress is being made, as a consequence a further element to consider is WHETHER the learners want to be corrected or not. There are students who want to be corrected, always, everywhere and for this reason it is useful to remind them that "both a 'participation causes proficiency, and a 'proficiency' causes participation" (Ellis) but this kind of 'attention hog'/anxious student, who always keep their hand raised to answer the teacher's questions, who tries to quibble because of their fear of not having understood and asks for further explanations, risks monopolising the attention on themselves and boring the school mates if the teacher does not intervene in time. Or there are also learners who do not want to be corrected in front of the whole class, if they have not yet become familiar with the subject itself, nor with the teacher, nor with the classmates From this perspective among linguists we find Krashen (2002) who inserts concepts taken from psychology such as: the influence of stress, the affective filter, attitude, motivation, self-esteem, acquisition (therefore unconscious) and learning (conscious), and develops the idea that error correction is aimed at attaining conscious knowledge of a second language. All these elements mean that for the first time interest shifts from teacher and learners to teaching and learning.

WHAT/WHICH to correct

Identifying the language level an error belongs to is very important because it allows the teacher to understand how to intervene didactically to eliminate the error itself and to ask when to correct students' mistakes is closely related to WHICH mistakes to correct. Many teachers believe

that in correction activity some errors take priority over others, for example errors that actually prevent communication or errors that have stigmatising effects on the reader or listener. These errors are due to Competence and they are quite serious because they are systematic and show poor linguistic competence. Conversely there are minor errors, called mistakes or lapsus, the ones that students frequently make and that Linguistics refers to as related to Performance when they are due to haste or distraction hence easily corrected, therefore they are asystematic. Then another great contribution about this process comes in the '70s from Selinker and the concept of Interlingua, with his psycholinguistic theory of Second Language Learning to end up in the 1990s with Carl James who classifies errors based on their causes. He divides them into 4 categories: 1. Interlingual errors, due to the interference of the student's mother tongue or what is called their linguistic background 2. Intralingual errors: errors caused by the same Target Language (e.g. the error made by students when applying the rules of target language in the wrong way, exploiting redundancy, or false analogy, or hypercorrection ...) 3. Errors based on communication strategy: errors related to approximation, for example 'calque', or a near synonym, or circumlocution 4. Induced errors: errors due to the process itself of teaching-learning (e.g. when a student is misled by the teacher's words, by pedagogical priorities, or by the material/coursebook used ...), hence now it is the teacher themselves who comes into play in the mistakes made by the student, so the old image of the *ex cathedra* teacher, seen as the only source of information, disappears once for all.

WHEN to correct

When to correct students' errors? This problem is complex and still very controversial, because it involves other questions, such as what is the right 'timing' to be corrected? or at what 'distance' from the error can it be corrected? And again: during which activities can you intervene? Today Psycholinguistics studies seem to converge on the correction quite after an error (proximity to an error), almost immediately, especially during the activities that 'focus on form'. Actually "Learners benefit most from concentrated simple recasts (of one or two elements) of aspects of language for which they are developmentally ready to benefit from instruction" as Doughty (2003) claims. The correction adjacent to the error, within the scope of communication, would in fact be useful since it would solicit 'noticing', that is the subjective correlative of attention,

precisely when the attention is concentrated on a given form of the target language - for example in the case of a grammatical error - otherwise, if the correction of the error is postponed the student easily forgets. And similarly, if the error were phonetic, lexical, or morphological, the correction just after that appears to have the same effectiveness. In any case the teacher should not be intrusive at all in communicative activities, especially if their work concerns form. In fact, it is true that being constantly corrected is demotivating for the student

HOW to correct

How should errors be corrected? It can be started by saying that the teacher must always maintain a polite and respectful tone of voice and not assume a threatening or haughty attitude towards the students. The teacher should first guide the learner to self-correction as it is the best way for him/her to memorise: initially by asking him to make a choice between what he/she has said and the alternative answer given to him. Or else, the teacher could repeat in a questioning tone what the student has just said, thus signalling that something is wrong. Another option could be to repeat what the learner has said but stopping him/her before the error so that by doing it this way they understand that the next word is wrong. Only if the student is unable to self-correct and even their classmates are unable to help, only then and as a last resort can the teacher intervene with feedback on how to correct, or intervene with the 'recast', that is repeating correctly what has been said incorrectly by the student. In case the error is related to form, the teacher can also add a short grammar explanation. When students are beginners many errors are expected so it is better to be tolerant and correct only the most serious ones. Only as the students progress in learning will the teacher correct the minor errors as well. And if errors are made during an activity in which the student is focused on meaning and there is no self-correction the teacher should not necessarily interrupt so that even the morphosyntactic errors are tolerated and seen as a consequence of the development of the learner's communication skills. In this case the errors will be noted and both teacher and student will work on them later, perhaps through a new task based on the noted errors.

Peer Correction: this type of correction occurs among students who are encouraged to help a classmate in need. What matters is that the help is offered in a cooperative and non-competitive way, and that the teacher monitors that all students, and not the usual ones, take part in the activity.

Teacher Correction: the teacher intervenes in the manner described above, always keeping in mind that the purpose of error correction is to help students learn the target language.

WHO corrects? Who to correct?

About mistakes, we can say that the student himself is able to self-correct, but if we consider errors this ability does not always exist. First of all, it must be taken into account that the purpose of learning and teaching a foreign language aims at the students' achievement of linguistic competence, therefore the teacher must consider at least a couple of elements: the affective factors of learners and the effectiveness of error correction. For this reason it is assumed that in some cases there is the need for the teacher's intervention and conversely some mistakes are left out, while errors that can lead to ensuring that the mechanism of fossilisation has the upper hand must be taken into consideration. Actually the risk is that the mechanism that is believed to exist in the learner's latent psychological structure during the formation of the interlanguage is implemented. At this stage it is difficult to cope with these errors, not to say that sometimes they are no longer corrected and precisely, they become fossilised, they become embedded in the learner's exposition. Furthermore, the teacher also needs to keep up-to-date with the theories in the field of error analysis so as to be able to employ flexible strategies to facilitate foreign language learning. But if the teacher pays too much attention to form rather than communication, students will end up making no errors at the expense of their speech fluency. Moreover, if the emphasis is on form, language proficiency is not favoured but, in some cases, avoidance strategy can even be favoured, not only by the students who are shy but also by those who are afraid of making errors, let alone the ones who, for many reasons, have not been able to understand a certain structure and therefore do not know how to apply it to convey their message. This is why they preferably tend to avoid using it, let alone speaking. Similarly, correcting every single error also risks being a counterproductive activity for the student, so a good teacher must always try to create a supportive school environment in which students feel confident that they can freely express their ideas, opinions and feelings, without the threat or embarrassment when their errors/mistakes in writing or speaking are corrected. In this case, during an oral activity, another student can be called for help, or in the written activities students can also share their works, but only if the teacher has

been able to create that classroom environment in which there is no fear of judgement.

A few of the most frequent errors made by Russian speaking students

This paper takes into consideration a few of the most frequent errors made by Russian speaking students who want to learn Italian and it aims at reflecting on some peculiar structures that Russian learners find difficult to learn and master. The teaching method applied is the communicative one, that is based on the centrality of the student and that decentralises the teacher. Now errors become relevant because the teacher is really a spontaneous and natural input provider of the target language.

The students are sitting in a circle and the teacher stays out of it. The aim of the student is to get to understand the grammar rule in an inductive way so, listening to the teacher formulate simple sentences or speak more discursively - depending on the level of the students' competence - they are called to emulate the structures used by the teacher on the basis of what they have deduced from the input. Moreover, thanks to a group collaboration on what the most competent students in the class have heard or elicited, they help the weakest in applying the rule, trying to explain its structure. Therefore, initially only through work in pairs or small groups of three people, they are invited to do the exercises and discuss what is proposed by the teacher.

Materials and methods

A sample of 48 students, aged from 19 to 47 and from level A1, A2 to B1 according to the Common European Framework. The level of education of the learners, all adults, is quite high, it varies between undergraduate and graduate students

In detail students are divided into 6 classes, namely 8 are in level A1 class, 23 in A2 divided into 3 classes and 17 in B1 divided into 2 classes.

The materials used are original and authentic and vary between texts and games based on materials such as newspaper articles, extracts from spontaneous conversations, advertising brochures, photographs, cards etc... in the form of oral drill pattern exercises based on written input such as sentences to be reconstructed, flash cards, board games, etc...

The exercises assigned are never proposed in the form of a test but simply presented as activities to be done in class with the collaboration of the other students as the purpose of the communication method and of

the activities themselves is to always keep the learners speaking in Italian and only listening Italian from their teacher, broaden the area of knowledge of the individual students thanks to the cooperation and the contributes of others, instead of focusing on what the student does not know. Consequently, no less important is to keep the student in a relaxed and serene environment, free from any sense of competition or inadequacy due to their cultural background on the subject. Therefore, the work is never proposed in the form of tests aimed at evaluating the student's performance but only of playful activities in groups or in pairs, which aim to overcome the fear of expressing themselves and making mistakes while talking in a foreign language.

I) Topic: Verbo “piacere” (verb “to like”)

a) Level A1

Material: table with a list of elements based on 4 examples in the present tense (uttered first by the teacher)

Task: oral interview with the partner

Aim: Students learn to express their likings or dislikings in the present tense

Examples from the teacher: Ti piace la pizza? Ti piacciono gli spaghetti? Ti piace fare sport? Sì, mi piace/piacciono.

The students:

-Il gelato?

-Il mare?

-I gatti?

-Studiare le lingue straniere?

b) Level A2:

Material: cloze exercise (guided)

Task: After listening to the teacher's examples, fill in the dialogue with the missing pronouns and the verb “Like” in the Present Perfect form. Then practise new dialogues with the partner, using 5 different Italian places/towns.

Aim: students learn to express their likings or dislikings in the past and the use of dative pronouns.

-Paolo, _____ piaciut ___ la Sicilia?

-Sì, _____ piaciut ___ moltissimo.

-Allora, come è stata la sua vacanza in Sardegna, signora Rossi?

-Molto bella, molto rilassante io e mio marito non abbiamo fatto niente per una settimana. Ci siamo solo riposati.

-Bello! e _____ piaciut___ passare il tempo tutto il giorno sulla spiaggia?

-Certo!

Correct answer: Paolo, **ti** è piaciuta...

Si **mi** è piaciuta

Bello! e **vi** è piaciuto...

c) Level B1:

Material: pictures/flashcards with places, jobs, people...

Task: tell your partner about your or someone else's wishes following the teacher's instructions.

Aim: Students learn to express and ask about wishes in the Conditional Tense of the verb "piacere" plus dative pronouns

(A Luca - piacere) essere un architetto da grande.

(A noi - piacere) andare in vacanza per un mese.

(A me - piacere) vincere un milione alla lotteria.

Correct answer: **Gli piacerebbe...**

Ci piacerebbe

Mi piacerebbe

II) Topic: Verbo "essere" (verb "to be")

Livello A1

Material: flashcards or magazine snippets (name, nationality, job, social status...).

Task: introduction of themselves, then a friend or a colleague, a famous character through oral production where all the information must be expressed using the verb 'to be' ("verbo essere").

Aim: Students learn to introduce themselves and others.

Correct answer: **Sono** (Name), **sono di** (origin/nationality), **sono un/una** (job), **sono** (social status) when they introduce themselves.

Lui/Lei è (Name), **è di** (origin/nationality), **è un/una** (job), **è** (social status) when they introduce a friend/colleague...

Loro sono (Names), **sono di** (origin/nationality), **sono** (job), **sono** (social status) when they introduce two or more persons.

Results

(the underlined words are the students' errors)

I) Verbo "piacere"

Student 1: "Ti piace il gelato?"

Student 2: "Sì, io piacio il gelato. E tu?"

Student 1: "No, no. Ancora. Ti piace il gelato?"

Student 2: “Sì, io piaccio. E tu?”

Teacher: “**Ti** (stressing the pronoun) **piace** (stressing the verb) il gelato? Sì...” (points fingers at themselves)

Student 3: “Tu si piace i gatti?”

Student 4: “No, no. I gatti. Plurale.”

Student 3: “Sì, plurale. I gatti.”

Teacher: “Sì, i gatti. Plurale. E il verbo “piacere” al plurale?”

(confirming the supposition of the plural word “i gatti”. Asking for the plural form of the verb “piacere” to give Student 3 a hint).

Taking into consideration the verb 'Like/Piacere' an example of an Interlingual Error is the use of this verb as if it were reflexive: instead of saying "mi, o a me, piace il gelato", that is, instead of using the dative pronoun 'mi / ti' and then the verb 'piacere' conjugated according to the subject which is the object of interest of the speaker, many say "Io si piace il gelato". Or else, still with the verb 'Piacere', an example of Intralingual Error is represented by the sentence "Io piaccio il gelato" as a redundant loan from the English expression 'I like', now cleared everywhere, regardless of the students' competence of the English language or not. And again, an error related to communication / approximation occurs when students generalise the sentence to the plural when saying "Io si piace i gatti".

The class of Level A1 students do not question the verb (whether reflexive or not) but 5 out of 8 struggle to distinguish the moment of the singular from that of the plural one. 1 out of 8 students will insist on proposing a calque from English with "io piaccio". Only 2 students immediately understand the logic of the structure which is very similar to that applied when speaking the Russian language.

Among the 23 students of A2 level, divided into 3 classes, 15 students give explanations on the basis of their mother tongue but they are partly wrong. 3 students still do not understand the logic of the structure and only 5 understand how to perform the exercise.

Level B1 6 students, out of 17 divided into two classes, cannot think of the verb "piacere" conjugated in the conditional tense unless conjugated as, for example, "io piacerei" repeating a bit the typical error of those who study level A1 (io piaccio/io piacerei). Another 8 students tend to conjugate the verb as if it were a reflexive but in the Conditional tense “noi ci piaceremmo” (which is “we would like each other”), while the remaining 3 students, on the other hand, express themselves

correctly.

II) Verbo “essere” “to be”

Student 1: “Mi chiamo (name). Io... ingegnere, abito a Mosca”.

Teacher: “Bene. Ma, verbo “essere”. Com’è? Io...” (guides the student to use “essere” before the job).

Student 1: “Sì, mi chiamo (name). Io sono ingegnere, io sono abito vicino alla scuola.”

Teacher: “Bene, “io sono ingegnere”! Ma perché “sono abito”?

Verbo...?” (gives another hint, to correct Student 1).

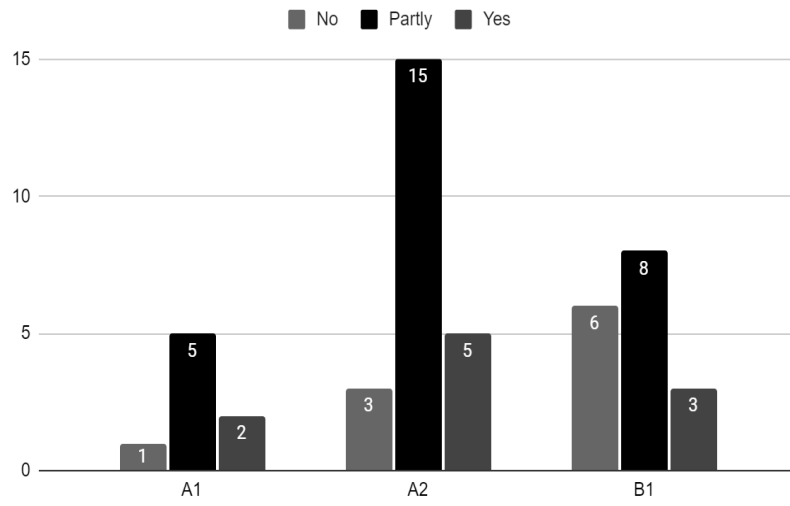
During free oral productions of a personal type or descriptions of pictures, the influence of the students’ mother tongue plays an important part in the construction of the sentences because as we can see in the histogram below, 4 students out of 8 spontaneously tend to not use the verb “to be”, making a calque from the Russian "I engineer". Aware that the verb 'essere' (to be) in Russian is not used as much as in Italian, quite often the student says "Io ingegnere" due to the influence of their mother tongue. However, the hyper-corrections or the lack of full awareness of the conjugation of the verbs as well as the influence of English lead these 4 A1 level students to insert the verb "to be" even where it is not necessary ("I am live near the school", "I am work in a shop"). The remaining 4 have no problems with the use of the verb to be both in copula sentences and in those where it is not necessary to use it. This type of error is no longer seen in higher language levels.

Another frequently made error consists in inserting the verb 'essere' in any other conjugated verb: "Io sono abito vicino alla scuola" ("I am live near the school"), "Io sono lavoro in un negozio" "I am work in a shop", as hyper-correction.

Discussion

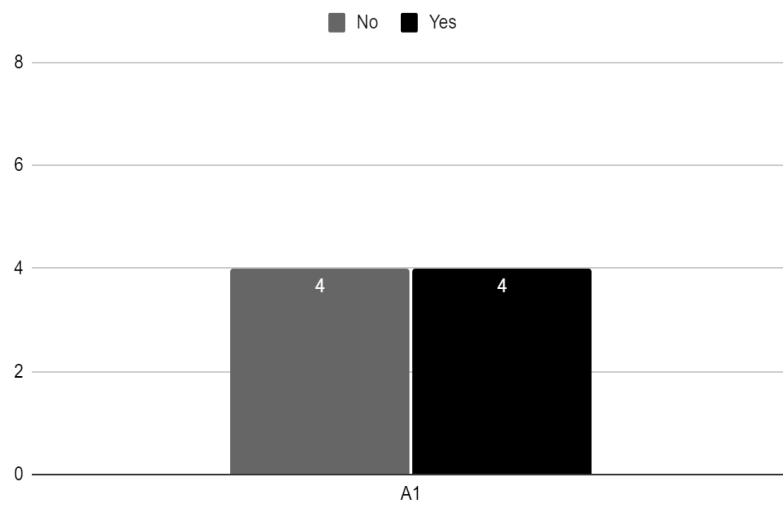
First of all, correction takes place whenever the student starts having doubts and starts modifying the way they express themselves during the exercise presented or when the teacher notices that, after a certain period of time which should have been useful for consolidating the topic, this instead is still unclear or they have not yet soaked that in. As for the 5 WH questions WHETHER, WHICH, WHEN, HOW and WHO the teacher tries to provide a correction that always maintains the centrality of the student and their learning with activities mainly centred on orality.

Piacere



Graph 1.

Essere



Graph 2.

1) WHETHER to correct: Considering the fact that the student must feel free to express himself without the fear of making mistakes, the correction of a mistake/error takes place only and exclusively if the teacher deems it necessary to do so or not. For example, if they are done with the task and now are controlling their answers about an exercise based on verbs in a strategy of teacher-students partnership in an inclusive way, the correction of the pronunciation of a word is secondary to the correction of the elements covered by the task. As of the verb “like” mentioned above, if the student who has conjugated the verb well but has pronounced //MontaNia// instead of the /ɲ/ sound this is not considered by the teacher, but other students can ask for confirmation in pronunciation, although knowing, it is irrelevant at the time being. However, the student who has not read aloud properly is still gratified by the positive feedback of the teacher and they can independently focus on pronunciation.

2) WHICH errors: The first and most relevant errors are the grammar and morphosyntactic ones. Despite the small sample of students’ activities in this paper and accounting for the type of errors committed it can be assumed that Russian-speaking learners make errors that can be grouped into the same (above said) categories as James’ ones, that is when the students say “io... ingegnere” they show Interlingual difficulties, following the influence of L1. What’s more, when they say “Paolo, si piace i gatti” their difficulty is Intralingual, as well as when they express their sweet tooth for ice cream they use a calque from English by saying “io piaccio il gelato”, thus showing Difficulties related to Communication/Approximation strategies and sometimes they may also find difficulties involuntarily induced by the teacher herself (sic!).

The conjugation of this verb, in tenses that go beyond the Present tense, very often leads to a formulation error, eg. “Luca si piacerebbe essere un architetto da grande” because initially some students do not think analytically that the application of the structure is just like in Russian, that is, the structure remains the same, only the tense changes.

It is also worth considering the learners’ knowledge of reflexive verbs when talking about the verb “piacere” in Italian, because it is often misguided as a reflexive one, due to the influence of the Russian language that mixes a dative pronoun and a reflexive verb in the meantime to express the same concept. Reflexive verbs exist in Russian

and they are applied like in Italian, but even in this case some students do not pick up immediately the similarity in choosing the verb as they would do in their mother tongue.

It is quite singular that most of the students are not able to grasp the logic behind the verb “piacere” because it shows many similarities with Russian (a dative pronoun reflecting the action and a subject) and the verb, which is not reflexive, differently from Russian. It only takes time, but not for everyone. Especially for beginners.

3) HOW to correct: The correction is mainly based on peer cooperation. With the use of the blackboard and one or more input sentences depending on the case the teacher invites the group to think about them.

Before correcting something and giving, eventually, the proper answer the teacher repeats what the student has just said stressing the error and looking at the student so that they try to correct themselves, or pouting or pointing fingers, as shown before with the verb “piacere” (see: Results) In case of a major error, for example a structural one, the teacher invites a student, usually the most outgoing, to go to the blackboard and invites them to use the blackboard and exploit their own skills to give an explanation at first in Italian. Only later the teacher invites the student to explain in Russian the grammar rule or any similarities or differences in their mother tongue. By doing that even the weak student can partly understand what they were expected to do. In the bar chart, as we can see, the number of students that do not understand is outnumbered by the ones who partly understand thanks to peer tutoring. Furthermore, what is essential to say is that phatic signs of understanding and encouragement to continue (e.g. yes, all right, bravo, expressed in the plural to encourage students to an inclusive job!) are systematically accompanied by corrective reformulations of the sentences produced by the learner. That is because the more indirect the feedback signals addressed to the learners, focused on the (lack of) communication success rather than on the (in)appropriateness of the form, the more uncertainty there can be about whether the errors emerge as such in the learner's consciousness. The students' behavior shows their degree of awareness of the mistakes they make (Andorno, 2018). We know that phatic language can also be non-verbal and Italian teachers are fully aware of the power of non-verbal communication as well as body language which can be both complementary to spoken language. Using hands and fingers, winking,

smiling, pouting, nodding, crossing arms, bending, leaning, mimicking....the teacher eases the students' understanding. What's more, the fact that in Communicative teaching the teacher just stands means that is free to move. Were the teacher made to sit on an armchair so that their back remains free to move, not sinking backwards, the gestural excursus reaches the hands starting from the torso and expanding along the arms. Besides, the standing position favours the teacher's proxemics in the classroom, approaching or distancing from the students. It is also correct "to underline how, with regard to linguistic analysis, in many cases of ambivalence of interpretation, it is precisely the gesture that can help to disambiguate linguistic information and contribute to its more accurate identification" (Cantalini, 2021) provided that there is congruence between verbal and non-verbal communication.

4) WHEN to correct: Given that the communicative approach/method considers the teacher only a source of input, i.e. the provider of the communication flow and not the central element on which communication depends, correction only arrives at the end of any activity, without interrupting the students so that they have time to correct and/or self-correct without the weight of the teacher's judgement. Obviously, this means that the student does not give monologues but speaks for a more or less short period, hence timing is short, it may be within some seconds or minutes, depending on the activity. In communicative teaching in case of written activities students swap what they have written to work cooperatively, according to peer-tutoring, so that correction usually takes place once they have finished checking their classmates' work. Then each student reads aloud their text and only if an error is frequently made the teacher intervenes because if the correction is not timely and effective, the student can bring forward gaps or forms that crystallise, they fossilise over time and because of which it is more difficult for them to progress.

5) WHO to correct: it is interesting to note that it is the most extroverted student or most confident in speaking the language who puts their hand up and asks the teacher to explain to the classmates the linguistic logic of the exercise when some students have difficulties. On the other hand it has often happened to find some students who are introverted or embarrassed from the shame of being singled out because they felt uncomfortable when corrected, especially adults at their first lessons, as some of them were very shy. Or else, other learners are

annoyed because they have a managerial social position at work, so they are not used to being asked to rephrase what they have just said. Also, there are others who have such high self-esteem that are hit after the 'recast' of the teacher, etc... In some cases there are even students who refuse to be corrected by their classmates and openly prefer the teacher. Paradoxically, there are also students who love "to be corrected not only during form-focused activities, but also when conversing with native speakers" (Ellis 1994). It can also be said that sometimes it is preferable, if not necessary, not to intervene at all because the student over time or simply thanks to the help of others will arrive at the correct reformulation of what they want to express. Besides, allowing the student at the blackboard, to keep on practicing the language, strengthens not only the student's competence but also their self-esteem. It goes without saying that it's the teacher who has the main role in error correction also in communicative teaching because if it is paid too much attention to form rather than communication, students will end up making no errors at the expense of their speech fluency. Then a sensitive and flexible teacher is able to understand when one or more students can intervene in front of their classmates.

Conclusion

When students are encouraged to explore the foreign language they are studying, it goes without saying that they inevitably make errors and if the teacher exploits them they can guide the learners in self-correction or decide if it is necessary to carry on with further work. In this paper, the question WHY errors should be corrected is missing but, since errors are part of learning activity, it is therefore necessary to rectify them in order to prevent students from learning wrong forms and their not correcting them anymore. Taking up Krashen (1981) "Error correction has little or no effect on subconscious acquisition, but is thought to be useful for conscious learning". However, there is only one thing that the teacher should never do: work instead of the students since, by doing so, there will be no learning. It follows that making errors is human and those who teach a foreign language must always bear in mind the universal aspect of the language. As further proof of this fact not only in Linguistics, Glottology, Glottodidactics, Didactics, Psycholinguistics... errors and mistakes play an important role... but also in aphorisms or in the most learned quotations, as well as popular wisdom, in proverbs, etc ... the verb 'to err' or the noun 'mistake' are often used - albeit with the

same meaning - and above all their importance, or rather their potential, is highlighted as we can read in some of them below:

- Those who are never wrong miss many opportunities to learn something (M. Pickford)
- He who has never been wrong has never done anything (Napoleon)
- Whoever avoids error eludes life. (C. G. Jung)
- Mistakes are necessary, as useful as bread and often also beautiful: for example, the leaning tower of Pisa (G. Rodari)
- Experience is called the sum of all our mistakes (Th. A. Edison)
- If you close the door to all errors, even the truth will remain outside (R. Tagore) to name but a few.

To come to a close we can quote also M.V. Lomonosov who says that *mistakes are not very worth noting: giving something better is what befits a worthy person.* (“Ошибки замечать немногого стоит: дать нечто лучшее – вот что приличествует достойному человеку.”)

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УДК 81.33

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**ЛЕКСИКО-СТИЛИСТИЧЕСКИЕ СРЕДСТВА
ВЫРАЗИТЕЛЬНОСТИ В АНГЛОЯЗЫЧНОМ ДИСКУРСЕ
ЛАЙФСТАЙЛ-МЕДИА**

Статья посвящена исследованию лексико-стилистических средств выразительности в английском языке на примере статей о боди-позитиве и их месту в активно формирующемся лайфстайл дискурсе.

Актуальность данного исследования обусловлена динамикой прагматического оформления речи в связи с текущими изменениями в отношении общества к явлениям, которые ранее относились к области личного и не подвергались подробному публичному освещению. При том, что средства выразительности довольно часто являются объектом исследования в стилистике и литературоведении, назрела необходимость систематизации в англоязычном медиа дискурсе в связи с распространением идей устойчивого развития, толерантности, экологичности. Специалисты в области массовых коммуникаций справедливо отмечают, что изучение того, как данные принципы продвигаются в медиадискурсе, могло бы внести существенный вклад в дискурсивные исследования.

В качестве материала для исследования были выбраны статьи о боди-позитиве из качественной прессы и журналов области