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La communication mathématique entre discours de spécialité et discours linguistique

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« Faut-il parler français pour apprendre les mathématiques en français ? »

Résumé: Dans ce travail, nous mettrons à l'épreuve une étude de cas d'école et une autre d'un énoncé d'un problème. Nous avons observé ce que Matheron et Salin (2002) appellent « l'enseignement ordinaire ». Pour montrer *le modèle de l'action didactique* qui s'inscrit de manière déterminée dans la topogenèse, la chronogenèse et la mésogenèse, nous avons analysé l'échange langagier dans une séance de mathématiques d'une professeure libanaise qui pour tenir l'enjeu officiel de savoir expose le savoir public en langue maternelle « Ar 1 ». De plus, pour rendre visible les difficultés de l'élève dans son activité mathématique et l'influence du langage sur la production d'un savoir appris, nous avons traité linguistiquement l'énoncé d'un problème écrit en *français* tiré du livre national de mathématiques.

Mots-clés: Action didactique, topogenèse, français de spécialité, langue maternelle « Ar 1 », alternance codique, didactique intégrée, communication mathématique.

Introduction

L'idée de cette recherche est née du constat dans un contexte éducatif plurilingue : « les mathématiques sont indépendantes du linguistique ». Conscientes de la nécessité d'affronter cette idée, une didacticienne des mathématiques et une sociolinguiste ont entrepris ce travail pour porter une réflexion sur les besoins langagiers des mathématiques qui s'enseignent en français dans un contexte scolaire libanais.

Selon Mercier⁽¹⁾, la didactique des mathématiques peut interroger d'autres disciplines, puisqu'elle rend visible un phénomène qui appartient non seulement à toutes les disciplines scientifiques, mais aussi à l'étude de la langue. Notre réflexion porte sur la caractérisation de la compétence de la *communication mathématique*, afin de rendre visible comment la didactique des mathématiques interroge la linguistique.

Pour engager ce travail, nous partons de l'observation des besoins langagiers émanant du terrain libanais en analysant une séance filmée dans une classe d'EB3 d'une école publique. Cette étape nous permet de relever les moments auxquels la communication a recours à la compétence langagière et dans quels buts. Nous analysons aussi les moments déterminants de l'élaboration du savoir et savoir-faire mathématiques dans une situation didactique plurilingue. Nous montrons, d'une part, comment une professeure, censée enseigner les mathématiques en français, pour tenir l'enjeu officiel d'un savoir mathématique exposé, agit et interagit par alternance codique français/arabe libanais « l'Ar 1 » (langue maternelle de la professeure et de ses élèves) pour satisfaire aux nécessités de sa position professionnelle et aux besoins didactiques des élèves. D'autre part, nous montrons comment les élèves répondent aux sollicitations de leur professeure en utilisant le même code. Ensuite, l'analyse d'un énoncé d'un problème tiré du livre national de mathématiques de la classe d'EB5⁽²⁾, nous permet d'un côté de braquer la lumière sur les composantes de la dite « compétence de communication mathématique », et de l'autre de mettre en relief les composantes du texte mathématique.

La finalité de cette étude est de relever le rôle de la compétence langagière et plus particulièrement, des composantes discursives et stratégiques dans une communication mathématique en tenant compte du contexte sociolinguistique du terrain.

¹ MERCIER, Alain, *Quatrième journée de didactique comparée*, Lyon, 2 juin, 2006.

² Le livre national : *Construire les mathématiques*, Beyrouth, CRDP, 1997.

1- Analyse discursive de la communication mathématique

1.1- Un cadre didactique pour l'analyse

La didactique est caractérisée par l'étude des différentes relations entre les trois composantes (enseignant, enseigné et savoir), du « système didactique » de Chevallard (1991). Une grande partie des apprentissages des élèves relève de leur territoire privé (Mercier, 1992), alors que le travail scolaire est une tâche coopérative entre l'enseignant et les élèves.

Un des objectifs généraux du curriculum libanais est « *de former l'élève à la COMMUNICATION MATHEMATIQUE. Pour cela il doit être entraîné à : Coder et décoder des messages, formuler, exprimer oralement, par écrit et/ou à l'aide d'outils mathématiques des informations diverses* ».⁽¹⁾ Cette définition, nous montre que les quatre compétences, à savoir la compréhension orale et écrite et l'expression orale et écrite sont visées dans le curriculum. Pour les développer, il faut recourir, à la fois, aux outils mathématiques et aux codes linguistiques. Cependant, l'utilisation de la langue française ou d'autre langue dans l'enseignement des mathématiques n'est nullement évoquée dans un document officiel libanais. Le choix du français comme langue d'enseignement des disciplines scientifiques : les mathématiques et les sciences, dans un grand nombre d'écoles privées (autre que celles homologuées ou conventionnées) et publiques, est largement répandu et installé dans la culture multilingue libanaise. Ajoutons que le nombre d'heures de l'enseignement de la langue officielle (l'arabe) et celui de la langue étrangère (le français ou l'anglais) est le même.

L'étude des pratiques d'enseignement qui relève de la didactique des mathématiques est le moyen d'accéder aux types de tâches, sur lesquels se fonde le travail professoral pour transmettre les savoirs mathématiques. L'intention d'enseigner demande à l'enseignant une organisation d'un travail personnel pour la réussite de son action professorale. Notre objectif est de relever la technique linguistique qui actualise la trilogie (relation : professeur, élève, classe) fondamentale des interactions didactiques.

Nous décrivons dans la séance filmée le fonctionnement didactique d'une professeure de mathématiques en classe d'EB3⁽²⁾ d'une école publique de Beyrouth, pour voir comment et par quel langage cette professeure assure la

1 Programme libanais : Décret-loi n° 10227, date, 8 Mai 1997. Nous avons reproduit le texte tel qu'il est dans le décret.

2 Le livre adopté est le livre national : *Construire les mathématiques*, Beyrouth, CRDP, 1997, p. 87.

rencontre effective de ces élèves avec le savoir appris. Signalons que l'enseignant du primaire au Liban n'est pas *spécialiste* des mathématiques, il est polyvalent.

Dans l'analyse de la communication mathématique, nous nous sommes inspirées :

- a) du modèle de la communication linguistique de Kerbrat-Orecchioni (1980)⁽¹⁾, basée sur deux modèles de production et d'interprétation. Au niveau de chaque modèle, l'auteur distingue un ensemble de compétences :
 - les compétences linguistiques et paralinguistiques dans lesquelles l'émetteur ou le récepteur ont recours à un ensemble de règles linguistiques et d'outils paralinguistiques afin d'encoder et de décoder leur message.
 - les compétences idéologiques et culturelles qui mettent l'accent sur les représentations et les stéréotypes sociaux qui ont leurs influences sur la communication.
 - la compétence sociolinguistique qui concerne l'univers du discours de la communication.
- b) des travaux de Sensevy, Mercier et Schubauer-Leoni (2000 ; 2005) qui trouvent que la modélisation de l'action du professeur repose sur deux types d'entités : des tâches et des techniques. Ces dernières sont les « manières de faire » que déploie le professeur dans son activité et qui supposent certaines tâches « ce qui est à faire ». Les types de tâches expriment sur diverses dimensions (le langage, la communication, l'action, le rapport aux objets) les structures de la relation didactique, qui s'inscrivent de manière déterminée dans la *topogenèse* (produire les lieux du professeur et de l'élève), et la *chronogenèse* (produire les temps de l'enseignement et de l'apprentissage). Ils ont identifié plusieurs types de tâches telles que la dénomination, la détermination de l'action, l'organisation de l'action dans le milieu, l'intégration des objets, etc. L'action du professeur consiste à jouer à la fois sur le contrat didactique⁽²⁾ (topogenèse et chronogenèse) et sur le milieu (mésogenèse). Son travail consiste aussi à proposer aux élèves une manipulation des systèmes d'ostensifs relatifs aux savoirs.

Les échanges dans la salle de classe ne se limitent pas uniquement à l'oral. Ainsi trouvons-nous un usage intempestif du tableau, lieu des écrits communicatifs entre enseignants et élèves. Notre analyse se place en partie dans le cadre du

1 KERBRAT-ORECCHIONI, Catherine, *L'énonciation. De la subjectivité dans le langage*, Paris, Nathan, 1980.

2 BROUSSEAU Guy a construit la notion du contrat didactique qui surdétermine les interactions entre le professeur et les élèves et qui s'exprime par le temps et le lieu didactiques.

travail de Robert et Vandebrouck⁽¹⁾ (2003) qui ont étudié les caractéristiques, en les comparant, de l'utilisation du tableau noir par trois enseignants d'une même école et d'une même classe. Les auteurs ont montré que le tableau avait trois fonctions selon l'usage de chaque enseignant :

1. « lieu de travail » : l'enseignant utilise le tableau comme lieu de travail, sans jamais rédiger proprement devant les élèves. Cet usage permet de donner à voir un processus plus qu'un produit.
2. « lieu de savoir » : l'enseignant utilise le tableau pour écrire le fruit des cheminement et des explications orales. Ces écrits sont porteurs du savoir, les formules décontextualisées sont apparentes. Les élèves ont devant leurs yeux un modèle magistral applicable.
3. « lieu d'écriture » : le tableau est un simple lieu d'écriture, l'écrit est identique à l'oral, et il n'y a pas de travail spécifique sur ou à partir de cet écrit. L'enseignant s'y réfère afin d'écrire les éléments qui doivent être pris par les élèves.

Pour Mercier (1998) le professeur doit mener deux tâches de front :

- « assurer une progression visible et tonique du temps didactique car c'est l'enjeu officiel de son activité, et les élèves sont attentifs à ce que le professeur assure la réalisation de ce premier enjeu, qui conditionne le second ;
- organiser la progression du temps didactique *de manière à faciliter l'étude du savoir que les élèves auront à conduire, pour réaliser l'apprentissage* ».

1.2 – Analyse de la relation didactique : enseignant, enseigné

Comme le précise Chevallard (1991, p 72) « Enseignant et enseigné occupent des positions distinctes par rapport à la dynamique de la durée didactique : ils diffèrent par leurs rapports spécifiés à la *diachronie* du système didactique, à ce qu'on peut nommer la *chronogenèse*. Mais *ils diffèrent aussi selon d'autres modalités* : selon leurs *places* respectives par rapport au savoir en construction, par rapport à ce qu'on peut appeler la *topogenèse* du savoir, dans la *synchronie* du système didactique ». Nous nous intéressons dans nos analyses à cette relation et aux différents rapports entrepris dans la communication mathématique entre

1 Des utilisations du tableau par des professeurs de mathématiques en classe de seconde. *RDM*, 2003, v.23, n°3, pp. 278 – 424.

l'enseignant et l'enseigné.

L'espace d'une institution didactique se caractérise par l'existence de deux positions : enseignant et enseigné qui constituent deux registres épistémologiques différents. L'enseignant est responsable du maintien d'une relation ternaire entre les élèves, le savoir et lui. Cette relation est connue par la relation didactique entre l'organisation de la classe et l'avancement du savoir, alors que l'enseigné a la responsabilité de l'apprentissage et de la pratique des savoirs proposés par l'enseignement. Ce partage du rapport institutionnel est, dans la théorie de la transposition didactique, la clé de la *topogenèse* qui permet de traiter certaines questions d'enseignement.

Dans le système didactique, l'enseigné est « l'autre » de la relation (Mercier, 1986). « L'élève est alors la personne venue s'assujettir dans l'institution, comme Enseigné. Comme personne, l'élève n'est pas réduit aux caractères institutionnels de la place qu'il occupe : la relation didactique dont il participe n'est donc pas entièrement décrite par une description du système didactique, même si celui-ci en constitue le noyau dur » (Mercier 1992). Son rôle est d'accéder au savoir, il doit apprendre le cours exposé par l'enseignant et appliquer ses apprentissages dans la résolution des problèmes proposés par l'enseignant. Il est assujetti à poser des questions que l'enseignant peut résoudre. Son rapport au savoir est un rapport personnel, il participe à l'avancement du temps didactique du fait qu'il apprend à un rythme personnel, il est responsable de la construction de son temps d'apprentissage.

2- Analyse de la séance

2.1 - Le Choix et le cadre méthodologique

Etudier les pratiques professorales requiert deux choix méthodologiques : observer ces pratiques à partir d'une ingénierie didactique proposée par le chercheur, ou bien observer la pratique quotidienne du professeur et de ses élèves. Nous avons choisi le deuxième type d'observation dans les buts suivants :

1. savoir si la communication mathématique se limite aux compétences mathématiques ou bien elle nécessite des compétences langagières et stratégiques adaptées à la situation problème et aux différents moments de l'interaction.
2. relever à quels moments de la communication mathématique intervient la compétence langagière et mettre en relief les différentes stratégies communicatives utilisées.

3. identifier les codes utilisés dans l'échange communicatif mathématique.

Nous avons expliqué à la professeure notre objet de recherche qui ne contient aucune volonté de juger son enseignement. Elle s'est montrée compréhensive, et accueillante. Nous avons filmé la phase d'application qui revient aux trois exercices (p87 n°3-4-5) relatifs à la multiplication par un nombre de deux chiffres. Au début de la séance, nous avons expliqué aux élèves la raison de notre présence parmi eux, en insistant sur le fait que nous ne jugions ni leur travail ni celui de la professeure. Notre objectif était de voir « comment ça se passe », quelles sont leurs difficultés dans la compréhension de l'énoncé d'un problème, ainsi que dans sa résolution ? Nous avons précisé que nous ne citerons aucun nom d'élève ou de professeur. Ils seront désignés par les initiales de leur nom dans la transcription, par suite aucun lecteur ne pourra les identifier.

2. 2 - Synopsis et analyse de l'épisode relative à l'exercice n°4

Nous allons présenter l'épisode de l'exercice n°4. En revanche, le récit de l'intrigue didactique relative à la multiplication par un nombre de deux chiffres sera pour les trois exercices.

L'énoncé de l'exercice 4 page 87 du manuel scolaire est le suivant :

Un fleuriste arrange 18 bouquets de 12 tulipes chacun.

Combien de tulipes utilise-t-il ?

Temps min ; sec	Episodes	Contenu didactique
9 ; 48	Exercice n°4	La professeure choisit une élève pour la lecture de l'énoncé. Cette élève est en difficulté de lecture. La professeure prend la charge de la lecture tout en traduisant chaque mot en Ar 1, ainsi que la charge du tableau qu'elle n'efface pas. Elle recherche une place vide pour symboliser les bouquets par des ronds. Elle explique et réexplique le sens des deux mots : <i>fleuriste et tulipe</i> .

10 ; 56	Recherche de la solution	<p>La professeure pose la question clé de la solution pour recevoir l'opération de la part de Za en Ar 1. Elle interagit avec Za en Ar 1.</p> <p>Elle pousse les élèves à expliquer le sens de l'opération 18×12. On entend des réponses d'ici et de là : « fleurs, fleuriste, bouquets, tulipes ».</p>
11 ; 36	Officialisation de la réponse	<p>La professeure efface une partie du tableau pour écrire :</p> <p>« Il a utilisé $18 \times 12 =$ »</p> <p>Elle pose l'opération et demande à une élève de passer effectuer le produit.</p>
13 ; 44	Rappel	<p>La professeure attire l'attention des élèves sur la numération pour la deuxième fois (la première fut en travaillant le n°3). Elle récite avec les élèves la comptine : « unités sous les unités, dizaine... ».</p>
14 ; 27	Fin du travail	<p>La professeure écrit à la suite du signe = « 216 tulipes » et retourne à son bureau pour se reposer en attendant que les élèves finissent de recopier la solution.</p>

C'est vendredi, l'enseignante travaille avec les élèves des exercices d'application qui outillent la multiplication, page 87 n°3, 4 et 5. « Multiplier par un nombre de 2 chiffres » (chapitre 39) est le thème du jour. Les livres sont ouverts devant les élèves, ils vont y recopier la solution à côté de chaque exercice.

Le même phénomène est observable dans le travail des trois exercices. La professeure gère un travail collectif et prend la responsabilité du tableau sauf pour effectuer la multiplication, elle choisit un(e) élève pour ce travail, mais elle ne lui cède pas sa place. Le tableau est un « lieu de travail » et aussi un « lieu d'écriture », elle écrit dans tous les côtés. Son travail durant la séance n'a pas changé d'un exercice à l'autre. A chaque fois, elle demande à un élève de lire la consigne de l'exercice, puis s'engage dans une deuxième lecture ou dans un accompagnement de lecture et dans une explication fondée sur la traduction de l'énoncé et des nombres en arabe libanais. Elle se sert des ostensifs graphiques pour présenter, les paquets du n°3 (elle trace des rectangles non identiques), les bouquets du n°4 (elle trace des ronds munis de deux traits verticaux), les

étagères du n°5 (elle trace dans un grand rectangle des lignes horizontales). Elle interagit avec les élèves en Ar l, mais fait toujours un retour au français pour noter la réponse. Les élèves sont très actifs et n'arrivent pas à s'exprimer en français, et de plus, il leur manque le langage mathématique adéquat à la situation didactique. Pour s'exprimer, ils ont recours à leur langue maternelle : l'arabe libanais « Ar l ».

Dans le n°3, la professeure explique le coût de l'addition de 25 répétée 123 fois, d'où le rôle de la multiplication pour accélérer le travail. (min3) Elle exige des élèves de mémoriser la table de multiplication pour lundi, et l'erreur sera pénalisée par une mise à la porte. Elle officialise à chaque fois la numération des nombres trouvés suite à la multiplication (min 9 sec 50). La professeure passe au n°4, elle met 7 min pour le travailler et puis elle passe au n°5.

Conventions de notation

Dans tout le protocole, nous avons identifié par :

P	La professeure
El	Un élève non identifié
Els	Plusieurs élèves s'exprimant en même temps
Hi ; Ze ;	Les élèves de la classe sont identifiés par deux lettres
()	Commentaire de l'observateur
(en italique)	Les prises de paroles en Ar l traduites en français par les chercheurs

Min 9 sec 50

1	P	ياش (Allez-y) qui va lire le numéro 4 ? ايه (oui) (elle regarde dans tous les sens pour choisir un ou une élève) Hi à haute voix (elle a choisi une fille)
2	Hi	Un fleuuurisssste
3	P	Un fleuriste (elle regarde toute la classe pour expliquer le sens de fleuriste en Ar l) شو يعني (que veut dire) بياع زهور (un fleuriste)
4	Els + P	بياع زهور (un fleuriste)

5	P	بياع زهور بيع زهور (oui) (un fleuriste un fleuriste) ايه شوي يعني؟ un fleuriste (que veut dire)?
6	Els + P	بياع زهور (un fleuriste)
7	P	Arrange
8	Hi	Arrange dix-huit
9	P	Bouquets
10	Hi	Bouquets de douze tu
11	P	Tuuulipes
12	Hi	Tulipes
13	P	Chacun, (oui) ايه رتب (arrange) عم بيقولوننا, ايه بياع الزهور رتب (On nous dit oui un fleuriste arrange) Dix-huit bouquets, Dix-huit bouquets de douze tulipes chacun Tulipe هو نوع من الزهور اسمه (c'est un genre de fleurs appelé) فإذا (Alors)

Hi, qui a la charge de lire l'énoncé à haute voix, se trouve en difficulté de lecture. Pour l'avancement du temps didactique, la professeure prend la charge de la lecture et la charge du tableau qu'elle n'efface pas. Pour aider les élèves à franchir la difficulté de la lecture de l'énoncé, et dans le but d'*acquisition du savoir*; **P** se lance dans un langage loin du langage de la lecture. Elle communique toutes les informations en Ar I. La traduction se fait mot par mot. Elle reprend plus qu'une fois la traduction, pour aider les élèves à comprendre l'énoncé. Elle demande le sens du mot « fleuriste » (TP 3), et y répond sans donner aux élèves le temps de réagir.

(TP. 13) **P** explique que « tulipe » est un genre de fleurs, toujours en Ar I, mais avec un débit lent afin de faciliter la compréhension. Signalons que la professeure n'a pas traduit ni le mot « bouquet », ni le mot « tulipes » car ils sont courants en Ar I. Par un mouvement topogénétique descendant, elle se place au niveau des élèves, en disant toujours en Ar I « عم بيقولوننا » (on nous dit).

Il nous semble qu'elle passe trop de temps sur la traduction de l'énoncé, peut-être pour elle, la compréhension du sens de chaque mot de l'énoncé initie les élèves à la résolution.

Min 10 sec 20

13 suite	P	Combien de bouquets on a ? combien de bouquets ? (elle trace au tableau trois ronds muni chacun de deux traits verticaux pour modéliser les bouquets) Deux, trois كل وحدة (combien de tulipes on a (<i>chacun</i>)
14	Els	Douze
15	P	Douze tulipes (avec la craie, elle montre le premier dessin en disant) Bouquet (<i>ceci est le premier</i>) شوفيا أول (bouquet (<i>qu'est-ce qu'il y a dans le premier</i>)) Douze tulipes (elle marque dans le premier dessin le nombre 12, de même dans les deux autres tout en disant) douze tulipes. Combien de bouquets on a? (elle dessine encore 2 bouquets en posant la question) عنه؟ (nous avons) bouquets (<i>combien</i>)
16	Els	(Des doigts se lèvent en criant) Madame, madame
17	P	عنه؟ (nous avons) bouquets (<i>combien</i>) عنه؟ (nous avons) bouquets (<i>combien</i>)
18	Els	Dix-huit (la voix d'un garçon s'élève pour dire très fort) dix-huit

19	P	dix-huit (<i>nous avons</i>) عنا Chacun a 12 tulipes, chaque bouquet a quoi ? A, 12 tulipes Combien de tulipes on a ?
20	Els	(Des doigts se lèvent en criant) Madame, madame

Dans le souci de la compréhension linguistique de l'énoncé, **P** utilise un ostensif graphique, le rond avec deux traits verticaux pour modéliser un bouquet. Elle trace au tableau, son « lieu de travail » sans effacer le travail de l'exercice n°3, trois bouquets en désignant à chaque fois que c'est un « bouquet » et note dedans « 12 » pour faire comprendre aux élèves que dans un bouquet il y a 12 tulipes. Elle pose la question sur le nombre de bouquet en Ar 1, trace deux autres bouquets, et avant d'avoir une réponse, relance la même question **à plusieurs reprises en Ar 1 sans la reformuler en français** « **عنا** bouquets **كم** » (*Combien de bouquets nous avons ?*) (Tp 15 et 17).

Dans tout cet épisode, **P** se place au niveau des élèves, en utilisant le pronom *nous* en Ar 1 « **عنا** », et comme d'habitude ne donne pas le temps aux élèves d'interagir. Leur accompagnement s'est limité à une réponse très courte (TP 18). Ils se trouvent en rupture du contrat, leur doigt levé pour prendre la permission de répondre à la question posée, mais **P** continue ses questionnements sans donner de l'importance aux appels des élèves « *Madame, madame* » (TP 20).

Min 10 sec 58

21	P	Za
22	Za	منضرب (<i>On multiplie</i>)
23	P	شو منضرب؟ (<i>qu'est-ce qu'on multiplie</i>)
24	Za	douze fois, fois euh dix-huit (<i>on multiplie</i>) منضرب
25	Els	(des élèves soufflent à Za) dix-huit fois douze Douze fois dix-huit

P choisit **Za** pour répondre à la question « *Combien de tulipes on a ?* ». Dans un processus de construction du concept de la multiplication, **Za** annonce en

criant en Ar 1 l'opération qui permet de calculer le nombre de tulipes « منضرب » (*on multiplie*). Cette réponse nous laisse penser que cette élève se trouve en manque du lexique mathématique en français, ou bien c'est la situation de communication en Ar 1 qui la pousse à socialiser son savoir mathématique dans la même langue pour ne pas se trouver en rupture du contrat avec P. En revanche, cette alternance codique arabe libanais / français dans la réponse de Za au TP 24 confirme notre première pensée : le manque du lexique mathématique, la tâche à faire est énoncée en Ar 1 et les nombres en français.

La réponse de Za au TP 22 n'a pas imposé un arrêt du temps didactique, P ne se trouve pas en rupture du contrat, elle questionne Za et répète la technique opératoire en Ar 1 pour connaître les opérants (TP 23).

Au TP 24 et 25, les élèves paraissent dans le manque de la perception de l'intérêt de formulations qui lient le calcul au sens de la situation (ERMEL, 2005)⁽¹⁾. Za et quelques élèves sont pour le produit de 12 par 18 : pour eux, la multiplication de 12 par 18 répond à la recherche du nombre de tulipes utilisées pour faire 18 bouquets à la place de l'addition réitérée de 12 autant de fois que le nombre de bouquets. D'autres élèves sont plutôt pour le produit de 18 par 12 : pour eux si un bouquet est fait de 12 tulipes, alors les 18 bouquets sont faits de 18 fois 12 tulipes. La conception erronée que « le sens de la situation représentée par 12×18 est le même que 18×12 » chez certains élèves, nous laisse dire que la technique commutative est dépourvue du sens de la situation.

Cet épisode montre comment le savoir mathématique se coconstruit à travers un jeu de questions/réponses entre la professeure et le groupe classe par alternance Ar 1 et français.

Min 11 sec 5

26	P	Dix-huit fois douze dix-huit fois douze (<i>si je multiplie</i>) عمل؟شو تكون عم بعمل؟ عدد شو؟ (<i>qu'est-ce je fais ? Qu'est-ce que je fais ? le nombre de quoi ?</i>)
27	Mi	Tulipe (<i>le nombre</i>) عدد
28	Sa	Fleurs (<i>le nombre</i>) عدد

1 « 5 enveloppes de 4 jetons » c'est $4+4+4+4+4 = 4 \times 5 = 20$, alors que $5+5+5+5 = 4 \times 5 = 20$ représente une situation différente de la précédente, c'est « 4 enveloppes de 5 jetons ».

29	Ra	Bouquets (<i>le nombre</i>) عدد
30	Ri	Fleuriste (<i>le nombre</i>) عدد
31	P	عدد الوردات (<i>le nombre des fleurs</i>) نوع الورد شو اسمو؟ (quel est le nom du type de fleurs)
32	Els + P	Tulipes
33	P	بكون عم بعرف عدد شو؟ (je connais le nombre de quoi)
34	Els + P	Tulipes

Au TP 26, P retient une des deux réponses formulées par l'ensemble classe : dix-huit fois douze, qui porte plutôt sur le nombre de bouquets au lieu du nombre de tulipes trouvé par la multiplication de douze fois dix-huit, réponse correcte de Za et de ses camarades. Cette réplique montre que P n'est pas à l'écoute de ses élèves et n'est pas consciente que la commutativité n'est pas valable dans cette situation. Elle se contredit avec ses explications au TP 15, où elle a modélisé le bouquet et a signalé que dans chaque bouquet il y a 12 tulipes, ce qui a peut être poussé Za à socialiser la bonne solution en donnant le produit qui répond à la question. P reformule l'opération en Ar 1 en conservant le français pour les nombres et relance la recherche de la réponse afin de s'assurer si les élèves sont conscients de l'utilité de la multiplication. Les différentes réponses des élèves, qui sont tirées de l'énoncé du problème « tulipes, fleuristes, bouquets,... », montrent qu'ils n'ont pas compris les explications. De nouveau, P ne tenant pas compte des interactions et des réponses des élèves, donne sa propre réponse toujours en Ar 1 « عدد الوردات » (le nombre de fleurs), et relance dans ce même code la question sur le nom des fleurs, comme si la résolution de ce problème se fondait sur le genre des fleurs utilisées. La réponse arrive en écho « tulipes » (TP 32). Elle s'adresse une deuxième fois à l'ensemble classe, toujours en Ar 1, et les questionne pour s'assurer de leur compréhension du choix de la multiplication. Une deuxième fois la réponse de « tulipes » arrive en écho.

Dans tout cet **épisode**, P s'éloigne des élèves dans un mouvement topogénétique ascendant, en s'adressant à eux, en Ar 1, par le pronom « je » (TP 26 et 33). Ce qui nous laisse penser, que la résolution du problème est à sa charge.

Min 11 sec 20

		(لشوف شو؟) (pour voir quoi ?)
35	P	Combien de tulipes utilise-t-il ? (elle lit la question du livre) (oui) ايه Tulipes (combien de) كم كم وردة ايه Tulipes (combien de fleurs, oui combien de) كم وردة ايه استعمل ايه لحتالي ايه لحتالي يعمل ١٨ باقة ايه ورد من Tulipes (a-t-il utilisées ? Oui, pour qu'il fasse 18 bouquets de fleurs) كم (oui) ايه tulipes (combien de) منقول (on dit) il a utilisé (Elle efface une partie du tableau tout en parlant en Ar 1) (tous nous avons su pourquoi on a fait la) كلنا عرفنا ليش عملنا لـ multiplication fois (oui) ايه ؟ Ze (Pourquoi on a utilisé l'opération multiplication ? oui pourquoi on a utilisé l'opération multiplication Ze ?)

Dans ce TP, un balancement entre les deux mouvements topogénétiques, ascendant et descendant, se fait remarquer. A un moment **P** est loin des élèves, elle continue ses questionnements en Ar 1, par le pronom « je », et en d'autres moments, elle parle, par un jeu de langage, par le pronom « nous ». Pour l'avancement du temps didactique, elle retourne à la consigne dans le livre, et fait une récapitulation orale de tout l'énoncé du problème, toujours en Ar 1, et cette fois elle traduit en Ar 1 le mot « bouquet » ainsi que le nombre « 18 », et relance la consigne dans le même code.

A la question de la consigne « Combien de tulipes utilise-t-il ? », **P** anticipe sur la narration de la solution en écrivant au tableau son «*lieu de travail*» : « il a utilisé », cet énoncé formulé au passé composé ne correspond pas à la temporalité de la consigne qui est au présent. Le choix de l'écriture de la solution en français

s'impose.

Avant de passer à l'écriture de la solution, **P**, par un mouvement topogénétique descendant, fait un saut en arrière dans le savoir pour s'assurer si les élèves sont conscients de l'opération proposée. Elle questionne l'ensemble classe par alternance arabe libanais / français «multiplication كلنا عرفنا ليش عملنا لـ» (*nous avons tous su pourquoi on a fait la*), Dans cette réplique, **P** utilise le français pour désigner l'opération mathématique en disant « multiplication » qu'elle reformule par «*fois* » pour assurer la compréhension de ce concept. Elle ne tarde pas à reparler de la technique opératoire en Ar 1 «*عملية الضرب*» (*l'opération multiplication*). Cette alternance codique dans la communication mathématique montre que le souci primordial de **P** est la compréhension des mots clés, ce qui justifie la traduction du vocabulaire mathématique «*multiplication* » (عملية الضرب). Avant de passer à la résolution, **P** revérifie la compréhension de l'opération mathématique, en relançant à deux reprises la question «*Pourquoi on a utilisé l'opération multiplication ?*» en interpelant **Ze**.

Il semble pour **P** que l'échange en Ar 1 est la clé de la réussite de la solution.

Min 11 sec 48

36	Za	لأن احسن ما كتبنا (il est mieux que d'écrire)
37	P	(arrête, je m'adresse à Ze) عم بسأل ز (elle s'adresse à Za) وقفي (arrête) (elle fait signe avec sa main à Za puis s'adresse à Ze) ايه (oui)
38	Ze	Madame بدال ما نجمع 18 و 18 (au lieu d'additionner)

39 P	<p>Douze fois dix-huit, bon (<i>on dit</i>) متفق Il a utilisé (<i>on dit</i>) منقول</p> <p>Dix-huit fois douze égal (elle écrit au tableau en même temps qu'elle parle)</p> <p>Il a utilisé</p> <p>$18 \times 12 =$ 18</p> <p>Puis pose l'opération $\times \underline{12})$</p> <p>Qui va passer au tableau ?</p>
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Za amorce une réponse toujours en Ar 1, mais **P** s'éloigne du groupe classe et insiste à s'individualiser avec **Ze**, et par un mouvement topogénétique ascendant elle s'adresse d'un ton autoritaire en Ar 1 à **Za** et l'ordonne de « *s'arrêter de parler* » (TP 37). **P** cède le topo à **Ze**, qui répond à ses attentes. La réponse, exprimée en Ar 1, par **Ze** montre qu'elle sait que la *multiplication* remplace l'*addition réitérée*, mais elle est inconsciente du sens de cette opération dans cette situation. Mais cette élève additionne le nombre de bouquets (TP 38) ce qui ne répond pas à la consigne de l'énoncé. Pour l'avancement du temps didactique, afin de publier la résolution du problème, **P** coupe la parole à **Ze** en reformulant sa réponse par alternance codique et dit 12 fois 18, qui donne le nombre de tulipes et remplace l'addition de 12 répétée 18 fois (TP 39). Par contre, quand **P** passe à l'écriture de la solution au tableau accompagnée de l'oral, elle publie en français l'opération 18 fois 12 qui ne répond pas à la recherche du nombre de tulipes utilisées. Cette hésitation orale et écrite entre les deux opérations qui vérifient la commutativité de la multiplication et donnent par calcul la même réponse, montre que **P** ne donne aucune importance à la différence entre le sens de la multiplication de 18 fois 12 et de 12 fois 18.⁽¹⁾

Du point de vue communicatif et par un mouvement topogénétique descendant, P s'identifie aux **élèves** en communiquant par le pronom « nous » en Ar 1. Elle pose l'opération pour céder sa place à une élève, dans le but de tester ses connaissances sur la table de multiplication. Par un autre mouvement topogénétique descendant, elle demande en *français* « qui va passer au tableau ».

1 18×12 donne le nombre de bouquets puisque j'additionne 18 bouquets 12 fois, alors que 12×18 donne le nombre de tulipes puisque j'additionne 12 tulipes 18 fois.

Min 12 sec 10

40	Els	(les élèves se lèvent, lèvent leur doigt en criant) Madame, madame
41	P	Jo, Jo Jo (Vas-y) يَا شَدّدْهُ
42	Jo	(Jo passe au tableau, P retrouve sa chaise, s'assoit et suit Jo dans son travail) Huit, euh
43	P	شَوْ بَدْنَا يَا (oui) اِيَّهُ ؟ Jo (qu'est-ce qu'on veut) .
44	Jo	Deux fois huit (elle utilise la craie pour désigner cette opération)
45	P	Deux fois huit اِيَّهُ
46	Jo	Se, seize
47	P	Six, je retiens
48	Jo	Un (Jo écrit 6 et place 1 par-dessus le 1 de 18)
49	P	يَا شَدّدْهُ (allez-y)
50	Jo	Deux fois un, deux
51	P	Plus
52	Jo	Un, trois (elle regarde P tout en parlant)
53	P	Bon (Jo écrit 3 à côté du 6, puis place la craie sous le 6) Je mets ici zéro (Jo écrit 0 sous le 6 sans espace, P se lève, l'efface et l'écrit plus bas tout en disant en arabe) منزل لـ (un peu oui) شَوْي اِيَّهُ zéro (on abaisse le) هل (ce) منزلها شوي لتكون شوي بعيدة عنها مشان نقشعها (on l'abaisse un peu pour qu'il soit un peu loin pour la voir)
54	Jo	Un fois huit, huit (elle note 8 sous le 3)
55	P	Huit
56	Jo	Un fois un, un (elle note 1 après avoir regardé P)

57	P	<p>Un (Jo trace un signe qui n'est pas lisible entre 36 et 18, et trace le trait d'égal, ce signe n'a pas plu à P qui s'adresse à Jo en arabe)</p> <p>Symbole (<i>pourquoi ce</i>) لشو هيدي (qu'est-ce que moi je mets ici ?) (c'est quoi شو بحط انا هون ؟ شوهای ؟)</p> <p>(Jo efface son signe et trace correctement le signe +)</p> <p>Plus</p> <p>(Jo commence l'addition, elle écrit ٦ et s'arrête pour compter sur ses doigts la somme de ٣ et de ٨)</p> <p>Trois plus huit ? Huit à la tête, trois à la</p>
58	Els	Onze
59	P	Onze
60	El	Un و (wa) un, deux
61	Els	عملت (elle a fait) عملت (elle a fait) faux (elle a fait) عملت (elle a fait) faux (elle a fait)
62	P	(Jo écrit ١ à gauche du ٦, l'enseignante intervient, pousse Jo pour permettre de voir ses écrits et demande au groupe classe en arabe) صح هيک ؟ (c'est juste ?)
63	Els	لا لا (Non, non) عملت غلط (elle a fait faux) عملت غلط (elle a fait faux)
64	P	شو عملت غلط (qu'est-ce qu'elle a fait faux ?) ايه شو عملت غلط ؟ (oui, qu'est-ce qu'elle a fait faux ?)
65	El	ما حطيت الارقام تحت بعض (elle n'a pas posé les chiffres les uns en dessous des autres)

P place les élèves dans une situation familiale. Ils s'agitent et veulent tous passer au tableau, mais le choix de **P** tombe sur **Jo**. Elle lui cède le tableau et retourne à son bureau pour se reposer et suivre les écrits au tableau. Nous observons dans cet épisode deux attitudes différentes de **P** : l'accompagnement et l'analyse du travail de **Jo** qui opère en *français*, dans un but de dévolution et d'institutionnalisation d'un savoir ancien nouveau, la multiplication à deux

chiffres, thème de la semaine.

Par un processus mésogénétique (produire les objets des milieux des situations et l'organisation des rapports à ces objets), et pour l'avancement du temps didactique, **P** pousse **Jo** à accélérer et diffuse, en Ar 1, la présentation de l'opération à toute la classe en activant la mémoire didactique des élèves ainsi que leur mémoire visuelle. Nous retrouvons dans le travail de **Jo** une pratique classique « compter sur les doigts pour additionner », qui est renforcée par l'accompagnement de **P** (TP 57 *Huit à la tête, trois à la*).

Au TP 60, nous signalons une absence du lexique technique, chez une élève. Sa réponse vient dans un langage qui est loin de celui des mathématiques. Elle utilise les nombres en *français*, par contre elle opère en Ar 1. Pour le non ostensif *somme*, elle remplace l'ostensif « *plus* », traduit « *zaed* » en Ar 1, par un autre ostensif « *Wa =₉* » pour additionner, qui signifie « *et* » en français. Cette conjonction « *Wa =₉* » fréquente dans le langage courant Ar 1 ne représente pas une addition. L'ensemble classe est en coopération continue avec **P** et **Jo**, il se place en évaluateur du travail de **Jo** (TP 61) en alternant par analogie à **P**.

Du TP 62 au TP 65, nous sommes devant une structure dialogique bipolaire qui s'enchaîne uniquement en Ar 1. Le dialogue se joue entre **P** et les élèves de la classe à qui elle cède son rôle pour valider le travail de **Jo** et les questionne sur l'erreur de **Jo**.

Min 13 sec 32

66	P	<p>شو عملتني غلط يا (oui) (<i>qu'est-ce que tu as fait faux ?</i>) ايه // شو إلتلken (oui, <i>qu'est-ce que je vous ai dit</i>) منرتب (on range)</p>
67	Els + P	<p>Unités, dizaines sous les dizaines, centaines sous les centaines (Jo efface le 1 et le place correctement dans la colonne des dizaines, puis écrit 2)</p>

		لحتالي هيدا (on le met ainsi ceci) منحطو هيڭ هيدا (pour que ce) un (ceci)
68	P	(Elle prend la craie de la main de Jo pour noter le 1 retenu dans un rond par-dessus le 1 de 18) هایك بعرف انوانا هيدا الرقم يللى زاد عندي حطيتو فوق انتبهنا؟ (comme ça je sais que moi ce chiffre qui est en plus chez moi je l'ai mis au dessus on a compris ?) Un plus un, quoi ? Deux (elle efface le 2 de Jo pour l'écrire à sa façon) Combien de tulipes a utilisées ? (<i>oui</i>) اېھ combien de tulipes a utilisées le fleuriste ?
69	Jo	Deux, deux (P lui fait signe par la tête pour parler) Deux cent seize
70	P	Deux cent seize tulipes كم وردة ؟ (Combien de fleurs ?) كم tulipes استعمل لي عمل باقة ؟ (combien de tulipes il a utilisées pour faire 18 bouquets) Deux 16 (il a utilisé) استعمل
71	P + Els	(elle s'approche du groupe classe) Tu //lipes

72	P	<p>(retourne au tableau pour écrire à la suite du signe =)</p> <p>شو بكتب هون؟ (qu'est-ce que j'écris ici ?)</p> <p>Deux cent seize quoi ?</p> <p>Tu// lipes (suite à $18 \times 12 =$ elle écrit 216 tulipes)</p> <p>Deux cent seize tulipes</p> <p>(elle retourne à son bureau pour s'assoir et donne aux élèves 2 min pour copier sur leur livre la solution. Puis demande en arabe libanais à ceux qui ont fini de copier de faire une lecture silencieuse du n°5)</p>
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Dans cet épisode didactique nous pouvons voir une structure dialogique tripolaire. Le dialogue se joue entre **P**, **Jo** qui gère le tableau et se trouve en difficulté à se rappeler la « manière de faire » sur l'organisation des colonnes dans une opération, et des élèves de la classe qui accompagnent **P**.

P joue le rôle d'une analyste, et comme d'habitude, sans attendre une réponse des élèves, se retourne vers **Jo** qui est toujours au tableau et l'incite à percevoir son erreur en AR 1. **P** ne se libère pas de la topogénése, elle n'attend pas la réponse de **Jo** et ne tarde pas à placer les élèves dans un milieu familial en faisant appel à la notation de la technique opératoire. Ces derniers ne tardent pas à l'accompagner dans la récitation du tableau de numération en français (TP 67).

Les élèves laissent **P** seule dans son discours en Ar 1, qui reprend la charge du tableau, en faisant appel à la mémoire visuelle du positionnement des nombres dans l'opération. Par un mouvement topogénétique, et pour l'avancement du temps didactique, **P** retourne à la question du problème qu'elle diffuse en français (TP 68). **Jo** reprend le topo timidement, elle bégaye « *deux, deux* » de crainte de tomber dans l'erreur encore une fois, et n'arrive à lire la réponse entière (216) qu'après l'encouragement de **P** par un hochement de la tête.

P socialise oralement, en français, la solution du problème (216 tulipes), mais ne tarde pas de relancer, à deux reprises en Ar 1, la question du problème afin de s'assurer que les élèves ont compris que le produit de 18 par 12 donne le nombre de fleurs qui est dans cette situation *la tulipe*. Et pour institutionnaliser cette réponse, elle fait appel à la prosodie dans les deux TP 71 et 72, pour mettre en relief le mot « *tulipes* » en le découplant en deux syllabes et en insistant sur la première « *tu* ».

Signalons que la professeure s'est contentée dans son institutionnalisation de dire « *deux cent seize tulipes* » sans qu'il y ait une recontextualisation linguistique de la réponse à la consigne du problème et qui devrait être formulée comme suit « *le fleuriste a utilisé 216 tulipes pour faire 18 bouquets* »

2.3- Discussion

La professeure dont nous avons observé l'enseignement, n'a pas le souci d'ancrer la langue française dans un travail arithmétique, souci qui ne répond pas à une demande explicite des textes officiels. Cette professeure, se passe de la langue française des textes du manuel scolaire, son unique référence, en ayant recours à l'Ar 1 à différents moments de l'échange.

Nos analyses relatives aux trois systèmes de fonction réalisés par toute activité didactique : la *chronogenèse*, la *mésogenèse* et la *topogenèse* ont surtout insisté sur la topogenèse. Cette fonction de la communication didactique met en évidence, d'un côté, la position publique de la professeure et les responsabilités qu'elle a partagées très rarement avec l'élève au tableau, et de l'autre côté, la position de l'élève dont les productions sont objets d'évaluation. Pour exercer cette fonction, la professeure garde toute la responsabilité de l'avancement du savoir en utilisant la langue maternelle (Ar 1). Cette stratégie d'enseignement a plusieurs fonctions dans la communication mathématique. Au niveau de la compréhension de la consigne, la professeure passe le tiers du temps à expliquer les lexèmes ou mots clés considérés, par elle, primordiaux au décodage de l'énoncé en les traduisant en Ar 1.

Au niveau de la personnalisation et de la dépersonnalisation du savoir mathématique nécessaire pour résoudre le problème, une élève désigne l'opération outillée en Ar 1 « (*On multiplie*) منضرب ». Quant à la mathématisation, la communication s'enchaîne ainsi tantôt en Ar 1, tantôt en français pour arriver à la solution finale. Il nous semble que l'alternance ne répondait pas au contrat didactique, par contre elle était improvisée et non planifiée ce qui a mis la professeure et les élèves dans une situation confuse, c'est pourquoi nous les avons vus se balancer, à maintes reprises, entre 18 fois 12 et 12 fois 18, qui donne le même nombre du point de vue calcul mais ne désigne pas la même situation.

Au niveau de la recontextualisation, la professeure n'a pas donné de l'importance à la formulation linguistique de la réponse, elle s'est contentée d'une formulation mathématique. Peut-être, pour elle, cette étape de la communication mathématique n'a pas une place importante dans l'institutionnalisation du résultat.

3- Etude d'un texte particulier : l'énoncé d'un problème

L'intérêt didactique des problèmes est de développer un certain savoir mathématique. Cependant, comme le dit Duquesne (2003) la compréhension de l'énoncé mathématique « requiert à la fois une lecture narrative, une lecture informative et une lecture prescriptive pour se construire une première interprétation de la situation et de la tâche attendue ». Afin d'illustrer l'importance de l'acquisition de cette compétence, nous analyserons la cohérence et la cohésion discursives d'un énoncé d'un problème tiré du manuel de la classe d'EB5 adopté par toutes les écoles publiques du Liban⁽¹⁾. De plus, nous montrerons, dans ce qui suit, qu'un simple savoir lexical des mots clés mathématiques ne suffit pas pour décoder l'énoncé et par suite encoder la réponse, mais la compréhension de l'énoncé exige un développement d'une compétence discursive, composante primordiale de la communication mathématique.

3.1 - Analyse de l'énoncé

A la fin du chapitre « Addition des fractions », l'énoncé suivant figure sous-titre « Problèmes », il est le dernier sur neuf. Il présente une situation proche de la vie de l'élève, comme le demandent les concepteurs des programmes.

Rima possède une somme d'argent. A l'occasion de sa fête, papa lui donne une somme qui correspond à la moitié de ce qu'elle possédait, maman et son frère des sommes correspondant chacune au quart.

Rima dit : "J'ai maintenant une somme d'argent égale au double de ce que je possédais avant". A-t-elle raison ?

Devant cet énoncé, nous nous posons la question suivante : comment la compréhension d'un énoncé mathématique se base-t-elle sur des stratégies transférables des disciplines linguistiques aux disciplines scientifiques et plus particulièrement mathématiques ?

Pour mobiliser la connaissance mathématique visée, l'élève se trouve en rupture de contrat. Le texte de ce problème est un récit, il ne diffère pas des textes de son livre de lecture, aucun nombre n'y figure. Ceci pourrait être la source de difficultés de la compréhension de la situation ce qui gênerait la résolution mathématique. Dans cet exercice, l'élève est confronté à une série de compétences non mathématiques :

¹ Le livre adopté est le livre national : Construire les mathématiques, Beyrouth, CRDP 1997, p. 91.

- dans sa lecture narrative, il devra se donner des images séquentielles de la situation, mais la présentation des informations ne suit pas la chronologie de la situation. L'ordre de l'énoncé est le présent « possède, donne, correspond », alors que l'ordre chronologique des événements nous fait passer à l'imparfait « possédais, possédait » ;
- dans sa lecture informative, il évoquera une (ou des) solution(s) à partir des connecteurs chronologiques « maintenant, avant » ;
- dans sa lecture prescriptive, il outillera la structure soustractive grâce au verbe « donne ».

Nous n'analyserons pas a priori, ni a posteriori les procédures des élèves. Notre intérêt se centre sur les difficultés linguistiques et discursives qui jouent un rôle important dans la recherche de la solution. Pour analyser l'énoncé où plusieurs paramètres émergent, il s'agit de les décortiquer :

1. *Rima possède une somme d'argent.* L'élève va se poser la question « combien Rima a d'argent ? ». La présence de l'inconnu au début du problème constitue une difficulté majeure pour un élève d'EB5. La somme d'argent est inconnue, l'élève ne pourra pas contrôler les transformations qu'il tente par le résultat numérique, qu'il connaît ou qu'il sait vérifier : il travaille dans l'espace algébrique qui est absent à ce niveau.
2. *A l'occasion de sa fête, papa lui donne une somme qui correspond à la moitié de ce qu'elle possédait.* Pour le traitement de cette donnée, l'élève prend la responsabilité de la recherche d'un outil arithmétique qui est camouflé par le mot « *moitié* ». Il fera le mouvement entre notion et notation (Mercier 2006) (à *moitié* correspond la fraction $\frac{1}{2}$, ou aussi *diviser* en deux parties égales).

L'emploi de l'imparfait « *possédait* » dans cette phrase suppose l'existence d'un état postérieur à la phrase « *Rima possède* », ceci manque dans l'énoncé du problème.

3. *Maman et son frère des sommes correspondant chacune au quart.* Cet énoncé linguistique n'est qu'un jeu de « langage mort » : le *verbe actif* lui manque, ainsi que le *complément du nom* « *quart* ». L'injonction didactique relative à tout problème mathématique comporte une obligation de réponse. Pour donner une réponse, l'élève doit modéliser par une opération les grandeurs données qui sont camouflées par le mot « *quart* ». Mais quoi partager en quatre ? La somme d'argent de départ, ou la somme donnée par papa ? Est-ce à l'élève d'inventer la variable du modèle mathématique ? Va-t-il modéliser le mot inducteur « *chacune* » ?
4. *Rima dit : "J'ai maintenant une somme d'argent égale au double de ce que*

je possépais avant ». A-t-elle raison ? La chronologie des séquences induite par les articulateurs « maintenant, avant » est une difficulté en elle-même. La solution du problème s'attache à « maintenant ». La question du problème se pose à la fin dans notre cas, alors pourquoi l'élève fera-t-il une marche inverse vers « avant » ? A quelle période réfère le mot *avant* ?

Pour valider la confirmation de Rima, l'élève prend la responsabilité de la recherche d'un outil arithmétique qui est camouflé par le mot « *double* ». Il fera le mouvement, encore une fois, entre notion et notation (à *double* correspond une structure multiplicative $\times 2$).

3.2 - Discussion

Si l'apprentissage des mathématiques est d'accorder la priorité aux problèmes, ceux-ci ne doivent-ils pas être choisis avec perspicacité ?

L'étude de cet énoncé montre que :

- a) l'élève est confronté à des situations-problèmes où la communication mathématique se limite à une écriture linguistique ne comportant pas de numériques, ni de tableaux, ni de figures,...la part du verbal est très importante et joue un rôle primordial dans cette communication.
- b) la compétence langagière ne se limite pas uniquement à un savoir lexical (mots clés), mais englobe aussi une compétence discursive (syntaxe de l'énoncé, concordance des temps verbaux, connecteurs chronologiques) omniprésente à toutes les étapes.

Donc la communication mathématique, au niveau de l'énoncé de problèmes proposés aux élèves du primaire doit être de type arithmétique, contenant des données numériques, formulées dans un discours linguistique bien enchaîné, ce qui ne gênera pas la compréhension de la situation et par suite la résolution du problème.

Conclusion

Ces deux études que nous avons menées ici ne sont pas isolées, elles ne tiennent pas à tel ou tel professeur qui aurait été mal formé, ni à tel ou tel manuel. L'observation des difficultés de la professeure comme de celles des élèves nous semble la seule voie pour un changement quel qu'il soit, parce que cela permet de partager les responsabilités de dysfonctionnement et de déterminer les directions dans lesquelles il faut travailler. La professeure observée se trouve tirailler entre les exigences du curriculum et les besoins langagiers de l'élève. Dans un contexte

éducatif plurilingue, elle s'engage dans l'enseignement des mathématiques par alternances codiques, dans un but d'*acquisition du savoir*. Le recours à la langue maternelle est omniprésent et se joue à différents moments de la communication mathématique. Rappelons que l'arabe libanais est un code dominant dans tous les échanges. Il joue un rôle primordial dans le décodage de l'énoncé du problème, dans la dépersonnalisation du savoir utile pour la résolution du problème et dans l'institutionnalisation du résultat. Cependant, l'usage de ce code n'a pas répondu au contrat didactique du milieu, pas de stratégies de reformulation de la part de la professeure afin de reconduire la communication en français. D'où la nécessité de mettre en place une méthodologie de travail qui tient compte des ressources individuelles ou personnelles des élèves sans perdre de vue l'importance de ramener l'échange à la langue véhiculaire du savoir mathématique.

Le professeur des disciplines scientifiques véhiculées en langue étrangère se trouve d'emblée confronter à la langue en tant qu'objet pédagogique pertinent sur et pour son champ. Ce travail de recherche a révélé qu'une maîtrise du lexique spécifique à la discipline ne suffit pas pour réussir la communication mathématique, mais la dépasse à l'acquisition des compétences discursives et stratégiques nécessaires à sa réussite. Nous avons montré comment la didactique des mathématiques fait appel à la langue au niveau de la compréhension d'un énoncé, de la construction du savoir, de la communication des résultats et de l'institutionnalisation de la solution.

Cette recherche a mis en relief les spécificités des relations entre langage et travail mathématique, dans l'espoir de développer une didactique intégrée des disciplines, langues-mathématiques, favorisant l'intégration des processus d'apprentissage et le développement des stratégies cognitives et communicatives transversales et transférables aux différentes disciplines.

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Approaches to teaching folktales in a language classroom: a practical guide for L2 teachers.

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Introduction

At present, second language teaching has turned into an interdisciplinary eclectic enterprise that overcame disciplinary limitations achieving consensus on overarching fundamental principles and practices. Establishment of a standardized framework of theoretical cultural, social, cognitive, affective, and linguistic principles has created a unified conceptual apparatus and a repertoire of operationally manageable classroom procedures (Richards: 2007). However, the current approach is not a prescriptive code of principles but a dynamic set of theoretical assumptions that are expected to be applied creatively and soundly by language educators who make their enlightened choices about the classroom tasks and activities consonant with the multiplicity of pedagogical contexts.

One of the fundamental concepts that has been borrowed from a closely related to language teaching discipline and successfully incorporated into the cumulative body of principles of L2 teaching is the concept of literary competence. Despite its long existence in the framework of literary studies and literary criticism, within the second language teaching methodology, it is a relatively new concept which has been recently introduced through literature-based approaches and materials. However, educators have managed to work out a comprehensible approach to instruction and assessment of literary competence within L2 enterprise: first, its three main subcompetences have been identified,

namely, meta-cultural competence, literary interpretation competence and literary appreciation competence; second, each of them has been presented as a set of Ss' observable terminal behaviors (Culler, 2000: 45).

However, despite obvious considerable advances, there is still an urgent need in further exploration and specification of literary competence parameters for a vast variety of literary genres used within L2 teaching. At present, due to their high degree of compatibility with the rationale of communicative language teaching literature-based materials are gaining more and more popularity both with educators and learners. An extensive spectrum of literary genres ranging from nursery rhymes and folktales to modern fantasy and historical fiction has been introduced as instructional materials into L2 teaching enterprise (Lazar, 2002: 12). Each literary genre is characterized by a fixed set of its own features such as its communicative function, story elements, and language means used. Thus, a competent L2 reader is expected to be efficient in identifying, analyzing and interpreting the genre-based features of a literary work effectively. As a result, literary competence concept and its corresponding subcompetences should be further specified for each genre used for L2 teaching in order to equip L2 educators with a reliable and valid framework on the basis of which it would be feasible to work out specific learning outcomes and criteria-based assessment decisions.

In pursuit of this goal, the genre of folktales that is extensively used in the elementary stage of L2 teaching has been chosen in an attempt to specify the concept of literary competence for one genre only and work out a classification of genre-based literary skills for instructional and assessment purposes. The first chapter would explore the concept of literary competence and its subcompetences within L2 teaching framework. This overview would be followed by an attempt to apply meta-cultural competence, literary interpretation competence, and literary appreciation competence for the genre of folktales in three consecutive chapters. Ultimately, each chapter would address the issue of criterion-based assessment of the subcompetence in question, and provide a detailed checklist or analytic rubric to ensure reliable and valid assessment of literary competence for the genre of folktales in a L2 classroom.

The Concept of Literary Competence and Its Subcompetences

After decades of diversity and fragmentation communicative approach to L2 teaching reached a relatively stable stage of its development due to the fact that a standardized framework of overarching theoretical cultural, social, cognitive, affective, and linguistic principles and a repertoire of operationally manageable classroom procedures were reached (Richards, 2007: p.32). However, the introduction of literature-based and extensive use of literary works as instructional materials necessitated incorporation of the concept of literary competence into

conceptual apparatus of L2 teaching. Efficient comprehension and interpretation of a non-literary text is mainly ensured by a reader's well-developed communicative competence. This competence presupposes knowledge and ability to use the language system appropriately in order to produce or interpret actual messages in a flow of communication. Logically, in relation to literary texts, communicative competence alone seems indispensable but insufficient. Littlewood claims that 'the linguistic structures are, or course, the gateway or barrier to other levels, and it is fruitless to expect Ss to appreciate literary works for which they are not linguistically ready' (Brumfit & Carter: 1987).

In contrast to communicative competence, literary competence equips a reader with a well-systemized body of knowledge, skills and strategies indispensable for interpretation and analysis of a literary discourse. Thus, literary competence becomes a legitimate conceptual counterpart within a L2 teaching framework along with communicative competence. However, contrary to literary studies, where this concept turns to be highly sophisticated and abstract, within L2 teaching the concept of literary competence has been successfully transformed into a well-structured, manageable and easily assessable pedagogic content. In doing so, literary competence was broken down into 4 main subcompetences, namely, meta-cultural, literary interpretation, literary appreciation, and linguistic subcompetences. Ultimately, each of the subcompetences mentioned was further presented as a set of microskills and expressed into operational terms (Kuteish: 2011: 49).

In most general sense, *meta-cultural competence* can be defined as a reader's ability to identify, recognize, and appreciate differences between the 2 cultural conceptualizations, the native and the new one. Thus, according to the definition, meta-cultural competence presupposes 2 types of background cultural knowledge, namely, a reader's native and L2 cultural awareness. Clearly, native cultural conceptualizations are viewed as fundamental, as they are acquired naturally and mainly subconsciously through regular exposure to cultural practices, and serve as a prerequisite for successful development of L2 cultural awareness. In contrast to native cultural awareness, L2 cultural conceptualizations are developed through gradual intentional conceptual restructuring what leads eventually to acquisition of a new cultural identity.

In order to ensure successful development of L2 cultural awareness a whole range of L2 cultural aspects that explicate the L2 profile should be incorporated into a language program. In this relation, the focus, for example, should be made on customs, traditions, festivals, institutions, political, historical, or economical background, and proverbs, idioms and formulaic expressions that embody L2 cultural values. In addition, due to the fact that acquisition of L2 cultural identity is not a natural but an intentional procedure, Ss are expected to develop a battery of strategies that would ease the process of identification, interpretation, and

application of the L2 cultural baggage. For instance, the following strategies proved to be highly efficient within pedagogical settings: personalizing the cultural content; developing cultural glosses; making cultural comparisons; making word/phrase associations; role plays; projects; and presentations (Lazar, 2002: 45).

Another counterpart of literary competence, namely, *literary interpretation competence*, might be defined as a reader's ability to identify and interpret the holistic informational value of a literary text through thorough analysis of its thematic, subject-matter, generic, literary and linguistic elements. In contrast to interpretation of non-literary texts, interpretation of literary discourse necessitates demonstration of considerable skill and effort on behalf of a reader due to certain innate features of literary texts. To start with, the holistic informative input of a literary text has a multilayered meaning structure as it is encoded in a range of the text profiles: thematic, topic, generic, literary and linguistic. Also, the meaning structure tends to be highly dense and compressed as a result of powerful figurative or symbolic meanings that a word or phrase may take on in the text fabric. Moreover, language used in a literary discourse tends to be intentionally structured by a writer feeding on every style, register, or dialect turning the ordinary linguistic code into a highly metaphoric system of meanings, images and symbols.

On the whole, the process of interpretation of a literary text, quite schematically, may be presented as a gradual procedure that involves at least 4 main stages. Despite the fact that they are going to be presented in a linear pattern, in real life this process can be much more complex, and two or more interpretive operations may be applied simultaneously.

Initially, a reader is believed to start with exerting and interpreting the text linguistic code by means of the following strategies: identification of the contrast between literary and non-literary discourse; recognition of a range of language varieties and registers; differentiation between literal and implied word/phrase meanings; and recognition of lexical cohesion.

However, soon a sensitive reader becomes aware of the fact that a literary text tends to be a well-organized structure of scrupulously and meticulously constructed patterns in the word, phrase, sentence, paragraph, and text levels. Consequently, the next stage of interpretation presupposes identification and interpretation of language patterning incorporated in the text fabric. At this stage a reader is expected to identify different types of patterning in phonological, metrical, graphological, lexical, semantic, syntactic, generic, and thematic levels in order to interpret their persuasive and expressive value.

The third stage of interpretation entails strategic investment on behalf of a reader when an act of amateur text 'attacking' is substituted by application of relevant, observable and productive formal interpretive actions (Culler, 2000:

32). Within the battery of formal interpretive strategies we can distinguish 2 interrelated types, namely, general strategies, that are applied for any type of a text, and specific ones, that are utilized only for literary discourses. General interpretive strategies presuppose the following reader's observable actions: previewing, scanning, skimming, paraphrasing, identifying the story and genre elements, predicting, differentiating between fact and opinion, identification of the theme, message and cultural and ideological assumptions. When it comes to specific interpretive strategies, a reader is expected to develop a set of relevant interpretive questions, justify his interpretation by locating it within the conventions of generalized knowledge of literature, extrapolate sound interpretive strategies from one literary work to another, and, finally, relate disparate literary works to one another connecting them into a tradition or literary period. Eventually, the process of interpretation is finalized in its critical and critique stage. If a reader previously developed a critical frame of mind, adopted an attituded skepticism and developed open-minded and constructive attitude, he seems to be ready to question and scrutinize the writer's claims, philosophical insights and ideological implications. After making connections between the acquired information and a wider communal, social, political, historical and cultural environment, the reader is expected to apply the new values and practices to a new socio-cultural situation in order to accomplish socially significant immediate or foreseeable tasks (Parkinson, 2000: 67).

The fourth counterpart of literary competence is *literary appreciation subcompetence*. In a general sense, literary appreciation or an aesthetic response can be interpreted as the recognition of the artistic value of a literary work as a result of sensory or semi-emotional appeals that manifests itself through immediate or foreseeable physical, emotional, or intellectual responses. Aesthetically appealing features of a literary text may incorporate its artistic, cultural, linguistic, and emotional aesthetic features. Artistic aesthetic appreciation may be triggered by the creative and virtuoso use of color, size, detail, design, paper type, or artistic techniques. When it comes to cultural aesthetic value, a quality literary work is believed not only to widen the reader's cultural horizons increasing his awareness of different domains of knowledge, values, beliefs, and social practices, but also provokes a further process of self-study' and 'self-search' for 'right answers' and 'right attitudes'. As for the reader's language-based aesthetic response, it may arise from affective usage of story elements, variety of language styles, language patterning, and author's individual style. Finally, quality literature provokes a strong emotional response. The reader not only immediately responds to the feelings and emotions depicted by means of crying or laughing, but also enhances awareness and understanding of his own emotional life developing sensibility, sensitiveness and empathy.

The previous analysis of the concept of literary competence has roughly shown that it is a complex notion which incorporates a whole set of corresponding subcompetences and skills. Therefore, to finalize our findings for instructional

and assessment purposes, it seems sensible to summarize aforementioned competences and skills in the form of an analytic rubric where they would be presented in the form of well-sequenced observable behaviors of proficient L2 readers.

Analytic rubric for assessing literary competence of L2 readers

Competence	Standards
Meta-cultural competence	-Identifies, recognizes and appreciates differences between the 2 cultural conceptualizations, the native and the new ones
Literary interpretation Competence	-Identifies and interprets critically and critiquely the text informational input -Develops a battery of formal interpretive strategies -Applies new values and social practices in a new socio-cultural situation
Literary Appreciation Competence	-Recognizes the aesthetic value of a literary work in its artistic, cultural, emotional, and linguistic profiles
Linguistic Competence	-Is aware of the norms of the normative language discourse

Folktales as L2 Instructional Material

Even a superficial survey of contemporary L2 instructional materials would reveal the fact that though a whole spectrum of literary genres is utilized within L2 settings, there are certain genres that considerably prevail over others, among them folktales, fantasy and historical fiction (Harcourt Publication House: 2000-2011). Clearly, it cannot be a simple coincidence; on the contrary, such preference may be predetermined, first, by innate characteristics of the aforementioned genres and, second, by their high degree of compatibility with the rationale of communicative language teaching.

In relation to folktales, teachers face an abundance of stories from which to choose, selections so varied that understanding what makes a folktale fine for L2 teaching is essential for making wise choices. In other words, a L2 teacher is expected to develop well-structured background knowledge about folktales as a literary genre and its functions, types and characteristics along with a repertoire of

instructional activities relevant to the genre in question. This kind of knowledge would equip educators with reliable and valid criteria for assessment of folktales as instructional material, would provide sound theoretical basis for making enlightened decisions about syllabus, program planning, instructional activities and criterion-based assessment.

Almost all peoples have produced oral anonymous traditional short stories that had their explanations of the surrounding world, the coming of their own family or tribe, and the explanation of the natural phenomena that delighted or terrified them. Originally, they were predominantly oral and passed by word of mouth for centuries before the 19th century when collectors, Grimm, Hans Christian Anderson and Joseph Jacobs adapted and compiled a series of books with folktales, fairy tales and nursery rhymes. They grew from homely tales and chants about beasts, daring exploits, strange events, heroic deeds and great adventures, and accumulated wisdom and art of simple common people in primitive societies, and were meant for people of all ages. To put it crudely, folktales can be interpreted as codified mentality of common people from a variety of origins and life walks (Johns, 2002: 76).

Likewise any literary genre, folktales along with their purely entertaining function reveal other important functions. To start with, people used to create folktales in order to explain the phenomena of nature which they did not understand, but were delighted or terrified by. Secondly, some folktales reveal people's efforts to account for the coming of their own family or tribe and relationships among its members. Also, a range of folktales record the cultural patterns of the society depicting traditional rituals, routines and customs. Finally, one of the functions of folktales can be considered the imaginative expression of deep, universal emotions such as grief, jealousy, joy, awe, envy, or satisfaction.

No one can read folktales without being conscious of the distinct types which they fall in. A whole spectrum of folktales can be classified into 7 broad types on the basis of a certain combination of the folktale function, story elements, story grammar, style and tone. The simplest type of folktales is the cumulative one that is based on repetition of episodes with minimal changes what creates easily predictable sequence of events and internal rhythm of the plot. The talking-beast tales present animals as exaggerated characterizations of human beings depicting their positive or negative features. The drolls are humorous folktales about sillies or nonsense of the situation, character's actions or words that in the end may lead to a successful accomplishment of a certain task. Another type of folktales come down from the morality stories of plays of the Middle Ages, and contain elements of religious beliefs; therefore, they are called religious folktales. They were written to remind children of what is moral and proper. They put the stamp of approval upon certain values and cemented them into a code of behavior. The romance folktales present usually a stereotypical situation of overcoming

obstacles or enchantments, performing heroic deeds and making sacrifices for the sake of a beloved or in search of love. A large proportion of folktales are based upon magic of many kinds what justifies its name – fairy tales. Magic makers of all types – fairies, ogres, wizards, witches, dwarfs, trolls, jinns, sorcerers – cast evil or kind spells, create or remove obstacles, serve for or against human beings complicating or easing the accomplishment of the task. Pourquoi folktales are imaginative short stories that provide a non-scientific but believable explanation of the natural phenomena around us satisfying children's curiosity about the wonders of nature (Thompson, 2008).

What makes folktales a separate literary genre is the combination of their distinctive structural and linguistic elements that make up a folktale generic pattern. The folktale story grammar has a clear-cut organization that involves the introduction, development and conclusion. The introduction, that introduces the reader to the leading characters, the time and place of the story, and the conflict or problem to be solved, tends to be brief and usually occupies not more than one or two paragraphs. The development presents the tasks initiated and performed until the story reaches the climax after which the action ends with a flourish. The conclusion comes swiftly and is as brief as the introduction. The heroes achieve a happy solution for their troubles and a triumphant end to their struggles, while the villains are accounted for the evil made and satisfactorily punished.

When it comes to main story elements, they also tend to be highly conventional. Time is briefly stated in the introduction by conventional phrases 'Once', 'many years ago', or 'once upon the...' providing no more specific details about the exact time or duration of the story. The scene of the action is even more briefly sketched without a variety of descriptive details, but the range of folktale locations seems to be limited to a road, bridge, village, field, hut or farm. The plots are full of action and suspense, and present a chain of chronologically sequenced successful accomplishments that lead to the eventual conflict resolution. As for characters, they are presented as contrasting types – good and bad, kind and evil, smart and foolish. Little nuance of characterization is present in folktales except brief and stereotypical description of the characters' physical appearance and clothing. However, despite their superficial and stereotypical characterization folktale personages tend to acquire symbolic and metaphorical meanings: Cinderella stands for kindness and industry, Puss-in-Boots is associated with smartness and resilience, while the Fox symbolizes shrewdness and cunningness.

Despite their long history in literature, folktales are still in service. They still appeal to children as a result of their innate qualities satisfying children's physical, emotional and intellectual needs. The following list sums up main

advantages of folktales as L2 instructional materials:

1. Folktales satisfy children's *need for security*. Though characters are faced with problems and obstacles, the reader is aware of the successful and triumphant conflict resolution. Therefore, in spite of being destructive, they tend to be predominantly constructive.
2. Folktales satisfy the *need for love*. They are full of loving compensations for fears and hardships. Characters pursue their lost beloved and endure every kind of suffering to free them from enchantment.
3. Folktales also satisfy the *need for competence*. Characters overcome difficulties to right wrongs, they stand fast in the face of danger to accomplish impossible tasks and outwit the wicked.
4. Folktales provide *variety of mood*. They cover a whole range of mood from humorous and amusing to romantic and intimate, from moralistic and severe to light and comforting, from blissful and joyful to desperate and gloomy.
5. Folktales satisfy the *need for righteousness*. Along with heroic quests, numerous fights, and perilous actions, folktales strongly but indirectly imply moral principles and codes of socially acceptable behavior, and appeal to the sense of justice.
6. Folktales provide *aesthetic satisfaction*. Their formal structure pleases the sense of order and design; the plot contains both suspense and compering predictability; the dialogue is well-timed; they craftily mix opposing moods; they lack distracting details and scenes.

On the whole, our sketchy overview of folktales and their origin, types and distinctive features has proved the necessity on behalf of L2 instructors to demonstrate sufficient background knowledge about folktales as a separate literary genre and efficacy in using them as L2 instructional materials. The following analytic rubric sums up competences and corresponding skills indispensable for a L2 teacher in this domain:

Competence area	Skills
Folktale origin	-Is aware of the origin of folktales as anonymous creation of common people -Identifies folktales as originally oral storytelling genre

Folktale functions	-Recognizes entertaining function of folktales -Recognizes didactic function of folktales -Recognizes explanatory function of folktales -Recognizes psychological function of folktales
Folktale type	-Identifies and differentiates 7 main folktale types (cumulative, drolls, fairy tales, romantic, pourquoi, religious, realistic)
Folktale story Grammar	-Is aware of folktale structure, its elements (Introduction, Development, Conclusion) and their characteristics
Folktale story Elements	-Identifies the setting, briefly sketched with conventional phrases -Identifies the plot as a chain of chronologically sequenced actions leading to a successful accomplishment of the task -Recognizes characters presented in opposition
Needs folktale Satisfy	-Identifies needs satisfied by folktales (need for security, need for love, need for competence, need for beauty, need for justice, variety of mood)

Developing Meta-Cultural Competence through Folktales

To explore meta-cultural competence in folktales, we have chosen R.Kipling's folktale 'How the Whale Got his Throat' from the collection of folktales "Just so Stories" as an example. This folktale, written in 1910, belongs to the genre of modern fantasy but it was created as an imitation of traditional folktales, to be more exact, the 'Pourquoi' type of folktales. On the basis of this folktale we intend to identify elements of meta-cultural competence incorporated in the text fabric.

In the area of using literature-based materials in the second language instructional context, there is a good reason for suggesting that two types of cultural knowledge should be identified: the native cultural conceptualizations

and the L2 cultural conceptualizations, or meta-cultural awareness. Despite the fact that both of them have a common generalized framework, each of them is characterized by a plethora of culture-specific features. Clearly, the reader's first language, together with its underlying conceptual structure or native cultural awareness, is acquired and developed naturally and automatically within his own cultural system through regular exposure to cultural practices. Moreover, the reader's native cultural conceptualizations are viewed as a fundamental prerequisite both for successful development of L2 cultural awareness, in general, and text interpretation strategies, in particular. In relation to acquisition of a L2 cultural awareness, it involves gradual conceptual restructuring along with acquisition of a L2 linguistic system.

Consequently, it seems essential to start instruction with activating Ss' native background knowledge about the concepts mentioned in the folktale. R.Kipling's story takes place in the sea and on the seashore, and involves the whale, the fish, and the sailor as its main characters. Logically, to ensure successful comprehension of the story, Ss are expected to have an idea about these concepts, their physical appearance, internal features, and symbolic meanings. For instance, Ss' background knowledge about whales as a class of sea animals, their habitat, enormous body size, and food consumption would create a basis for further interpretation of the story that aims at providing a non-scientific but believable explanation to such a phenomenon as the size of the whale's throat.

However, L2 cultural conceptualizations do not lie on the surface; on the contrary, they are deeply implied or encoded either in the subject-matter or linguistic story structure, and demand considerable effort on behalf of Ss to be identified and properly decoded. To facilitate this process, instructors should highlight certain cultural aspects incorporated in the story fabric that not only make up the cultural input of the text but also serve as formal signifiers of L2 cultural models and concepts depicted by the author (G.Lazar, 2002: 78). Let us consider these formal signifiers one by one:

a.) *Depicting objects or products that exist in one society but not in another.*

In the story, the author, a number of times, highlights three items that belong to the Mariner, that not only play a significant role in punishing the Whale for his greediness, but also make up an image of a traditional English sailor: '*If you swim to latitude Fifty North, longitude Forty West, you will find, sitting on a raft, in the middle of the sea, with nothing on but a pair of blue canvas breeches, a pair of suspenders, and a jack-knife, one shipwrecked Mariner...*' In the story context the jack-knife symbolizes the main character's occupation along with the culture he belongs to. According to the dictionary definition, a jack-knife is a folding knife with one or two blades that fit inside the handle used by farmers,

herdsman, military, and gardeners in Europe and Americas during the late 19th and 20th century. Thus, the jack-knife turns to be culture-specific, time-specific, and even occupation-specific.

b.) Using proverbs, idioms, formulaic expressions which embody cultural values

The Introduction of the story starts as follows: '*In the sea, once upon the time, O my Best Beloved, there was a Whale, and he ate fishes.*' Logically, the folktale starts with a conventional phrase 'once upon the time' that is considered genre-specific. As for the phrase that follows, '*my Best Beloved*', it appears to embody a number of aspects. First, by directly addressing the reader the author creates typical for traditional folktales style – the style of oral storytelling, face-to-face intimate communication. On the other hand, the style of the phrase reveals the influence of the Oriental culture. Examination of the author's biography proves that our suggestion is true: R.Kipling spent most of his life in India working there as a journalist and later as a professional writer. Hence, both of his most famous books, *Just So Stories* and *The Jungle Book*, have been directly influenced by the Indian folklore cultural and literary tradition. As a result, two formulaic phrases reveal both the genre of the story and literary influences.

c.) Social structures, roles and relationships

The story briefly sketches the relationships of the Mariner and members of his family depicting the roles of each in this culture-specific social structure. '*The Mariner stepped out of on the shingle, and went home to his Mother, who had given him leave to trail his toes in the water; and he married and lived happily after.*' It is not a coincidence that the word 'mother' is written with a capital letter, it manifests the real-life hierarchy in a traditional English family where a mother occupies the most important leading position, and who determines and controls the situation in the family. Also, in the end of the story the Mariner gets married, and what matters more, the author makes it clear that this marriage turns the Mariner into a happy man. Thus, the spelling of a single word reveals the importance of a family in a traditional English society, and the social roles within this social structure.

d.) Customs, rituals, traditions, festivals

When the Mariner finds himself inside the Whale's stomach, he does not want to give up, and he starts struggling for his life: '*But as soon as the Mariner... found himself truly inside the hale's warm, dark, inside cupboards, he stumped and he jumped and he thumped and he bumped... and he danced hornpipes where he shouldn't, and the Whale felt most unhappy indeed.*' The importance of this particular dance should not be overlooked due to the fact that dancing hornpipes

represents a ritual dance of English sailors. The Wiktionary encyclopedia defines this dance as ‘a solo dance commonly associated with seamen, involving kicking of the legs, with the arms mostly crossed’. Moreover, this dance commonly performed in Irish stepdance. Consequently, the name of the dance provides the reader with the information both about the Mariner’s occupation and his national identity.

e.) *Beliefs, values, superstitions*

In contrast to fables, in which moral and ethical principles are commonly stated explicitly in the last stanza, folktales tend to imply beliefs and values through its subject-matter or linguistic profile. At the beginning of the story the Whale ate all fishes: ‘*All the fishes he could find in all the sea he ate with his mouth –so!*’ In the course of the story the Mariner plunging into more and more perilous action punishes the Whale fixing a grater inside his huge throat. In the end, the Whale’s greediness is punished” ‘*From that day on, the grating in his throat, which he could neither cough up nor swallow down, prevented him eating anything except very, very small fish; and this is the reason why whales nowadays never eat men or boys or little girls*’. Thus, the logic of the story and the sequence of events explicate the following moral principle: ‘Be modest, greediness would be punished’.

g.) *Political, historic, economic background*

When the Mariner’s mission is accomplished, he asks the Whale to get him back home: ‘*So the Whale swam ..., he saw the Mariner’s natal-shore and the white-cliffs-of-Albion, and he changed for Winchester, Ashuelot, Nashua, Keene, and stations on the Fitchburg Road...*’ Despite the fact that the setting of the story is briefly sketched at the beginning of the story as ‘*Somewhere in the sea*’, later the author implies the story’s geographical, historical and economic profiles through stating the name of the Mariner’s native country – Albion (an old name for England), the name of the geographical location – the white cliffs (Cornwell cliffs), the names of train stations in England– Winchester, Keene and Fitchburg, and the existence of a train as a means of transportation what reflects the economic and technological development at that time.

h.) *Humour*

Being positively-charged in general, R.Kipling’s folktale clearly demonstrates the author’s subtle sense of humor which is craftily implanted both in the theme dealt in the tale, in the characters’ actions and their actual words, and the author’s creative use of the linguistic code. First, the author provides

a non-scientific explanation of the natural phenomenon in a highly imaginative but believable for the intended reading audience explanation: '*The grating in the Whale's throat prevented him eating anything except very, very small fish*'. Then, when the Mariner is swallowed by the Whale, he finds himself inside the Whale's stomach which is metaphorically substituted by the word 'cupboards' to highlight the enormous size of the animal's body. Next, to punish the Whale the Mariner chooses a quite innovative and a bit absurd way, he fixes the grater inside his throat and ties it with his suspenders: '*He cut up the raft into a little square grating all running criss-cross, and he tied it firm with his suspenders*'. Later, when the Whale is taking the Mariner home, he is compared with a taxi or bus driver giving the Mariner instructions on how to get home: '*The Whale rushed up the beach, and opened his mouth wide, and said, "Change here for Winchester, Ashuelot, and stations on the Fitchburg Road*'. All these examples manifest a good but subtle sense of English humor that is famous for its deeply implied meanings, sophistication, absurdity and craftily developed language means with elements of word play, satire and sarcasm.

In addition to the formal signifiers of L2 cultural conceptualizations aforementioned, there are also other culture-loaded text elements such as proper names of places, people, magazines, films, books, names of social institutions, statements about the society's taboos, identification of the characters' social or class background that would explicate the L2 cultural profile implanting in Ss' minds the seeds of curiosity and the desire to explore it deeper through self-search and self-study.

Developing Literary Interpretation Competence through Folktales

Interpretation of any text involves three main stages, namely, decoding, interpretation and evaluation of the holistic information input of the text. However, in case of interpretation of a literary text, this process tends to be much more complicated as a result of the fact that the text informational value has a multilayered structure, and encoded in a range of the text profiles: generic, thematic, subject-matter, author-related and linguistic. The success of interpretational process depends on a plethora of facts: a reader's reading experience, conceptual background knowledge, strategic competence, linguistic and emotional sensitivity, and so on and so forth.

Despite the fact that interpretation tends to be a highly abstract, intangible and individual process of assigning meanings to literary symbols, a proficient L2 reader should be trained to work out relevant and productive formal procedures of interpretation that can be extrapolated later from one literary work to another. In such a way, an individual intuitive interpretation process can be counterbalanced

by a formal rule-governed procedure of assigning meanings to literary texts. Moreover, while assigning meanings to literary symbols proficient readers are expected to justify their expectations in two ways: by providing evidence in the literary text and by locating identified meanings within the conventions of plausibility defined by a generalized knowledge of literature (Culler, 2000:79).

Practically, the process of interpretation presupposes taking advantage of a repertoire of general and specific formal interpretive operations (Lazar, 2002:25). While general interpretive strategies are utilized by readers for a variety of text types including literary discourses where they come as prerequisites for more advanced ones. These are some examples of general interpretive strategies:

- *Previewing the non-verbal and verbal text clues*
- *Scanning for specific details*
- *Skimming for main ideas and supporting details*
- *Paraphrasing the text linguistic input in his own words*
- *Identifying the plot and subplots*
- *Identifying main and secondary characters, their characteristics, functions and relations*
- *Identifying similarities and differences between events, people, stories, characters*
- *Being able to categorize characters, events, genre elements*
- *Making predictions*
- *Recognizing the difference between fact and opinion*
- *Justifying and providing evidence*
- *Identifying the theme that is the underlying truth about life (the big ideas that unify a story)*
- *Identifying the message (the author's 'probable' intent)*
- *Identifying underlying cultural and ideological assumptions in the texts*

In contrast to general interpretive strategies, specific interpretive strategies are applied by proficient readers only in case of interpretation of literary texts. The following are some examples of specific interpretive strategies:

- *Developing a set of interpretive questions*
- *Being able to derive the total meaning of a literary text by definable operations from a set of text signifiers*
- *Extrapolating productive interpretive strategies from one literary work to another*
- *Relating apparently disparate works to one another, synthesize ideas that connect them into a tradition or a literary period*
- *Justifying his interpretation by locating it within the conventions of generalized knowledge of literature*

However, the fundamentally essential skill that a reader is expected to demonstrate along with his strategic competence is his *literary language competence* that is primarily based on his linguistic proficiency and sensitivity. As a starting point of interpretation of the language of a literary text he should demonstrate sufficient skill in identifying the contrast between literary and non-literary discourse differentiating between linguistic alternations or ‘swerves’ from ‘ordinary’ language use. This can reveal itself in a variety of forms. For instance, in R.Kipling’s folktale we can observe the following deviations from the normative use of the linguistic code:

a.) The author’s word coinage. To create a rhythmic structure the author creates new names of fish and descriptive adjectives: ‘*He ate the starfish and the garfish, and the crab and the dab, and the plaice and the dace, and the skate and his mate, and mackereel and the pichereel, and the really truly twirly-whirly eel.*’ In this sentence two underlined words mean kinds of fish, but the author intentionally changed the spelling of the words by adding the second ‘e’ to the last syllable to make them rhyme with the word ‘eel’. Moreover, the adjective ‘twirly’ does not exist in the English lexicon, it is created by the author in order to form a descriptive adjective and to rhyme with the second adjective ‘whirly’.

b.) Making use of a variety of language registers creatively (geographical occupational, social, archaic, poetic, personal, etc.). The language of a traditional folktale tends to be simple, direct, and colloquial. However, a close look at the language in our folktale reveals an intentional mix of language varieties. The author makes use of words that belong to the bookish, scientific and archaic registers in order to create an atmosphere of authenticity, and to add an exotic touch. When the Fish addresses the Whale, she uses an archaic Latin word from the domain of biology: ‘*Noble and generous Cetacean, have you ever tasted Man?*’ Second, when she gives directions to the Whale where to find the Mariner, she uses two jargon Latin words from the domain of geography: ‘*If you swim to latitude Fifty North, longitude Forty West, you will find ... one Mariner...*’ At the end of the story, The Mariner is satisfied with his win over the Whale, and he sings a traditional Irish song because ‘*the Mariner was an Hi-ber-ni-an*’. The author uses here an archaic word that means ‘Irish’.

c.) Making intentional use of the polysemy of words. The name of the fish in R.Kipling folktale is ‘Stute Fish’. Despite the fact that it is a proper name in the story, it has another spelling, ‘astute’, and a precise dictionary meaning, ‘shrewd’. The interplay of these meanings, literal and contextual, creates the effect of a word pun. Also, the word ‘suspenders’ acquires an additional symbolic meaning in the story. The author repeatedly stresses the importance of the suspenders directly: ‘*The Whale swallowed the Mariner, and the raft he was sitting on, and his blue canvas breeches, and the suspenders (you must not forget the suspenders, Best Beloved)...*’ In the end, such focus on the suspenders turns them into a symbol of the Mariner’s success.

d.) Making use of lexical cohesion. The subject matter of a literary word presupposes the necessity to use words from one and the same semantic field or

group what leads, in turn, to lexical cohesion of the text fabric. The subject matter of R.Kipling's story is the seaworld; consequently, we can expect extensive use of words related to the sea, sea life, and sea animals. The evidence from the text confirms our supposition: types of fish (*starfish, garfish, crab, dab, plaice, dace, mackerel, pickerel, eel*); sea life (*sea, swim, water, beach, the Equator*); shipping (*raft, paddle, mariner, shipwrecked*).

However, a reader soon becomes aware that a literary text is not a mere sequence of words or sentences, but, on the contrary, it tends to be an intentionally patterned construction. All linguistic elements – sounds, letters, words, phrases, sentences, and paragraphs – can be organized into certain patterns in order to achieve a variety of effects. *Literary language patterning* can be observed in a range of language levels, namely, phonological, metrical, graphological, lexical, and syntactic levels. Thus, a competent reader of a literary text is expected to differentiate between the normative language use and figures of speech, and eventually to identify the type of language patterning and its communicative function in the literary work.

R.Kipling's folktale is rich in different types of patterning. Let us consider some of them:

a) Phonological patterning.

This type of patterning entails repetition of identical or partially identical vowel, consonant or vowel and consonant sound(s) in order to create a musical effect or to reproduce the natural sound of an object or machine. To recreate the loud sound of the Mariner's dance inside the Whale's stomach the author not only uses onomatopoeic words but juxtaposes them in a rhyming pattern: '*...inside cupboards, he stumped and he jumped and he thumped and he bumped, and he pranced and he danced, and he banged and he clanged...*'.

b) Graphological patterning.

Creative use of English graphemes, especially their graphics, can help readers to visualize the scene (e.g. In Winnie-the-Pooh the text format imitates the shape of a tree), to imitate the person's intonation, or to stress communicatively-significant elements. When the 'Stute fish gives directions to the Whale, the author highlights the most important words graphically, using italics: 'Swim to latitude Fifty North, longitude Forty West, as fast as you can swim, and *on* a raft, *in* the middle of the sea, *with* nothing to wear except a pair of blue canvas breeches, a pair of suspenders, *and* a jack-knife, you find a Mariner...'

c) Semantic patterning

Dealing with a limited range of topics and themes in a literary text, authors have to make extensive use of topic-based and theme-based lexical means what, in turn, leads to high concentration of lexical means that belong to one and the same semantic or hyponimic class in a limited linguistic stretch. In other words, the choice of lexis by the author is predetermined by the topic or theme of the text. Even a superficial examination of R.Kipling's folktale seems sufficient in order to identify the main topic area of the story, that is, the Seaworld. Lexical

means belonging to this topic area prevail in the story: the sea, fishes, starfish, garfish, whale, ocean, sail, raft, swam, shipwrecked, crab, plaice, etc.

d) Syntactic patterning

This type of patterning presupposes repetition of similar syntactic structures in order either to emphasize important meanings, or to create a certain rhythm or suspense. In the scene when the Mariner tries to get out of the Whale's stomach, he starts dancing and singing loudly. The author reproduces the rhythm of the dance, the loudness of his singing and the suspense of the situation by means of parallel syntactic structures: 'He stumped and he jumped and he thumped and he bumped, and he pranced and he danced, and he banged and he clanged, and he hit and he bit, and he leaped and he creped, and he prowled and he howled, and he hopped and he dropped...'

A further issue that contributes to interpretation of a literary text is readers' capability to demonstrate sensibility, precision of response, and delicate integrity of intelligence, in other words, their *critical faculty*. In the course of literary interpretation the reader is expected to be capable of interpreting a literary work both critically and critiquely. In relation to critical interpretation, it entails appropriate analysis, synthesis and application of the received through reading knowledge. However, critique interpretation presupposes three major things. At first, the reader is expected to sieve the acquired knowledge through his own system of personal values and beliefs. Then, he should be ready to challenge his long-held assumptions, to find new answers for new questions grappling with multiple ways of knowing in order to accept or reject the newly discovered values or truths. Eventually, the reader is supposed to make connections to a wider communal, social, political, historical and cultural environment, and further to apply the new values and principles to a new socio-cultural situation in order to accomplish socially-significant immediate or foreseeable tasks (Parkinson, 2000:143).

The following are some examples of the reader's critical faculty:

- *Develops a critical frame of mind*
- *Adopts an attitude of skepticism*
- *Develops open-minded, constructive, and positive attitudes*
- *Questions and scrutinizes the writer's claims*
- *Differentiates between fact and opinion, reality and illusion*
- *Differentiates between representation of the totality of a society and an account of a particular milieu (historical period or social layer)*
- *Identifies the author's philosophical insight into the nature of things*
- *Correlates cultural, social, political background with the text message*
- *Appreciates the moral and social implications of a literary text*

- *Relates the message with the immediate socio-cultural life*
- *Demonstrates active life position as a result of critical cognitive processing of the ideational and aesthetic information provided in a literary discourse*
- *Able to defend a critical judgment against the informed opinions of others*
- *Demonstrates active life position as a result of critical cognitive processing of the ideational and aesthetic information provided in a literary discourse*

Let us apply the fifth critical strategy from the list *to differentiate between fact and opinion, reality and illusion* in the context of R. Kipling's folktale. Literature cannot be considered an objective reflection of reality in general and such genres as fantasy, folktales and myths in particular. Any literary work is the author's intentional personal interpretation of objective reality. But when it comes to the genre of folktales, it seems essential to mention that this genre incorporates elements of fantasy and imagination in its innate generic structure: its main story elements including the setting, characters and plot tend to be stereotypical, generic and imaginative. However, they are depicted and presented by the author in such a way that within the conventions of the folktale genre they seem believable. Thus, when Kipling describes an imaginative scene where the Mariner punishes the Whale for his greediness, the author does it with such exactness and technical precision that the reader not only believes but even feels like constructing a similar gadget: 'The Mariner took his jack-knife and cut the raft into a little square grating all running criss-cross, and he had tied it firm with his suspenders and dragged the grating good and tight it into the Whale's throat, and there it stuck!' The illusion seems reality in the story as a result of the fact that Kipling metaphorically takes advantage of visual resemblance of a whale's huge baleen plates and a raft, and presents the whole event in every little detail as a real incident. As a result of this meticulous precision of detail, the author manages to provide the reader with a non-scientific but believable explanation of the origin of the whale's huge baleen plates.

Another critical strategy mentioned in the list presupposes *identification of the author's philosophical, cultural, social or moral implications* that are usually encoded in the folktale story elements and not expressed directly, as in fables, for example. According to the author's *philosophical implication*, two main characters, the Whale and the Mariner, metaphorically represent two human stereotypes, namely, the Whale stands for stupidity and greediness while the Mariner symbolizes common sense, determination and integrity. In its *cultural profile* this folktale provokes the reader to accept certain cultural values and beliefs, such as the value of a traditional family, respect to your family background and the feeling of responsibility towards your family members. Thus, having accomplished his heroic deed, the Mariner returns back to his Mother (the word is capitalized due to its cultural importance), and later arranges his family life

according to the rules of a traditional family: '*And he stepped out of the shingle, and went home to his Mother, who had given him leave to trail his toes in the water; and he married and lived happily ever afterward*'. When it comes to the story's *social implications*, the author emphasizes the humble social status of the main character, the Mariner, specifying his origin (from the Hibernian-Irish countryside), his financial status (lives in a shingle; wearing nothing but a pair of blue canvas breeches), and his occupation (a sailor) in order to contrast it with Mariner's mature integrated personality, sense of responsibility, and readiness to sacrifice for the sake of others. The *moral profile* of the story is explicated through the main conflict of the story and its resolution: greediness and egoism should be punished.

At this point we may have succeeded in setting up some sort of a tangible model of literary interpretation competence in which it has been represented as a general umbrella term for a set of corresponding more concrete subcompetences, namely literary language competence, literary language patterning competence, general/specific reading strategies, and critical faculty. In contrast to interpretation of a non-literary text, interpretation of literary discourse is dramatically complicated by its innate characteristics, such as literary language patterning, high degree of informativeness, density and compression of meaning. Taking advantage of a battery of formal general and specific reading strategies a competent reader turns interpretation into a professional craft because he interprets a literary text in accordance with the institution of literature, genre-based and author related conventions, where his intuitive interpretive process is counterbalanced by a formal controllable and observable procedure. As a result, newly acquired values, truths and beliefs are applied by the reader to a new socio-cultural situation. Among other things, such a detailed observable interpretive procedure ensures a more reliable and valid assessment because it turns assessment into a highly justifiable criterion-based process of collection and analysis of data about Ss' performance what provides constructive feedback and value judgments for further improvement and development of skills in question.

Developing Literary Appreciation Competence through Folktales

On the whole, literary appreciation or an aesthetic response can be interpreted as the recognition of the artistic value of a literary work as a result of sensory or sensori-emotional appeals that manifests itself through immediate or foreseeable physical, emotional or intellectual responses. Prompts that can trigger an aesthetic response to a literary work cover a whole spectrum of its linguistic, philosophical, rhetorical, and artistic features. Aesthetically appealing features incorporate proportion, harmony, unity, order, symmetry, definiteness, senses, emotions, intellectual opinions, will, desires, culture, preferences, values, subconscious behavior, conscious decision, training, instinct, sociological institutions, or some complex combination of these (Kord, 2001: 98).

Despite the diversity and subjectivity of individual aesthetic appreciation, still aesthetic response can be triggered by certain universal and innate features of a literary work such as rich cultural content, philosophical insights, moral values, craftily developed plot, creative usage of language, or artistic value. Thus, to approach aesthetic appreciation systematically, it seems sensible for instructional and assessment purposes to itemize aesthetic appreciation and judgment into a set of four core aesthetic responses, namely artistic, cultural, linguistic and emotional aesthetic responses.

The first aesthetic component of a folktale that a reader encounters first is its pictorial style or illustrations. What triggers *artistic aesthetic appreciation* in readers, it is the creative use of color, size, detail, design, paper type, and artistic technique. At first, readers are expected to cultivate, recognize and admire the expertise and virtuosity of technical artistic skills demonstrated by the folktale illustrator. Then, they should identify functions of visual representations in the text fabric, that can mainly be of the following three types, namely, representational (illustrations depict similar meanings as in the linguistic code duplicating them through a visual model, elaborative (illustrations communicate additional textual meanings or details illustrations channel extra information deepening or broadening the linguistic mode input), and intensifying function (illustrations intensify main ideas, supporting details or messages of the story). As a result, readers are expected to demonstrate the following artistic aesthetics skills:

- *Recognizes and appreciates technical and creative artistic skills*
- *Identifies representational, elaborative, or intensifying functions of the visual input*

On the whole, the artistic style of traditional folktales tends to be quite conventional. First, it does not reflect the individual style of the illustrator. The representation of the setting and characters seem to be stereotyped and overgeneralized since they do not carry any indication of the exact location, time, or character's nationality and personality. The function of illustrations in traditional folktales is limited to the representational function as they do not provide any additional nuances or emphases extra to those mentioned in the text. In contrast to traditional folktales, the artistic input in Kipling's story appears to be more extensive, individual and thought-provoking. At first, illustrations are made by the author himself; therefore, they bear the evidence of the individual artistic style. Second, the author injected additional meanings into the story through its illustrations as a result they acquire two more functions, namely, elaborative and intensifying ones. Contrary to traditional folktales, Kipling' images are far from being serious and neutral; vice versa, characters are depicted with a subtle sense of humor that intensifies their typical belongings (the Mariner's Swiss-knife, canvas breeches and suspenders), physical peculiarities (the Whale's enormous size), and personal values (the Mariner is back home hugging his beloved wife). Moreover, the style of the illustrations is a peculiar one: it is an imitation of a

child painting what satisfies the reader's sense of competence as he feels capable of creating similar pictures.

The rationale behind the second type of aesthetic response, namely a *cultural aesthetic response*, seems to be that it helps to widen cultural horizons and reduce the imprisonment of readers in the worldview and values of their own time and place. In other words, reading serves as a tool of education, or indoctrination, or enculturation in a number of ways. First, literature-based materials increase readers' awareness of different domains of knowledge, values, beliefs, customs, and social practices. Authentic socio-cultural parameters implant proper sociolinguistic knowledge and skills equipping learners for effective real-life interaction. Furthermore, literature offers a full and vivid context in which characters from many social backgrounds discover not only their values and beliefs but also inner thoughts and intimate feelings enriching in this way readers' psychological world. Third, being exposed to a text from another culture, a reader is stimulated to identify similarities and differences between new and his own cultural, practices revising critically main parameters of his native cultural conceptualizations. It provokes a further process of self-study and self-search for 'right answers' and 'right attitudes'. As a result, the reader develops the following cultural aesthetic skills:

- *Recognizes and appreciates new socio-cultural practices*
- *Identifies similarities and differences between new and native cultural conceptualizations*

The content of traditional folktales covers a whole range of cultural domains. In this respect, in general they can serve as a perfect introduction into the world of knowledge and in particular to the world of animals, plants, natural phenomena, farming, gardening, hunting, life of ordinary people, family life, customs, traditions and rituals. In this respect, Kipling's story is not an exception. Its cultural file can enrich the reader's knowledge of the seaworld, types of fish, their physical appearance, habitat, eating habits, sailing, traditional family values and rituals. Moreover, it may trigger the reader's curiosity in the domain of life sciences what can lead to further deeper interest in biology or zoology. Also, the heroic and romantic presentation of the Mariner's character can turn this character into a real model or even ideal for the reader in real life. When it comes to socio-cultural practices, the story introduces the reader into the situation of problem solving in a certain socio-cultural situation. He is expected to appreciate the dignity, resourcefulness and confidence which the Mariner demonstrates in dealing with the situation of a conflict.

A reader's *language-based aesthetic response*, the third type of the aesthetic response, arises from his prior experiences with life, literature and language and from the author's skill in telling a story. All in all, the whole palette of artistically developed major story elements and language means would forcefully arouse a reader's language-based aesthetic response. Here, we can highlight five main

features that contribute to it: affective usage of story elements, variety of language styles, language deviance, language patterning, and author's individual style.

To catch a reader in the web of a story, an author of a traditional folktale constructs an overgeneralized conventional background that does not tap into the reader's senses of smell, taste, hearing, sight and touch. As a result, it does not stimulate clear and sharp visualization of the scene of action. However, its conventionality, oversimplification and linguistic pithiness is expected by an experienced reader, and creates a certain feeling of comfort and satisfaction within the reader. Thus, Kipling laconically mentions the setting in the introductory phrase without any kind of detailization or description: '*In the sea, once upon the time...*' As for the plot, folktales tend to have a limited number of chronologically sequenced events. However, they are arranged in a swiftly unfolding pattern what creates an atmosphere of suspense, tension and emotional pull until the anticipated by the reader successful conflict resolution. All in all, it leaves the reader emotionally satisfied, secure and optimistic. The events in Kipling's story are also arranged in a swiftly but steadily developing plot where tension builds up until the conflict resolution. However, contrary to traditional folktales, the events here are much less predictable due to the author's imagination and fantasy. To take, for example, the Mariner's decision to block the Whale's throat with the raft, or the route the Whale took to take the Mariner home where he passed real geographical places situated in Great Britain: 'the white cliffs of Albion', Winchester, and Ashuelot.

However, despite the significant role the setting and plot play in folktales, it seems inarguably that the power of any traditional folktale lies in its central characters. In contrast to other genres, the character's integrity in folktales is not developed through his deeds, dialogue, descriptions of physical and emotional attributes, the character's file is limited to his deeds. Even the character's speech does not provide the reader with information about his individuality since it tends to be neutral bearing no traits of characterization. However, despite the fact that characters seem stereotypical and flat, they have their own logic and consistency. Thus, to create the character of the Mariner Kipling uses a limited range of shades: only three features of his physical appearance (canvas breeches, Swiss-knife, and suspenders), his dancing and poetic skills (he danced inside the Whale's stomach and sang a traditional Indian song – Sloka) and his family values (he gets married and lives happily afterwards). Despite such a limited and superficial representation of the character, for the reader it can turn into a symbol of self-confidence, resourcefulness, stamina and integrity.

On the other hand, the foremost determinant of the language-based affective profile, its essence, should be attributed to *creative usage of the linguistic code*. Firstly, literary texts in general and folktales in particular offer genuine samples of a very wide range of styles, registers and text-types at many levels of difficulty: varieties by user (geographical, occupational, social, historical, gender, age, and

origin); varieties by use (oral/written, formal/informal, by degree of intimacy, etc). Second, despite the fact that the deviant nature of the language of folktales can pose problems for those studying English as their second language, it can strongly affect the reader's senses and aesthetic feelings if the full effect of the deviance is achieved and fully appreciated by the reader. Also, readers can be attracted by a wide range of regularities and patterning encountered in folktales: phonological regularities (rhyme, assonance, alliteration, and meter); graphological regularities (the arrangement of words on the page); lexical regularity and patterning (words of a particular semantic field, words of a particular tone, collocations, formulaic expressions, etc.); syntactic patterning (parallel structures, climax, etc). In addition, the author's individual recognizable style dramatically affects readers' senses. Through an artful choice of sounds, words, and syntactic structures, an author can craft pictures more vivid and sharp in detail than some photographers can take, or more moving and emotion-packed than any real-life human experiences. Thus, to appreciate the creative use of language in folktales, readers are expected to demonstrate the following skills:

- *Recognizes and appreciates an effectively constructed plot, suspense and emotional pull*
- *Recognizes and appreciates skillfully created characters' network, their dimensionality and depth*
- *Recognizes and appreciates a spectrum of language varieties, literary language deviance and patterning, and creative and individual use of language means*

On the whole, Kipling's folktale is written in accordance with the style of traditional folktales. To start with, the story starts and finishes with the conventional phrases 'once upon the time' and 'they lived happily afterwards'. Lexically, the choice of words tends to be limited to the neutral language level since the author does not make abundant use of poetic, bookish or archaic lexis. Though, in contrast to traditional folktales, the story diction seems a bit more complicated and varied. For instance, such words as 'particularly, sagacity, resource, proceed to relate, etc' appear too bookish for a folktale. Also, the author enriches the text fabric with new word coinages or new word spellings to make the language more descriptive, rhythmic or musical: twirly-whirly eel; creped; a person of infinite-resource-and-sagacity'. Syntactically, the story is written conventionally, i.e., first, simple short sentence structure prevails in the text; secondly, the author makes abundant use of repetition and parallel structures. Thus, to familiarize the reader with the main character and to implant sympathy and respect the description of the main features of the Mariner's appearance is repeated in full five times consequently on five pages of the text. Moreover, the author takes advantage of parallel structures in order to emphasize the Whale's greediness ('He ate the starfish and the garfish, and the crab and the dab, and the plaice and the dace...') and the loudness of

the Mariner's Dance ('...and he jumped and he thumped and he bumped, and he pranced and he danced, and he banged and he clanged...'). When it comes to the use of tropes and figures of speech, such as metaphors, similes, oxymoron, bathos, zeugma, litotes, hyperboles and others, they tend to be scarce in traditional folktales. In contrast, Kipling extensively uses onomatopoeia (thump, bump, bang, sigh), rhyme (stepped-lepped), alliteration (The Small 'Stute Fish said in a small 'stute voice, "Noble and generous Cetacean, have you ever tasted Man?"), metaphors (the Whales stomach is called 'cupboards'), descriptive verbs (smack, stump, crawl, bawl, wiggle), jargon (Cetacean), idioms (trail his toes in the water), archaic words (Hibernian), climax and suspense.

Finally, there is another inherent to literature feature which causes immediate or foreseeable affective response, and foreseeable affective response, and perhaps applies to no other subject. Quality literature being the imaginative shaping of life, feelings, insights and thought into the forms and structures of language provokes *a strong emotional response*: the reader responds to this aesthetic ordering of life's experiences and is transported beyond immediate perceptions to feel deeply – to care, to want, to cry, to laugh, to hate, and perhaps understand for the first time. One can experience strong and complex feelings about mathematics or geography, but feelings are central to literature (Mayer, 2000:187). One may argue about whether all novels, plays or poems depend for their effect on emotional response, but certainly the large majority does – this is the author's intention. In this relation, the reader is expected to attain the following skills:

- *Recognizes and appreciates feelings and emotions depicted*
- *Identifies with characters' feelings and emotions*
- *Demonstrates empathy*
- *Recognizes and appreciates an effectively constructed plot, suspense and emotional pull*
- *Recognizes and appreciates skillfully created characters' network, their dimensionality and depth*
- *Recognizes and appreciates a spectrum of language varieties, literary language deviance and patterning, and creative and individual use of language means*

Traditional folktales may even go beyond a simple emotional 'package' to an 'education of the sensibilities' since they can provide an enhanced awareness and understanding of one's own emotional life, such feelings as sadness-happiness, satisfaction-despair, love-hatred, or comfort-agony (Leavis, 1943:115). However, the range of feelings and emotions depicted in them tend to be limited to simple and basic ones. Likewise, Kipling's story trains the reader's intelligence and sensibility together. The reader is provoked to admire the Mariner for his courage and wisdom, to blame the 'Stute Fish for cowardice and cunningness, to mock the Whale for his stupidity and greediness.

Conclusion

Folktales as a genre of anonymous traditional folklore literature has proved to be indispensable as L2 instructional material due to their cultural, moral, aesthetic, psychological and linguistic value: they reflect the universal knowledge, codified mentality and system of meanings innate and common to all humanity upon the foundation of which each individual would be able to build his own experience of culture, society, literature and language.

The article has shown that in order to ensure successful development of L2 literary competence educators are expected to develop well-structured background knowledge about folktales as a literary genre, its communicative functions, types, generic features and story grammar patterns along with a repertoire of instructional activities relevant to the genre in question. To develop meta-cultural competence, formal signifiers of L2 culture-loaded conceptualizations, such as material lore, proverbs, social structures, taboos, rituals, should be identified and interpreted. To promote the process of literary interpretation, educators are expected to ensure application of a repertoire of general and specific formal interpretative operations along with activating S' critical faculty through identification and interpretation of the author's coinages, a variety of language registers, different types of literary language patterning, the author's philosophical, social, moral, and emotional implications. Ultimately, a more or less tangible model of aesthetic appreciation of a literary text has been set up: to trigger an aesthetic response, L2 students should be trained to identify and appreciate artistic, cultural, linguistic and emotional aesthetic input of a literary text.

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Women in Business: Opportunities and Obstacles in an Evolving Lebanese Society *

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I. PART I: Introduction

❖ GENERAL BACKGROUND

Lebanon is geographically located in the Middle East constituting a part of the MENA region. Its history has been shaped by many cultural traditions reflecting the diversity of its inhabitants. Lebanon's strong historical ties with the western world and its unique openness also gifted this country with characteristics and traits rarely found in the region. (Sidani, Rawas, Zbib and Mousawwer. 2008). Economically, Lebanon suffers from a lack of natural resources but being a service-based economy, with its trading, banking, and financial facilities, as well as its free currency market, Lebanon is the region's commercial and tourist center (BDL, 2010). Industry ranges from cement to textiles, clothing, furniture, canned goods, and light metals. Tourism is one of the mainstays of the economy (BDL, 2010). Banking is a major industry in Lebanon, with strict banking secrecy one of its important features. More than 80 banks operate in the country, and transactions are performed efficiently at a low cost (BDL 2010). The Lebanese population is estimated at 3.755 million persons (2004). Females constitute 50.2% of the population, and their economic activity reaches 37.3% for the age of 15 and above. (Market Opportunities). Gender differences in distribution per professional categories are evident, with more concentration of the female workers in the labor categories of office employees, service workers, and unskilled labor categories. Females in the traditional Arab culture have been viewed mostly in terms of their roles as mothers and caretakers of the home. Lebanon is among the Arab

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countries that have allowed women to assume functions outside the traditional mother-home roles. (Jamali, Safieddine and Daouk. 2006). The heavy migration of males, in search of better pay and work opportunities, reflected in shortages in the male working force and resulted in an entry of women into non-traditional jobs. (Jamali, Safieddine and Daouk. 2006). As a consequence, women have participated more aggressively in the country's development. Hence, over the past few decades, significant consideration has been accorded to the role of women in Lebanese society, resulting in positive relative progress and an entrance of women into new sectors. Although women in Lebanon are increasingly recognized as qualified partners in the family economy, decision-making positions in Lebanon continue to be monopolized by men. (Jamali, Safieddine and Daouk. 2006).

Lebanese history has been formed by many cultural traditions reflecting the diversity of its inhabitants. For long time ago, the geographical position has meant that Lebanon was a major location for the seagoing trade in the Mediterranean. Being part of the Arabic Islamic culture in general and its unique openness with Western World endowed Lebanon with characteristics and traits rarely found in the region (Y. Sidani, I. Zbib, M. Rawwas and T. Moussawer, 2008). The Lebanese Republic provides a unique living laboratory where we can explore entrepreneurship and family businesses. This cosmopolitan culture or the so called "Lebanese culture" had great and many effects on the economic and social aspects, where for example Females in the traditional Arab culture have been viewed mostly in terms of their roles as mothers and caretakers of the home, where as the Lebanese women were allowed to increasingly assume functions outside the traditional mother-home roles. Recovering from the civil war that started back in 1975, we are seeing an increasing trend of women populating the Lebanese organizations, and over the years, Lebanese women have earned various rights, such as earning equal political rights as those of men as early as 1953, the right of women to be involved in business that was granted in 1994. But this advancement in the women's contribution to the working force in Lebanon isn't enough and it is bounded by many constraints, such as the male dominated culture that characterizes the Middle East region which affects Lebanon to a large extent. In addition, the belief that women have socially constructed roles that forbid them to attain a top management position is still prominent in the region. Moreover, the continued existence of structured corporate inequalities and institutional discrimination, in the Middle East and in the Lebanese sector, leads to preference for male candidates in recruitment, promotion, assignments, pay discrepancies, limited education and training opportunities, which are further emphasized by the confluence of Islamic values and patriarchy. A recent UNDP report suggests that the Lebanese women are generally paid less than men even in the same occupations. Furthermore, women executives gained approximately 67

percent of men's earnings (UNDP, 2004). With time, there was an improvement in the economic involvement of women. In the early 1970s, women's participation in the labor force was 17.5 percent mostly concentrated in traditional sectors such as teaching, nursing, and low-level administrative work. This rate has increased but the economic activity rate of women has nevertheless remained at a modest 30.3 percent in 2002, equivalent to approximately 39 percent of the male rate (UNDP, 2002).

Women-owned businesses are one of the fastest growing entrepreneurial populations in the world and they make significant contributions to innovations, employment and wealth creation in all economies (Burke and Vinnicombe, 2005). Many women are entrepreneurs worldwide; however the global impact of female entrepreneurs is just beginning to gain intensity. The number of female business owners continues to increase steadily worldwide. Today, women in advanced market economies own more than 25 per cent of all businesses (Katley, 1998). Not only does **female entrepreneurship** contribute to employment creation, but it is increasingly recognized to also enhance the diversity of entrepreneurship in any economic system (Sarry, 2004) and to provide avenues for female expression and potential fulfillment (Large & Saunders, 1995). Evidence shows that the rates of female entrepreneurial activities are significantly lower than those for males (Neal et al, 2005).

The last decade has witnessed increased research attention devoted to women joining the workforce. This resulted from the steady increase in occupational ambition, coupled with education expansion and economic necessity. Wentling believes that "Women in workforce" is not a new phenomenon. This proliferation in the workforce is a global trend (Wentling, 2003). Many women have worked when given opportunities (ILO, 2004). Although the representation of women in the labor force is rising all over the world, their participation rates are still lower than men's (Neal et al, 2005). Historically, some women were not given the career choices (neither personal nor professional choosing), but rather the choice was the result of constrained opportunities (Rutherford, 2001; Schein and Mueller 1992). Mainly, this is a consequence of the community view of pursuing of a career as fundamentally male right or privilege (Jamali et al, 2005). There is some agreement on the barriers women face in organizations (Burke and McKeen, 1992). "There is considerable evidence that women encounter a "glass ceiling" in seeking business opportunities (Bass, 1994). Glass ceiling is a concept popularized in the 1980s to describe a barrier so subtle that it's transparent , yet so strong that it prevents and limits women from moving up" the management ladder (Akande, 1994). Generally speaking, women are underrepresented in upper managerial positions (Cooper, 2001). According to recent survey, middle

and senior management is still fundamentally a male preserve with 4% of senior managers being women. Further evidence of unequal opportunities is provided by recent study which reported that although 27% of all managerial posts were held by women, only 4% of middle/senior posts were held by women (Large and Saunders, 1995). Women access to several sectors is further constrained by different gender discrimination and factors such as lower educational attainment and family structure (composed of a mated couple and their dependent children). Moreover, given that many women have more than one aspect of life, they are often obliged to incorporate and balance conflicting demands (Evenson, 1983). Indeed, they have little choice but to have gaps or breaks in their employment patterns (Ragins et al, 1989). Literally, hundreds of empirical studies have been published investigating why women don't advance in management as much as men as shown in several reviews (Powell and Butterfield, 2003). In Lebanon, Morocco, Turkey and Yemen, women constitute more than 25% of labor force. These countries witness the highest levels of MENA countries in female labor force participation. However, these rates are considered lower than those found outside the region. (Valentine M. Moghadam, 1998).

Based on review of literature, it is found that although men know how important women are to their businesses as coworkers and as customers and to their lives as well, they still can't figure out a reasonable way to work and live with the more than 50% of the world that happens to be women. As a result, it is found that many of the enterprises that are owned by women in which women hold the controlling share, are in fact run in their names by men who control operations and decision making (Vishwananthan, 2001). In fact, women may have gone too far in their attempt to fit into the system , especially the married ones who ultimately find that they have to make other trade-offs, such as giving up private time, friends, hobbies, or ambition. Some women are so engaged with work activities that they're not home much. Generally speaking, Lebanese males and females lack entrepreneurial skills because they lack having a well-designed high school and university education which build confidence through case studies and simulation. As regard women, they also lack knowledge and awareness of the availability of credit through institutions such as **KAFALAT**. Another obstacle could be the lack of managerial skills or marketing skills, and to make things worse, we observe a universal silence on the violence against women. But the most important factor for why so few women are at the top of corporations, you will find that stereotyping and preconceptions about women's roles and abilities is the core reason.

Even though all men and women with the ambition to set up or grow a business will face some difficulties at some point, which may delay or ultimately

prevent them from going ahead, and even if most of these barriers can equally be experienced by Lebanese men and women, the relative underrepresentation of women in the regional (national) economy would suggest that support provided to women is not as effective in helping them to overcome barriers as it is for men. The impact of these barriers on women's journeys into employment and self-employment and to driving business growth will be explored in this study.

Today, the picture is changing and we started to observe an increase in female labor participation which is due to several economic, demographic and social factors. Especially in the Lebanese context, the main factor is the changing attitudes toward women who are now leaving their homes to get into the labor force (Jamali et al., 2005). A World Bank Survey, that was carried out in Lebanon in 2007 covering 615 workers (342 females and 273 males) revealed that: "Female workers are better educated than male workers; female workers tend to be single and younger and younger women tend to be more evenly spread across main sectors of economic activity, while older ones are heavily concentrated in manufacturing sector.". Many specific reasons are behind this issue. (Sidani et al, 2008). In the first case, Lebanon has traditionally been more open to the West compared to other Arab countries. In addition, males are migrating to the Arab Gulf oil-producing countries searching for better business opportunities, and thus causing shortages in the male work force and resulting in the flood of women into non-traditional jobs. (Sidani et al, 2008). Hence, over the past decades, the role of women in Lebanon has been given significant concern, followed by comparative advancement and an invasion of women into new sectors (Jamali et al, 2005). Indeed, despite the rapid raise in recent years in the number of women inflowing into professional occupations (doctors, engineers, etc.), their contribution to decision making in the professional associations has remained low (McDonald, 2004). According to the gender statistics released by the Economic and Social Commission for Western Asia, the number of women enterprise owners in Lebanon is significantly low, with women employers constituting only 1.5 percent of the female workforce in Lebanon (weeks, 2009). Also, according to the Lebanese Bankers Association, "the percentage of women in the banking sector, which requires relatively advanced skill and education levels, reached 37 percent in the 1990s." (Jamali and Safieddine, 2006). However, in both of these sectors, women in general occupy positions that do not go beyond middle-level posts. Another recent study by the Lebanese Bankers Association reveals that "19 percent of assistant general managers or general managers of banks are women". (Jamali et al, 2005). Women participation in public life also remains pretty insignificant. "Almost 4 percent of the Lebanese parliament members are women and women lead only three out of more than 300 municipal councils. Statistics cited in the National Report about the Situation of Women in Lebanon

for the Year 2000 illustrate women's limited participation in decision-making positions at different levels" (Sha'rani, 2004). The UNDP Human Development Report for 1995 constructed two new indicators to measure women's business opportunities aspects: the gender-related development index (GDI), which reflects the difference in accomplishment between women and men; and, the gender empowerment measure (GEM), "which measures the participation of women in decision making at various levels." The GEM focuses mainly on the manner of taking advantage of life opportunities by using capabilities, whereas GDI is concerned with intensifying these capabilities. (UNDP - Human Development Report, 1995). The GEM focuses on women's opportunities as opposed to capabilities. For Lebanon, it indicates a very low level of achievement, as female participation in politics and power over economic resources are very limited. Hence, this gender deficit needs to be made a priority national objective in order to redress the situation. (UNDP - Human Development Report, 1995). During the past few decades, women have reached elevated ranks in their education in many parts of the world consisting of around 40 percent of workers worldwide. (ILO, 2002). Many countries are witnessing high enrollment rates of women in schools and universities. However, at higher levels in the organizations, there is no equivalent access to business opportunities. (Jamali et al, 2005). There has been a surplus of literature explaining this phenomenon. Two of the main factors are Organizational and cultural dynamics. These comprise gendered cultures and sex role stereotypes (Rutherford, 2001). Thus, in order for senior managers to better grasp and address this gender imbalance, suitable explanations must be provided.

❖ NEED FOR THE STUDY

A study such as the one conducted here is recommended by previous research. The significance of the present study is determined by experts in this area. Jamali, Safieddine and Daouk , as an example, report that their study "can nevertheless be considered as a gateway for future research on the topic. These rather optimistic, yet inconclusive findings need to be revisited. More research in the context of Lebanese banks and other vital sectors of the Lebanese economy could add an interesting comparative component." (Jamali, Safieddine and Daouk, 2006).

❖ PURPOSE OF THE STUDY

The purpose of the study is to investigate the effect of corporate governance, corporate values and glass ceiling on opportunities and obstacles that face the career progress of women as compared to that of men in the Lebanese society. Accordingly, the emphasis in this study will be to represent a profile of Lebanese

business women and their business objectives:

- To explore gender differences in entrepreneurial characteristics in Lebanon.
- To challenge gender stereotypes: Lebanese perspectives.
- To identify problems unique to Lebanese women in setting up and running their business.
- To establish factors that lead to higher levels of female entrepreneurship in Lebanon.
- To suggest policies that may enhance the national level of female business activity in Lebanon.
- To discuss how Lebanese women can stay competitive.

❖ RESEARCH QUESTIONS TO BE ANSWERED

- Are Lebanese female able to turn obstacles into opportunities?
- Is it difficult for Lebanese woman to escape abusive marriages and to have abortions?
- To what extent does Lebanese working woman run into family – business conflict?
- Do Lebanese women have access to government fund aimed at women Entrepreneurs?
- Does Lebanese woman believe strongly in the quality of her work? Do they have self-confidence?
- Does self employed Lebanese woman consult with others to develop alternative solutions?

❖ RESEARCH PROBLEM

What is the effect of corporate governance, corporate values and glass ceiling on the career progress of women in the Lebanese society?

❖ RESEARCH HYPOTHESIS

Obstacles facing Arab women are related to corporate values, work life balance and glass ceiling.

❖ STATISTICAL HYPOTHESIS

H_0 : All beta weights are zero

H_1 : At least one of the beta weights is not zero

II. PART II: Literature review

Dima Jamali, Yusuf Sidani and Assem Safieddine in 2005 conducted a piece of research about working women in Lebanon. They interviewed 62 Lebanese women managers in different specialties. (Jamali, Sidani and Safiddine. 2005). They report that women at work is a worldwide phenomena and their research aims to investigate this issue in the middle eastern area using constraints reported by Lebanese women managers throughout their careers. The findings resulted in similarities of responses of Lebanese women managers and those reported worldwide with some differences associated with limitations due to cultural values and traditional roles of women in a society governed by men. The findings suggest that constraints facing Lebanese women can be classified into three main environments: (1) Socio-cultural environment, (2) Corporate environment and (3) structural environment. (Jamali, Sidani and Safiddine. 2005).

D. Jamali, A. Safieddine and M.Daouk in 2006 conducted a piece of research about glass ceiling phenomena in the banking sector in Lebanon. They distributed questionnaires to 61 top and middle level women managers selected from 12 different banks in the Lebanese context. The research problem was to discover the barriers that Lebanese women in top and middle level management faced throughout their careers. The findings showed an absence of glass ceiling theory in the Lebanese banks; and positive implications reported by Lebanese women in relation to their daily work environment and daily work experiences. (Jamali, Safieddine and Dawouk. 2006).

Yusuf Sidani, Imad Zbib, Mohammed Rawwas, Tarek Moussawer in 2009 studied the effect of gender, age and ethical sensitivity on Lebanese women. They constructed a structured survey administered to a sample of 18 Lebanese respondents. The research problem was to address issues of gender, age, and ethical sensitivity as well as the interaction of gender and age and levels of ethical sensitivity within the Lebanese context. The findings resulted in differences that

were found in ethical sensitivity in four out of the 18 situations, where females showed more sensitivity to issues of ethical nature. Also, differences were found on the age level in six out of the 18 situations, where age of the respondents seemed to better explain some ethical differences. (Sidani, Zbib and Rawwas. 2009).

Kamal Nasser, Wojoud Rashid Mohammed and Rana Nuseibeh in 2009 conducted a piece of research about the factors that affect women entrepreneurs at work in the United Arab Emirates. They constructed a questionnaire administered to a sample of 750 women entrepreneurs in the UAE, where 449 completed the questionnaire. The Research problem was to identify and find the factors that lead women in the United Arab Emirates to become encouraged, motivated, risk takers and self-employed. The findings resulted in discovering that what contributed in the development of women entrepreneurs and what motivated women to establish their own businesses were several factors: (1) Support from the government, (2) Self-fulfillment, (3) knowledge, skills and experience, and (4) relationship to spouse/father business. Previous research resulted in conclusions that factors such as social norms, market network, and competition are barriers for women in becoming entrepreneurs. The findings of this research resulted in concluding the previous findings were spurious. (Nasser, Rashid Mohammed and Nuseibeh. 2009).

D. Jamali, A. Safieddine and M. Daouk in 2007 studied corporate governance leading women to reach positions as top and middle level managers in the Lebanese banking sector. They constructed a questionnaire administered to a sample of 61 top and middle level women managers, drawn from the context of 12 different banks in the Lebanese context. The Research problem was the extent to which corporate governance is integrated in the Lebanese banking sector regarding the composition of boards, and the benefit of female representation on boards in addition to the degree to which they are able to maintain effectiveness, roles and responsibilities of their board. The findings resulted in reflections by Lebanese women managers who considered that: (1) the current board performance is not being satisfactory, (2) women are important board member candidates, (3) the low representation of women on boards in Lebanon is related to glass ceiling type barriers/obstacles. They suggested that women board representation can reflect positively on the status of women at work and that government intervention is needed to level the playing field for women in management and at the boardroom level. (Jamali, Safieddine and Daouk. 2007).

Dima Jamali in 2009 conducted a piece of research about constraints and opportunities facing female entrepreneurship in developing countries and in

the Lebanese context in particular. They conducted in-depth interviews with 10 entrepreneur women drawn from the Lebanese context. The research problem was to observe the effect of micro and macro level factors representing constraints and opportunities on the career of female entrepreneurs in developing country. The findings resulted in concluding that micro, and macro level factors affect women entrepreneurship. They also concluded that it is highly important to use multiple units of analysis to understand how complex women entrepreneurship experience is. (Jamali. 2009).

Sarry conducted a piece of research about Female entrepreneurs and discovered that their weaknesses may be enhanced through training on essential management skills. Information measure aim to increase the ability of women to access available information on business creation and business development issues. Advice and consulting measure aim to provide encouragement to women who wish to become entrepreneur by investigating their abilities and offering support in different sectors of business planning and development (Sarry, K, 2004).

When it comes to women as leader or managers, it is found that women receive several critics for their aggressive and bossy management style, while they are viewed as ineffective leaders when using feminine management style. This disparity in roles often results in discrimination against women especially when it comes to top management positions (Cooper, 2001; Ragins et al., 1998).

To mention the role of other factors that play an important function in women job opportunity, we project light on the article written by Mark Neal, Richard Tansey, Jim Finlay, titled “My father knows the minister”, which is a comparative study of Arab women attitude towards leadership authority. This article is comparing women’s leadership authority values in three Arab countries, which aim to filter existing gender-neutral research on leadership in the “Arab world”. The investigation found evidence of common leadership authority values in the Gulf countries like Oman and the United Arab Emirates. Lebanon, for the meantime, was distinguished by relatively low levels of “traditional” authority, and very high levels of “charismatic” authority. The conclusion demonstrates important regional similarities and differences in leadership authority values in the “Arab world.” All of these studies relate our research problem in a way or another and reflect the design of the study. (Neal, 2005).

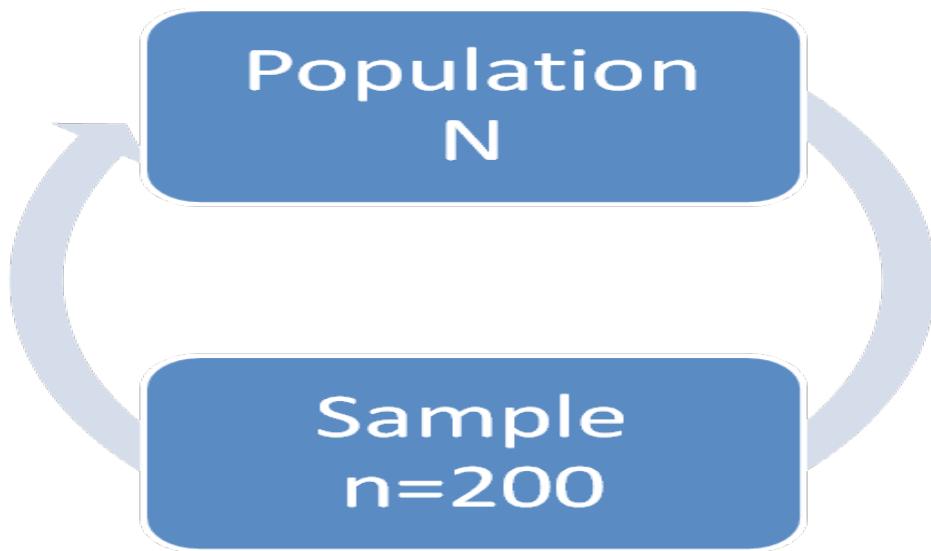
III. PART III: Research Methodology

❖ POPULATION AND SAMPLE SELECTION

The population of the study consists of a large convenient sample that was selected from the whole population. The population is represented by all women actually working or potentially planning to work in Lebanon, since the researchers were unable to have access to the names of female working in Lebanon and therefore, were unable to randomly select a representative sample of potential working women and the actual number of women working in Lebanon.

The size of the random sample drawn from that population is 200 females drawn from families having their own family business in different sectors in Lebanon. (Refer to chart below).

2. Generalize back



1. Draw sample

❖ INSTRUMENTATION

Through a review of literature, informal discussion with university colleagues in management, and personal research experience, these researchers constructed a pilot instrument that was distributed on a trial basis. Since the pilot questionnaire was found to be lengthy, wordy, and inappropriately scaled,

the final draft was revised to correct these problems. Different women found in family business were asked to respond to attitude items related women in business using Likert –five point scale format. The present study asked Lebanese women in the family business, for the barriers preventing them from having their own business. Each woman was asked to choose one of the two types for being with her family business: (1) working full time in her family business, (2) she is still a student but visiting and helping her family in their business (Potential full time). *The questionnaire was divided into 3 parts (see Annexe)*

❖ FACTOR ANALYSIS AND CONSTRUCT VALIDITY

Factor analysis was carried out as a data reduction technique. Two statistical tests were conducted in order to determine the suitability of factor analysis. First, the Kaisers-Meyer-Olkin (KMO) measure of sampling adequacy score of 0.801 was well above the recommended level of 0.5. Second, the Bartlett's test of sphericity was significant ($\text{Chi Square} = 2905.208$, $P < 0.01$), indicating that there are adequate inter-correlations between the items which allow the use of factor analysis. Principal axis factoring was used as an extraction method, and oblique rotation was used as a rotation method. **Four factors** were extracted using Eigenvalue greater than one criterion. The four factor solution accounted for 82.335 per cent of the total variance. The four factors were easy to label (See TABLE -3-). The first factor accounts for 50.168 percent of total variance and is defined by six items. We call factor one "**Corporate Governance and the Succession Problem**". The second factor accounts for 13.933 percent of total variance and is defined by its four items with factor loadings greater than 0.70. We call this factor "**Corporate Values**". The third factor accounts for 10.288 percent of total variance and is defined by two items with factor loadings greater than 0.70. We call factor three "**Glass Ceiling**". The fourth factor accounts 7.946 percent of total variance and is defined by two items with factor loadings greater than 0.70. We call factor four "**Work – Life Balance**", as shown in TABLEs 1, 2, and 3 below:

TABLE -1-

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.	.801
Bartlett's Test of Sphericity	2905.208
df	91
Sig.	.000

TABLE-2-

Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings ^a
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	
1	7.024	50.168	50.168	7.024	50.168	50.168	5.535
2	1.951	13.933	64.101	1.951	13.933	64.101	5.358
3	1.440	10.288	74.389	1.440	10.288	74.389	1.837
4	1.113	7.946	82.335	1.113	7.946	82.335	2.448
5	.647	4.620	86.955				
6	.519	3.710	90.665				
7	.414	2.959	93.624				
8	.264	1.889	95.513				
9	.252	1.799	97.312				
10	.130	.927	98.239				
11	.093	.664	98.903				
12	.068	.489	99.392				
13	.047	.334	99.726				
14	.038	.274	100.000				

Extraction Method: Principal Component Analysis.

a. When components are correlated, sums of squared loadings cannot be added to obtain a total variance.

TABLE -3 –
Structure Matrix

	Component			
	1	2	3	4
The lack of control of government over management (board of directors) is an obstacle to women advancement	.939	-.379	-.170	.355
Corporate Governance basically means that while involving you and your brother \ sister in management the final decision maker is your father (mother)	.880	-.573	-.294	.200
The lack of control of shareholders over management (board of directors) is an obstacle to women advancement	.867	-.330	-.211	.279
Corporate Governance basically means that in case of vacancy in management the priority is given to oldest boy in the family in managing the firm	.789	-.321	-.419	.328
Corporate Governance basically means that in case of vacancy in management the priority is given to family members in managing the firm	.785	-.698	.075	.200
The lack of separation between ownership and management is an obstacle to women advancement	.737	-.541	.195	.286
Your company's succession plan ensures equality of treatment between genders	.504	-.971	-.093	.272
Your company's corporate values ensures equality of treatment between genders	.539	-.955	-.056	.358
Your company's vision statement ensures equality of treatment between genders	.434	-.916	-.139	.398
Your company's mission statement ensures equality of treatment between genders	.341	-.902	-.043	.024
Women career progress in your company is limited by glass ceiling effect	-.135	.180	.831	-.313
Married women are equally hired as compared to single women in your company	.385	-.109	-.800	.082
Women in your company work on flexi- time	.256	-.144	-.138	.930
Married women in your company run into family work conflict	.512	-.566	-.273	.803

Extraction Method: Principal Component Analysis.

Rotation Method: Oblimin with Kaiser Normalization.

❖ PROFILE OF LEBANESE WOMEN IN THEIR FAMILY BUSINESS

TABLE -4 - shows that two third of women in the sample are able to escape abusive marriages:

TABLE -4 -

Is it difficult to escape abusive marriages

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	no	82	41.0	41.0	41.0
	Yes	118	59.0	59.0	100.0
	Total	200	100.0	100.0	

TABLE -5 – shows that one hundred and thirty five out of two hundred lack skills, training and confidence needed to turn obstacles into opportunities:

TABLE -5 -

Are you able to turn obstacles into opportunities?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	no	135	67.5	67.5	67.5
	Yes	65	32.5	32.5	100.0
	Total	200	100.0	100.0	

TABLE -6 – shows that one third of the sample like to consult with others to develop alternative solutions:

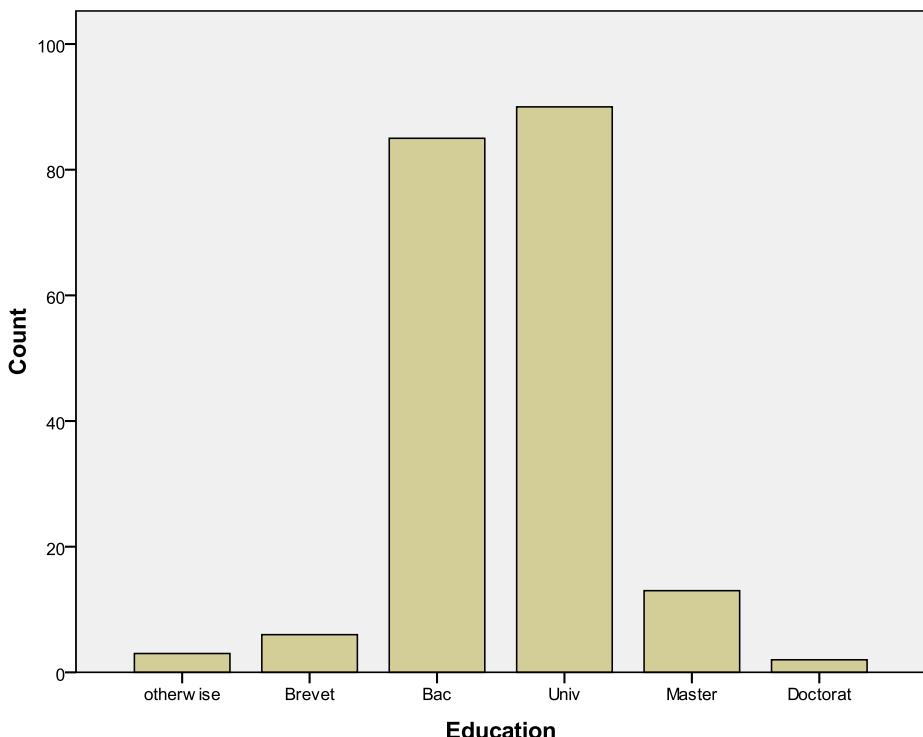
TABLE -6 –

Do you like to consult with others to develop alternative solutions?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	no	131	65.5	65.5	65.5
	Yes	69	34.5	34.5	100.0
	Total	200	100.0	100.0	

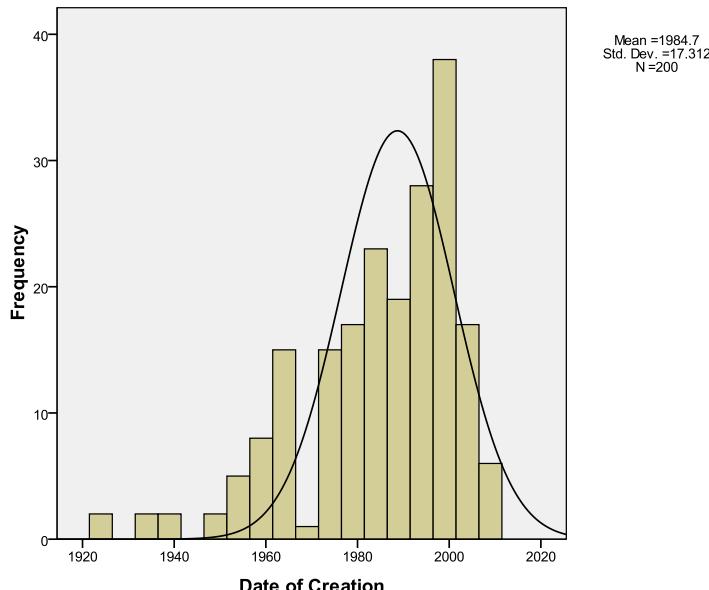
Graph -1 – shows the educational background of female in our sample:

Graph -1 –



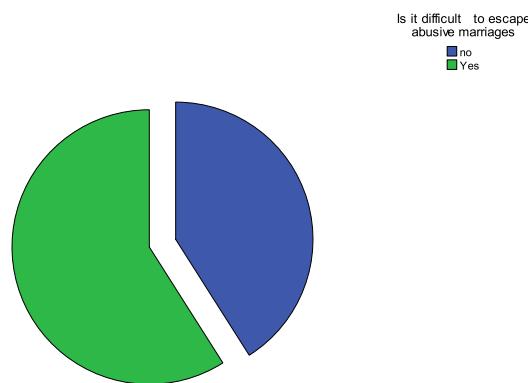
Graph -2 – shows the starting date of family business:

Graph -2 –



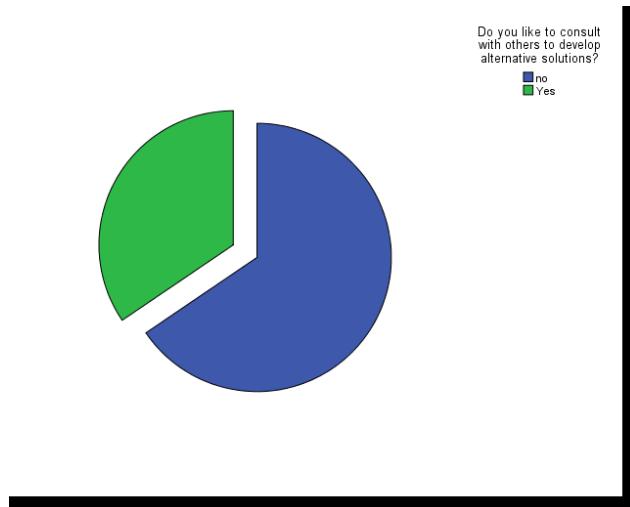
Graph -3 – shows the majority of females in family business are able to escape abuse marriage:

Graph -3 –



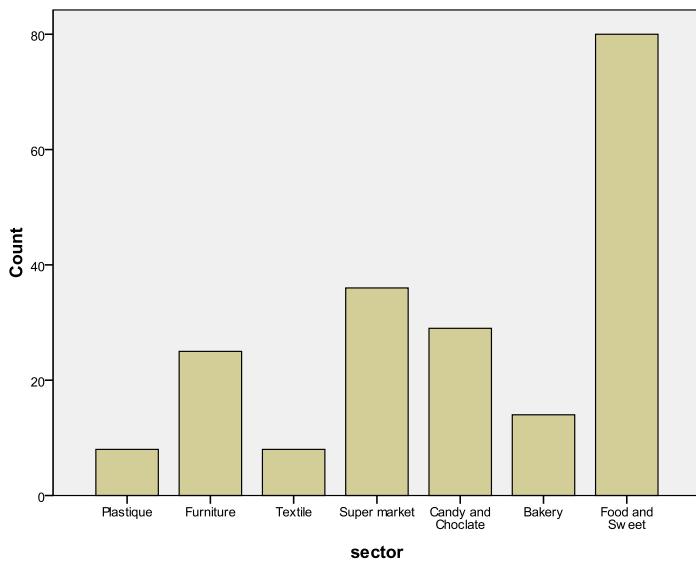
Graph -4 – shows the majority of females in family business don't like team work:

Graph -4 –



Graph -5- shows the type of family business:

Graph -5–



❖ REGRESSION ANALYSIS

TABLE -7 - through - 9- shows the regression analysis. In explaining and predicting the obstacles facing Lebanese female in becoming entrepreneur, such as succession problem or the lack of separation between ownership and management, or in the case of vacancy in management, the priority is given to the eldest boy in the family in managing the firm etc.. and other factors that all were included in the dimension called “Corporate Governance and the succession problem”. It is found that the three dimensions “Corporate Values”, “Glass Ceiling” and “Work-Life Balance” are significantly important in predicting “Corporate Governance and the succession problem”. Females in Lebanon suffer from the lack of corporate values that enable them to move ahead and become big managers or owners of their own business. In fact, Lebanon’s overall entrepreneurial environment, which is hampered by social values, glass ceiling and work –family conflict, remains unfavorable to women’s success in business.

TABLE -7 –
Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.501 ^a	.251	.240	.87189505

a. Predictors: (Constant), REGR factor score 4 for analysis 1, REGR factor score 3 for analysis 1, REGR factor score 2 for analysis 1

TABLE -8 -
ANOVA^b

Model	Sum of Squares	df	Mean Square	F	Sig.
1 Regression	50.001	3	16.667	21.924	.000 ^a
Residual	148.999	196	.760		
Total	199.000	199			

a. Predictors: (Constant), REGR factor score 4 for analysis 1, REGR factor score 3 for analysis 1, REGR factor score 2 for analysis 1

b. Dependent Variable: REGR factor score 1 for analysis 1

TABLE -9 -

Coefficients^a

Model	Unstandardized Coefficients		Beta	t	Sig.
	B	Std. Error			
1 (Constant)	1.252E-16	.062		.000	1.000
REGR factor score 2 for analysis 1	-.407	.064	-.407	-6.401	.000
REGR factor score 3 for analysis 1	-.124	.063	-.124	-1.985	.049
REGR factor score 4 for analysis 1	.166	.064	.166	2.588	.010

a. Dependent Variable: REGR factor score 1 for analysis 1

The regression that measure the effects on the dependant variable:

$$Y = a + \beta_1 X_1 + \beta_2 X_2 + \beta_3 X_3, \text{ Where:}$$

Y = Corporate governance and the succession problem

X₁ = Corporate values

X₃ = Glass ceiling

X₃ = Work-Life Balance

Table -9- shows that corporate values is the most significant variable, while work life balance is the second most significant variable, and glass ceiling is the least significant variable.

* Obstacles facing Arab Women = 1.252 E-16 + 0.467

Corporate values + 0.166 work life balance – 0.124 glass ceiling.

❖ CONCLUSION AND RECOMMENDATIONS

Although most of the barriers can equally be experienced by men and women, the relative underrepresentation of women in the national economy would suggest that support provided to women is not as effective in helping them to overcome barriers as it is for men. The impact of these barriers on women's journeys into employment and self-employment and to driving business growth was explored in our present study. Women are trying their best to learn and become educated, but they should have better ambition and self confidence in their ability to run their own business. Women need to work on Improving their identification and promotion of female role models to provide examples of women who have been successful as mothers and managers or owners of business. It is true that banks and financial investors are working with the government to improve the overall business support offer to all pre-start up, start up and growing businesses in Lebanon. But any enhancements that are to be made, however, must embrace the need to ensure that business support is accessible and appropriate to women in Lebanon. For subsequent research, the result of this study is consistent with previous research and suggests that barriers facing Lebanese women are ones of complex causal sequence. The findings of this study should be elaborated.

ANNEXE

استماره استطلاعية لقياس موقف المرأة في لبنان من موضوع:

(Women in Business: Opportunities and Obstacles in an Evolving Lebanese Society)

تهدف هذه الدراسة إلى التعرف على وجهة نظر (Opinion) و موقف المشاركين (Attitude) في هذه الدراسة من موضوع الـ (Women in Business). ونظراً إلى أهمية هذا الموضوع في تطوير الاقتصاد اللبناني لذا نرجو الإجابة على الإستماراة باختيار جواب واحد فقط. علماً أن الهدف من تجميع هذه البيانات هو احصائي فقط ونشكر لكم تعاونكم.

علمًا أن الرموز الآتية تعنى:

SD = لا أوفق على الاطلاق **A = أوفق**

D = لا أوافق **SA = أتفق بشدة**

لیس عندي جواب = N

Part II: Dependent variables

In this part interval scale was used as a measurement scale in order to use advanced statistics and build a model using regression.

Below are the questions related to each dependant variable:

Corporate governance and the succession problem:

I. The lack of separation between ownership and management is an obstacle to women advancement

1. SD 2. D 3. N 4. A 5. SA

II. The lack of control of shareholders over management (board of directors) is an obstacle to women advancement

1. SD 2. D 3. N 4. A 5. SA

III. The lack of control of government over management (board of directors) is an obstacle to women advancement

1. SD 2. D 3. N 4. A 5. SA

IV. Corporate Governance basically means that in case of vacancy in management the priority is given to oldest boy in the family in managing the firm

1. SD 2. D 3. N 4. A 5. SA

V. Corporate Governance basically means that while involving you and your brother \ sister in management the final decision maker is your father (mother)

1. SD 2. D 3. N 4. A 5. SA

VI. Corporate Governance basically means that in case of vacancy in management the priority is given to family members in managing the firm

1. SD 2. D 3. N 4. A 5. SA

Corporate values

I. Your company's mission statement ensures equality of treatment between genders

1. SD 2. D 3. N 4. A 5. SA

II. Your company's vision statement ensures equality of treatment between genders

1. SD 2. D 3. N 4. A 5. SA

III. Your company's succession plan ensures equality of treatment between genders

1. SD 2. D 3. N 4. A 5. SA

IV. Your company's corporate values ensures equality of treatment between genders

1. SD 2. D 3. N 4. A 5. SA

Glass ceiling

I. Women career progress in your company is limited by glass ceiling effect

1. SD 2. D 3. N 4. A 5. SA

II. Married women are equally hired as compared to single women in your company

1. SD 2. D 3. N 4. A 5. SA

Work family balance

I. Women in your company work on flexi- time

1. SD 2. D 3. N 4. A 5. SA

II. Married women in your company run into family work conflict

1. SD 2. D 3. N 4. A 5. SA

Part III: Identification variables

- Status:

1. Working in your family business
2. Student but I visit and help in my family business.....

- Sector

- Education

- Date of starting the family business

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