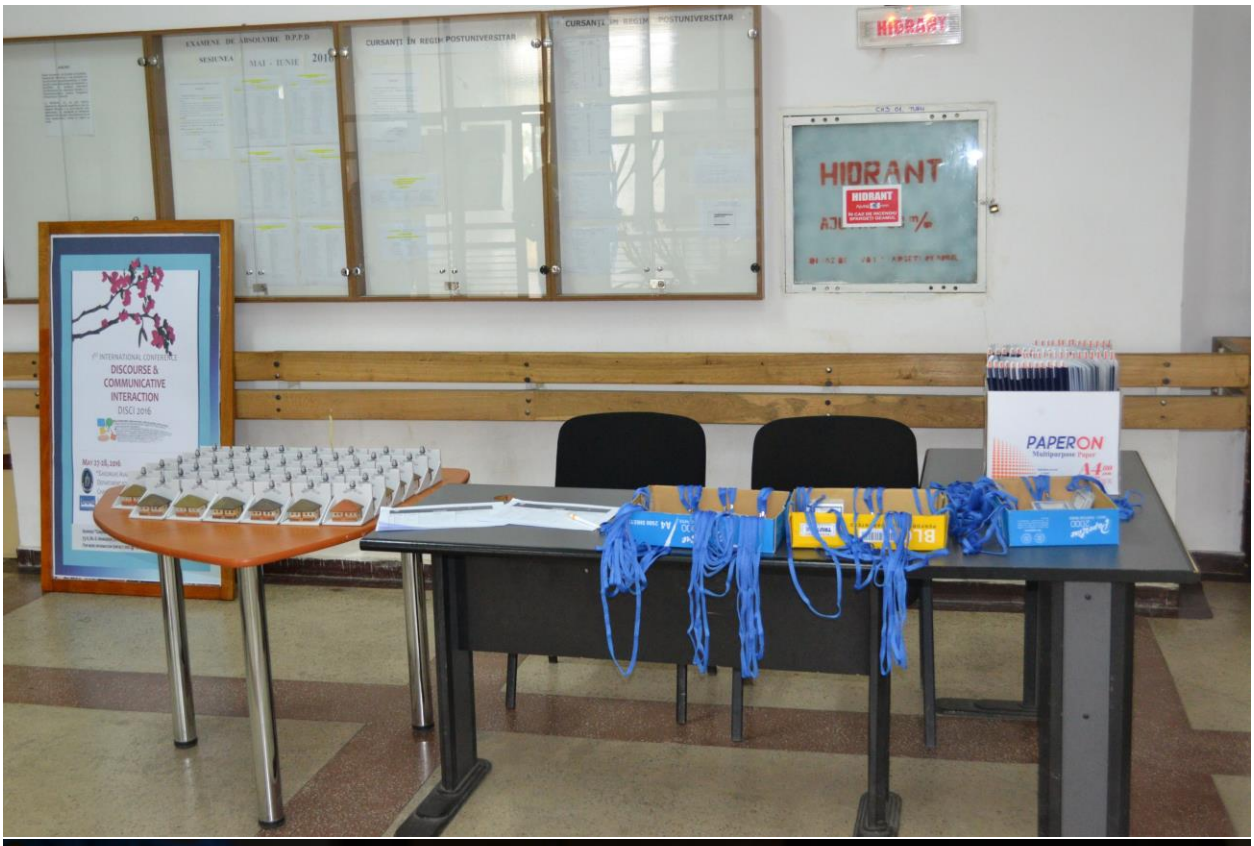
DISCOURSE
AND
DISCI 2016
1ST INTERNATIONAL CONFERENCE
ON
DISCOURSE
AND
COMMUNICATIVE INTERACTION
PROGRAMME
DISCI 2016
1ST INTERNATIONAL CONFERENCE
ON
DISCOURSE
AND
COMMUNICATIVE INTERACTION
Book of Abstracts
"GHEORGHE ASACHI" UNIVERSITY OF IAŞI
DEPARTMENT OF TEACHER TRAINING
CHAIR OF FOREIGN LANGUAGES
LINGUATEK CENTRE FOR COMMUNICATION AND APPLIED LANGUAGES


HIDRANT
DISCOURSE &
COMMUNICATIVE
INTERACTION
DISCI 2016
PAPERON

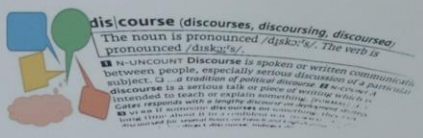
DISCI 2016
1ST INTERNATIONAL CONFERENCE
ON
DISCOURSE
AND
COMMUNICATIVE INTERACTION
PROGRAMME
DISCI 2016
1ST INTERNATIONAL CONFERENCE
ON
DISCOURSE
AND
COMMUNICATIVE INTERACTION
Book of Abstracts
"GHEORGHE ASACHI" UNIVERSITY OF IAŞI
DEPARTMENT OF TEACHER TRAINING
CHAIR OF FOREIGN LANGUAGES
LINGUATEK CENTRE FOR COMMUNICATION AND APPLIED LANGUAGES

DISCOURSE
AND
DISCI 2016
1ST INTERNATIONAL CONFERENCE
ON
DISCOURSE
AND
COMMUNICATIVE INTERACTION
PROGRAMME
DISCI 2016
1ST INTERNATIONAL CONFERENCE
ON
DISCOURSE
AND
COMMUNICATIVE INTERACTION
Book of Abstracts

1ST INTERNATIONAL CONFERENCE

DISCOURSE & COMMUNICATIVE INTERACTION

DISCI 2016



MAY 27-28, 2016

"GHEORGHE ASACHI" UNIVERSITY OF IAŞI
DEPARTMENT FOR TEACHER TRAINING
CHAIR OF FOREIGN LANGUAGES
LINGUATEK
CENTRE FOR COMMUNICATION AND APPLIED LANGUAGES

ADDRESS: "GHEORGHE ASACHI" TECHNICAL UNIVERSITY
73 A, BD. D. MANGERON, CH BUILDING (TOWER), 3RD & 5TH FLOORS, IAŞI, ROMANIA
FOR MORE INFORMATION CONTACT: DISCI @ TUIASI.RO, WWW.DISCI.TUIASI.RO

ARTA ÎN EDUCAȚIE
PAPERON
Multipurpose Paper
A4
5x500

EXAMENE DE ABS
SESIUNEA
UNIVERSITAR
CURSANTI ÎN REGIM POSTUNIVERSITAR
1ST INTERNATIONAL CONFERENCE
DISCOURSE &
COMMUNICATIVE
INTERACTION

EXAMENE DE AR
SESIUNEA
UNIVERSITAR
CURSANŢI ÎN REGIM POSTUNIVERSITAR
1ST INTERNATIONAL CONFERENCE
DISCOURSE &
COMMUNICATIVE
ACTION
2016

FUMATUL
INTERZIS
DISCOURSE &
COMMUNICATIVE
INTERACTION
HIDRANT

FUMATUL
INTERZIS
DISCOURSE &
COMMUNICATIVE
INTERACTION
HIDRANT

1ST INTERNATIONAL CONFERENCE
DISCOURSE &
COMMUNICATIVE
INTERACTION
DISCI 2016
MAY 27-28, 2016
"GHEORGHE ASACHI" UNIVERSITY OF IAŞI
DEPARTMENT FOR TEACHER TRAINING
CHAIR OF FOREIGN LANGUAGES
LINGUATEK
CENTRE FOR COMMUNICATION AND APPLIED LANGUAGES
ADDRESS: "GHEORGHE ASACHI" TECHNICAL UNIVERSITY
73 A, BD. D. MANGERON, CH BUILDING (TOWER), 3RD & 5TH FLOORS, IAŞI, ROMANIA
FOR MORE INFORMATION CONTACT: DISCI @ TUIASI.RO, WWW.DISCI.TUIASI.RO

DISCOURSE &
COMMUNICATIVE
POVEȘTI DIN LUT
POVEȘTI DIN LUT
POVEȘTI DIN LUT

Fundamentare științifică
Stagii practică

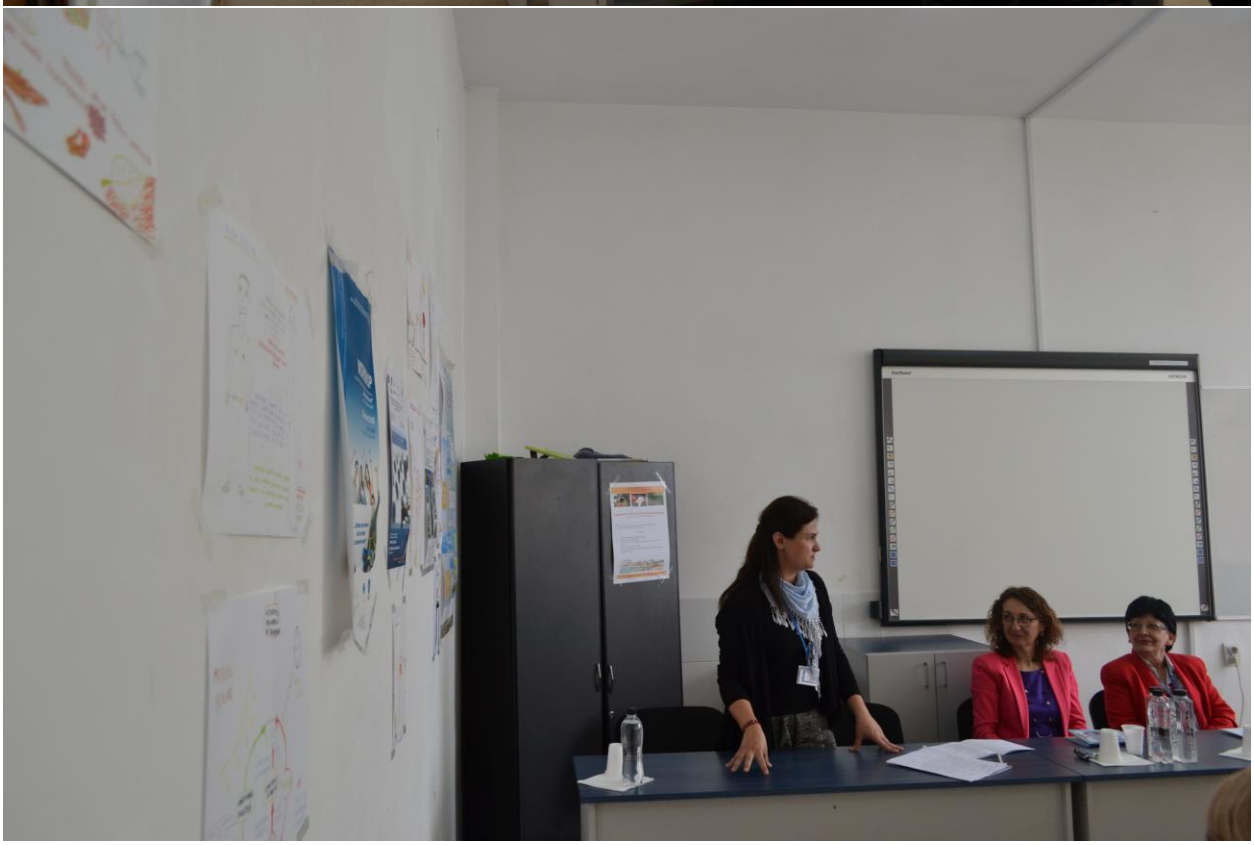
EXAMENE DE ABSOLVIRE D.P.P.D
SESIUNEA MAI - IUNIE
CURSANŢI ÎN REGIM POSTUNIV
1ST INTERNATIONAL CONFERENCE
DISCOURSE &
COMMUNICATIVE
INTERACTION
DISCI 2016
MAY 27-28, 2016
"GHEORGHE ASACHI" UNIVERSITY OF IAŞI
DEPARTMENT FOR TEACHER TRAINING
CHAIR OF FOREIGN LANGUAGES
LINGUATEK
CENTRE FOR COMMUNICATION AND APPLIED LANGUAGES

EXAMENE DE ABSOLVIRE D.P.P.D
SESIUNEA MAI - IUNIE
CURSANŢI ÎN REGIM POSTU
INTERNATIONAL CONFERENCE
DISCOURSE &

WORKSHOP

WORKSHOP

HAMLET



WORKSHOP

HYDRANT

HIDRANT
5 YEARS OF GRUNDTVIG
SOME THINGS GET BETTER IN TIME...
GRUNDTVIG
...TASTE IT!

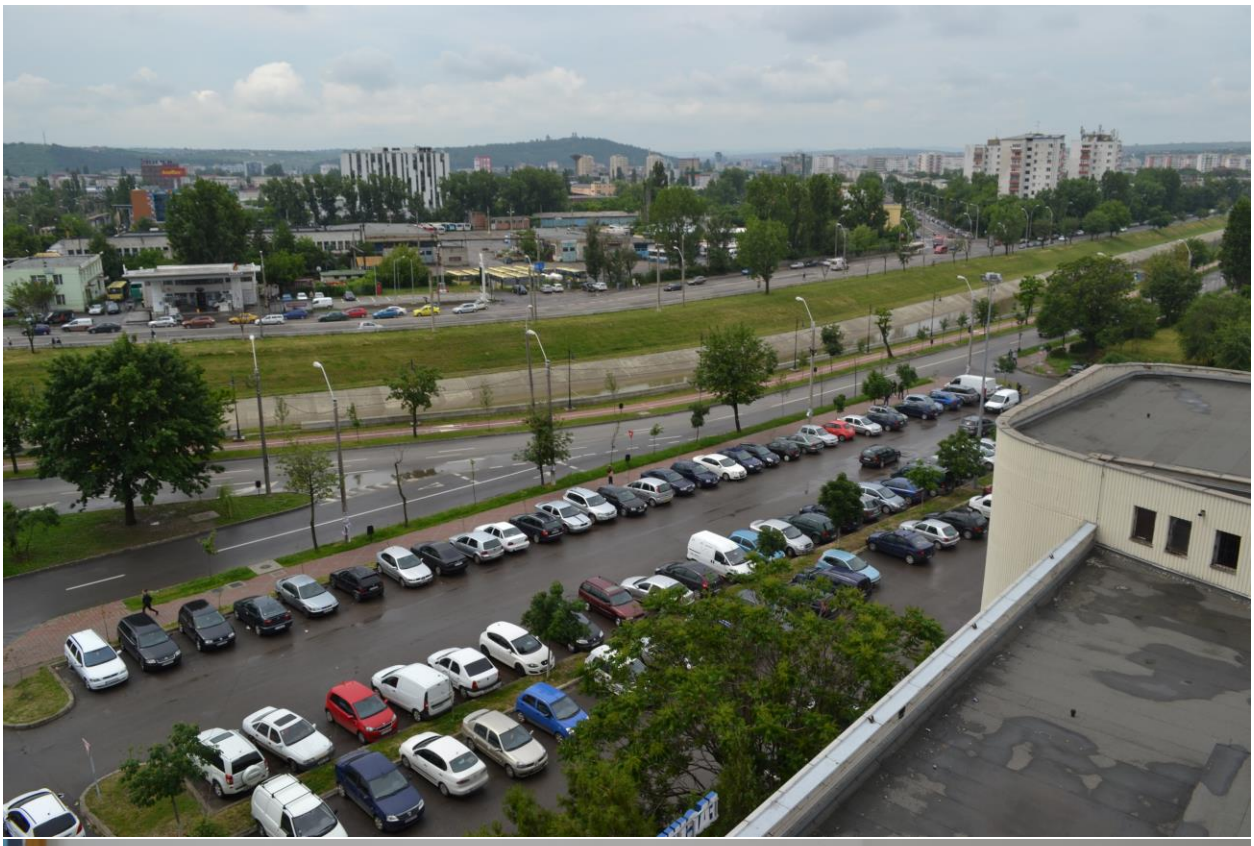
5 YEARS OF GRUNDTVIG
SOME THINGS GET BETTER IN TIME...
GRUNDTVIG
...TASTE IT!

5 YEARS OF GRUNDTVIG
SOME THINGS GET BETTER IN TIME...
GRUNDTVIG
...TASTE IT!
HYDRANT
DISCOURSE AND COMMUNICATIVE INTERACTION

5 YEARS OF GRUNDTVIG
GRUNDTVIG

DEPARTAMENTUL
PREGĂTIREA
PERSONALULUI
DIDACTIC

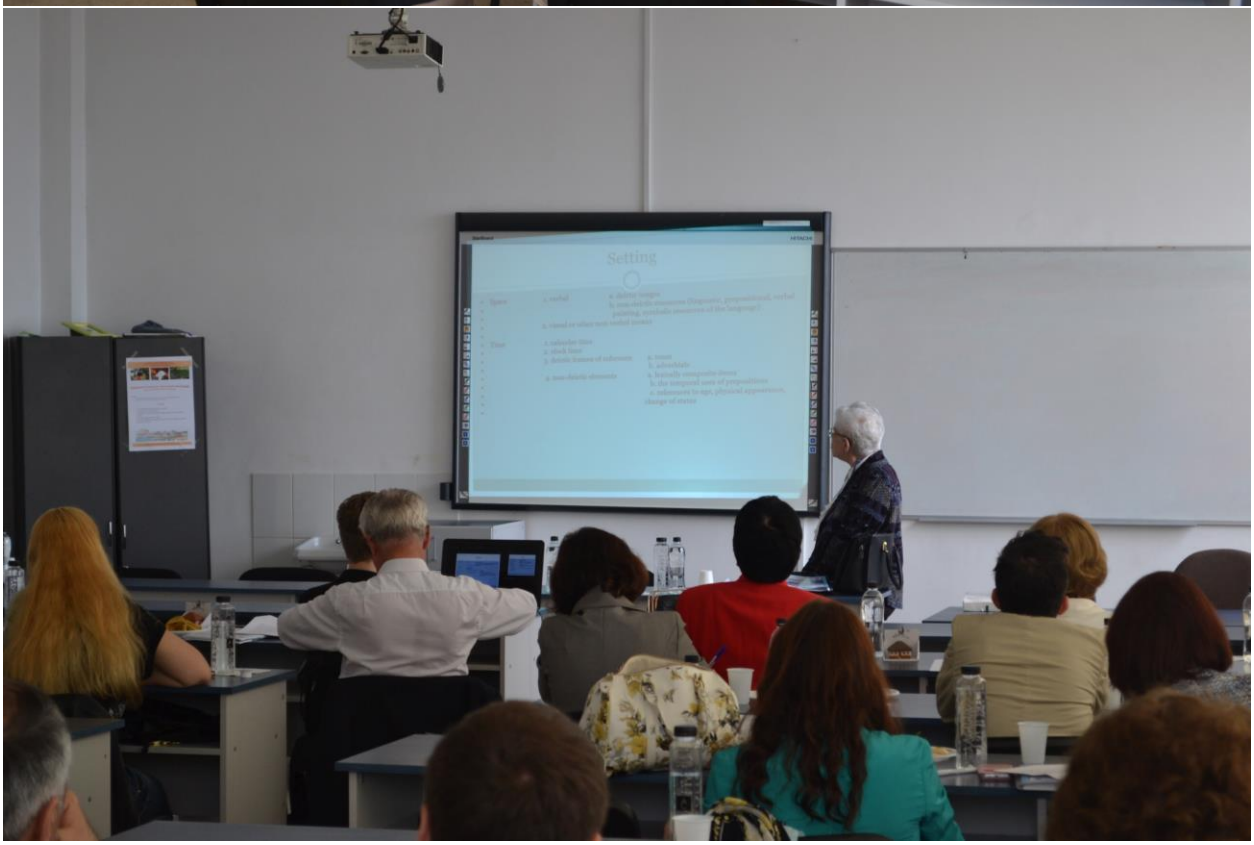
Toutes mes année
60



HIDRANT
PAPERON
Multipurpose Paper

StarBoard
HITACHI
Setting
Space
1. verbal
a. deictic usages
b. non-deictic resources (linguistic, prepositional, verbal painting, symbolic resources of the language)
2. visual or other non-verbal means
Time
1. calendar time
2. clock time
3. deictic frames of reference
a. tense
b. adverbials
4. non-deictic elements
a. lexically composite items
b. the temporal uses of prepositions
c. references to age, physical appearance, change of status

HITACHI
Setting
1. verbal
a. deictic usages
b. non-deictic resources (linguistic, prepositional, verbal painting, symbolic resources of the language)
2. visual or other non-verbal means
1. calendar time
2. clock time
3. deictic frames of reference
a. tense
b. adverbials
4. non-deictic elements
a. lexically composite items
b. the temporal uses of prepositions
c. references to age, physical appearance, change of status

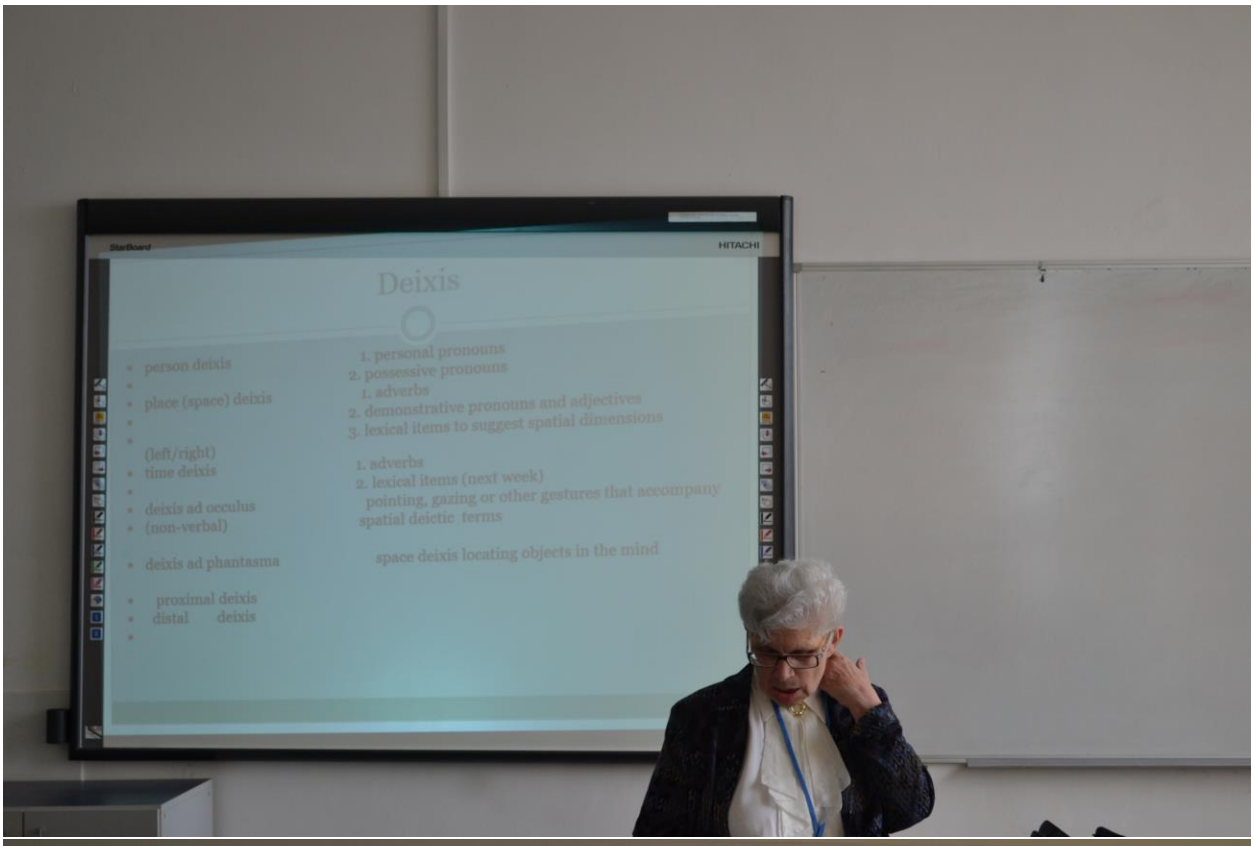

Setting

HITACHI
Mnemonic of SPEAKING
S (situation)
1. setting
1a physical (space)
1b temporal (time)
2.scene
2a psychological orientation to the activity in progress
2b cognitive upside via (interest of what is going on
P (participants)
3. speaker
3a transmitter of speech
3b receiver of speech
4. addressee
5. hearer
5a receiver of speech
5b transmitter of speech
6. addressee
E (ends)
7. purposes
outcomes
8. purposes
goals
A (act sequence)
9. message form
10. message content
K (key)
11. key
11a tone
11b manner in which speech is conducted (serious, etc.)
I (instrumentalities)
12. channel
12a speech/voice, singing, chanting (auditory)
12b gestures, movements (visual)
13. forms of speech
N (norms)
14. norms of interaction
15. norms of interpretation
G (genres)
16. genres

2. possessive pronouns
1. adverbs
2. demonstrative pronouns and adjectives
3. lexical items to suggest spatial dimensions
1. adverbs
2. lexical items (next week)
pointing, gazing or other gestures that accompany
spatial deictic terms
space deixis locating objects in the mind

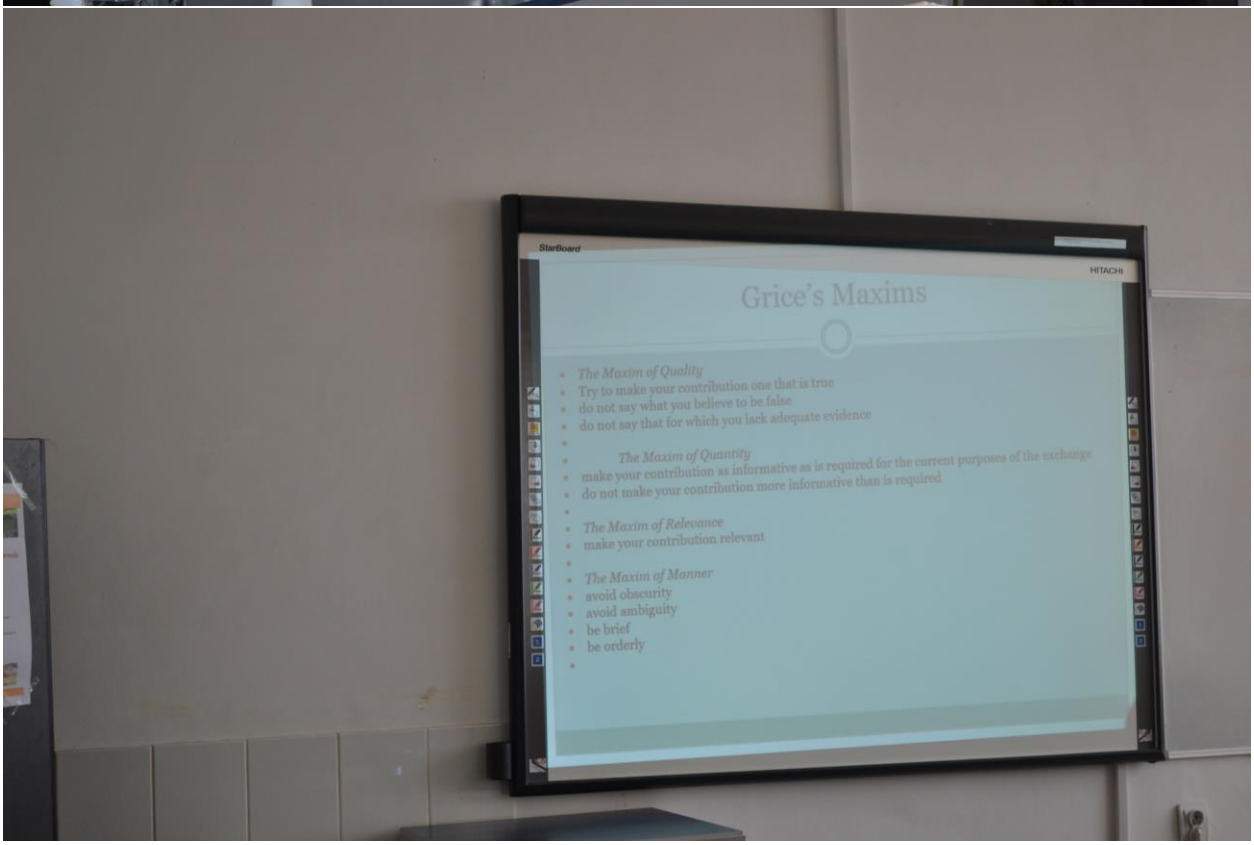
Deixis

HITACHI
Deixis
1. personal pronouns
2. possessive pronouns
1. adverbs
2. demonstrative pronouns and adjectives
3. lexical items to suggest spatial dimensions
1. adverbs
2. lexical items (next week)
pointing, gazing or other gestures that accompany
spatial deictic terms
space deixis locating objects in the mind


HITACHI
Deixis
person deixis
place (space) deixis
(left/right)
time deixis
deixis ad occulus
(non-verbal)
deixis ad phantasma
proximal deixis
distal deixis
1. personal pronouns
2. possessive pronouns
1. adverbs
2. demonstrative pronouns and adjectives
3. lexical items to suggest spatial dimensions
1. adverbs
2. lexical items (next week)
pointing, gazing or other gestures that accompany spatial deictic terms
space deixis locating objects in the mind

Deixis

HITACHI


StarBoard
HITACHI
Grice's Maxims
The Maxim of Quality
Try to make your contribution one that is true
do not say what you believe to be false
do not say that for which you lack adequate evidence
The Maxim of Quantity
make your contribution as informative as is required for the current purposes of the exchange
do not make your contribution more informative than is required
The Maxim of Relevance
make your contribution relevant
The Maxim of Manner
avoid obscurity
avoid ambiguity
be brief
be orderly

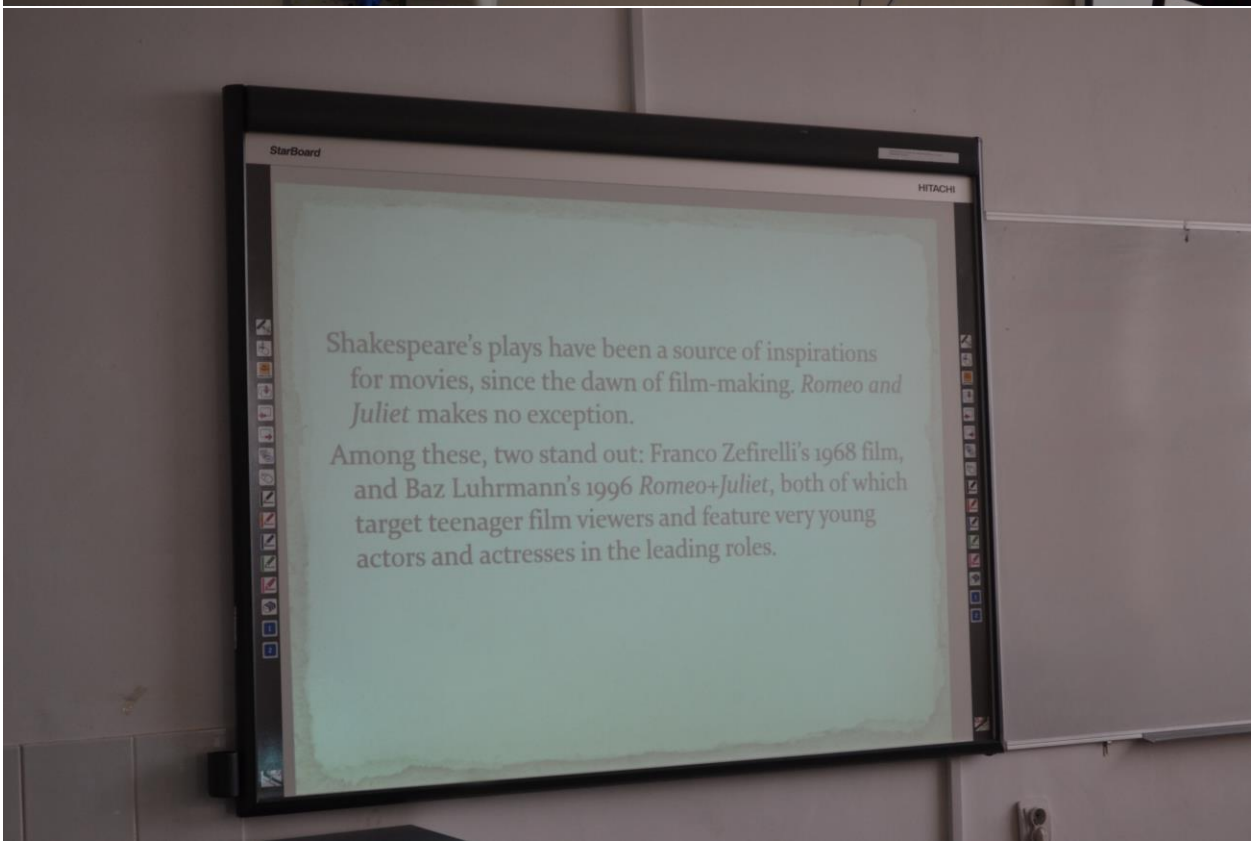
VĂ ROGĂM
PĂSTRAȚI
CURĂȚENIA!

Proiect POSDRU 57/1.3/S/17984
Specializarea personalului didactic universitar pentru funcția de „Supervizor de practică tehnologică și de cercetare"
Experți invitați

turn taking patterns

have been a source of inspirations
e dawn of film-making. Romeo and
eption.
and out: Franco Zefirelli's 1968 film,
's 1996 Romeo+Juliet, both of which
viewers and feature very young
s in the leading roles.

StarBoard
HITACHI
Shakespeare's plays have been a source of inspirations for movies, since the dawn of film-making. *Romeo and Juliet* makes no exception.
Among these, two stand out: Franco Zefirelli's 1968 film, and Baz Luhrmann's 1996 *Romeo+Juliet*, both of which target teenager film viewers and feature very young actors and actresses in the leading roles.


StarBoard
HITACHI
Shakespeare's plays have been a source of inspirations for movies, since the dawn of film-making. *Romeo and Juliet* makes no exception.
Among these, two stand out: Franco Zefirelli's 1968 film, and Baz Luhrmann's 1996 *Romeo+Juliet*, both of which target teenager film viewers and feature very young actors and actresses in the leading roles.

HITACHI
Shakespeare's plays have been a source of inspirations for movies, since the dawn of film-making. *Romeo and Juliet* makes no exception.
Among these, two stand out: Franco Zefirelli's 1968 film, and Baz Luhrmann's 1996 *Romeo+Juliet*, both of which target teenager film viewers and feature very young actors and actresses in the leading roles.

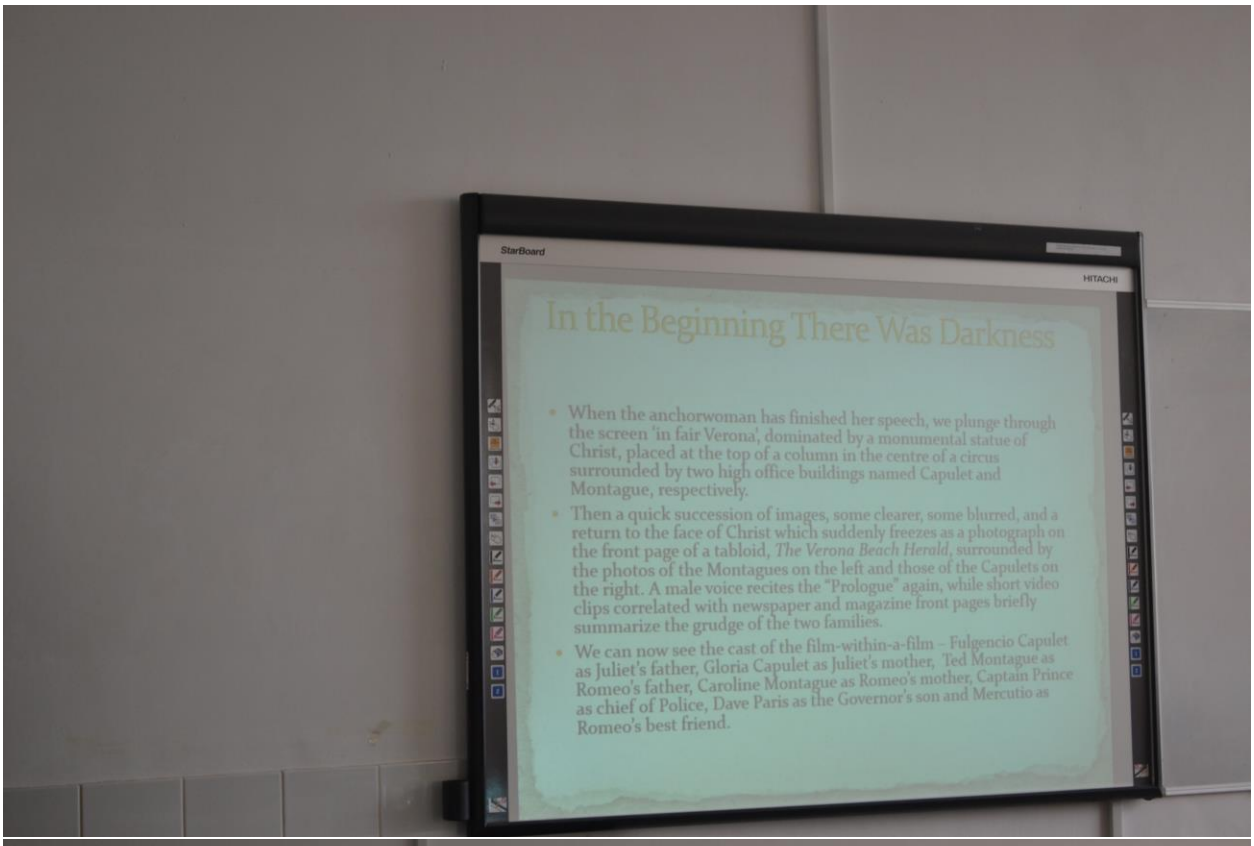
StarBoard
HITACHI
Shakespeare's plays have been a source of inspirations for movies, since the dawn of film-making. *Romeo and Juliet* makes no exception.
Among these, two stand out: Franco Zefirelli's 1968 film, and Baz Luhrmann's 1996 *Romeo+Juliet*, both of which target teenager film viewers and feature very young actors and actresses in the leading roles.

In the Beginning There Was Darkness
A dark movie screen and then, inside, we can see a TV screen, small at first, then bigger and bigger. In this frame within a frame we distinguish an anchorwoman who delivers the sonnet which forms the play's *Prologue* in a professional monotone, as if presenting the news or the weather forecast. While she is delivering the lines, on the right side of the screen we see the image of a broken ring with the caption "star-cross'd lovers." Inside the ring we read the inscription 'I love thee.'

In the Beginning There Was Darkness
But the beginning of Luhrmann's movie does not stop here. *The Prologue* is reiterated, but in a completely different manner: the first time the spoken words were foregrounded, while the image of the anchorwoman was almost motionless; this time the cinematic means get the upperhand, while the spoken words, sometimes also accompanied by their written version, form the background.

In the Beginning There Was Darkness
But the beginning of Luhrmann's movie does not stop here. The Prologue is reiterated, but in a completely different manner: the first time the spoken words were foregrounded, while the image of the anchorwoman was almost motionless; this time the cinematic means get the upperhand, while the spoken words, sometimes also accompanied by their written version, form the background.

In the Beginning There Was Darkness
But the beginning of Luhrmann's movie does not stop here. The Prologue is reiterated, but in a completely different manner: the first time the spoken words were foregrounded, while the image of the anchorwoman was almost motionless; this time the cinematic means get the upperhand, while the spoken words, sometimes also accompanied by their written version, form the background.


StarBoard
HITACHI
In the Beginning There Was Darkness
When the anchorwoman has finished her speech, we plunge through the screen 'in fair Verona', dominated by a monumental statue of Christ, placed at the top of a column in the centre of a circus surrounded by two high office buildings named Capulet and Montague, respectively.
Then a quick succession of images, some clearer, some blurred, and a return to the face of Christ which suddenly freezes as a photograph on the front page of a tabloid, The Verona Beach Herald, surrounded by the photos of the Montagues on the left and those of the Capulets on the right. A male voice recites the "Prologue" again, while short video clips correlated with newspaper and magazine front pages briefly summarize the grudge of the two families.
We can now see the cast of the film-within-a-film – Fulgencio Capulet as Juliet's father, Gloria Capulet as Juliet's mother, Ted Montague as Romeo's father, Caroline Montague as Romeo's mother, Captain Prince as chief of Police, Dave Paris as the Governor's son and Mercutio as Romeo's best friend.

StarBoard
HITACHI
In the Beginning There Was Darkness
When the anchorwoman has finished her speech, we plunge through the screen 'in fair Verona', dominated by a monumental statue of Christ, placed at the top of a column in the centre of a circus surrounded by two high office buildings named Capulet and Montague, respectively.
Then a quick succession of images, some clearer, some blurred, and a return to the face of Christ which suddenly freezes as a photograph on the front page of a tabloid, The Verona Beach Herald, surrounded by the photos of the Montagues on the left and those of the Capulets on the right. A male voice recites the "Prologue" again, while short video clips correlated with newspaper and magazine front pages briefly summarize the grudge of the two families.
We can now see the cast of the film-within-a-film – Fulgencio Capulet as Juliet's father, Gloria Capulet as Juliet's mother, Ted Montague as Romeo's father, Caroline Montague as Romeo's mother, Captain Prince as chief of Police, Dave Paris as the Governor's son and Mercutio as Romeo's best friend.

KEEP
CALM
AND
ARLONS
ANÇAIS

KEEP
CALM
PARLONS
FRANÇAIS

KEEP
CALM
PARLONS
FRANÇAIS

Relative Syntagmas in the Discourse of the Azerbaijani and English Languages
PROBLEM

Conclusion

References

1. Paralelismul dintre noțiune și propoziție
• Există, deci, un paralelism între nominalitatea și verbalitatea unui text, atât la nivelul componentelor propoziției, cât și ale frazei. Constatăm că subordonarea, ca relație între noțiuni (când spunem „omul este muritor", presupunem că mulțimea oamenilor este inclusă în cea a muritorilor), se află în paralelism cu implicația între propoziții (cu alte cuvinte, enunțul dacă un individ este uman, atunci el este muritor).
• După teorema lui H. N. Moore, o algebră de mulțimi dotată cu operațiile de complementaritate, reuniune și intersecție este izomorfă uneia de propoziții (validate prin adevăr și fals), această latice complementată admițând ca operații de bază negația, disjuncția și conjuncția.