THE RELATIONSHIP BETWEEN READING AND FANTASY, BETWEEN READING AND DIDACTIC GAME THROUGH PRACTICE IN SECONDARY EDUCATION

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Abstract: *The culture is important in setting up human person's identity, in intellectual, emotional, spiritual and self-development.*

Keywords: *fantasy, didactic game, imaginary text*

George Dorsey said: "Play is the beginning of knowledge" (Dorsey, 2013, p.194). Playing is a dimension of the human being that wants to become a constant in the instructive-educational process and learning by playing is an ideal that becomes, in the context of innovative approaches to the teaching –learning- evaluation process, ever more tangible.

Taking into account one of the most important didactic criteria - the degree of guidance or non-direction of learning - researchers Neal, 1988; Werstsch, 1991; Barca, 1995; Potolea, 1989, set out the following strategies that can implement the didactic game:

-"Heuristic strategies, in which the student is the one who seeks, explores, assuming the risk of trial and error. These strategies are specific to open-ended situations: learning by discovery, problem-solving, inductive-experimental learning, heuristic conversation learning, interactive learning, learning by project design.

-"Creative strategies aiming at the development of spontaneity, originality and creative thinking."

Moreover, it is particularly important the classification made by Ioan Cerghit regarding the impulse factor of learning:

"External strategies – the activation of learning are triggered from the inside, being practiced by the teacher or imposed by him.

- Internal strategies - those of self-management/self-management of learning, strategies that resume the idea that the more experience the student gains , the more able he is to apply his own strategies" (Cerghit, 2006, p. 169)

The analysis and interpretation of literary texts is based on "the authentic experience of emotion and the revelation of beauty, renewed in the heart of every reader" (Parfene, 1999, p. 77). The reader- students enter the imaginary universe of literary texts gradually, beginning with the fifth grade, learning the first notions of literary theory, getting used to the methods of analysis and interpretation of the literary phenomenon, becoming aware of the specificity and role of literature, as well as the charm they can capitalize on them.

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The study of the literary texts or recommended passages is done differently, taking into account their structure and the aims we pursue. This analysis goes through different stages, from the presentation of a text, made by an initial reading, to the analysis and interpretation of the literary text. Students are acquainted with a wide range of texts during the secondary school: "literary texts (narrative, descriptive, dialogues), non-literary texts, scientific texts, teaching texts and argumentative texts" (Pamfil, 2008, p.273).

Students learn to make the difference among these texts, perceive them, use them and produce texts of different types. By “perceive” we mean "to receive, to let get inside, to be affected, to record, to obtain, referring to the student's reaction to the literary text, to what he retains from the text according to his own personality" (Manguel, 2001, p. 167).

The student's reaction to the text depends on how the teacher prepares and mobilizes for reading techniques. Looking at him from the perspective of modern scholars, "the reader is at the same time submerged in the literary text and always beyond it" (Eco, 2004, p. 49).

In the opinion of the researchers, there is a preparatory moment before this stage for the pupils to get used to the literary text, "a moment which consists of a conversation that brings the literary text closer to the students, awakening their motivation and curiosity" (Mialaret, 1981, p.263).

The preparation for the study of the literary text has the aim "to warn the students about the perceiving of the text, to create the favorable conditions to perceive it using a few elements" (Cornea, 2008, p.179).

The first stage includes thematic and affective training, which means establishing links between the content of the literary text and the pupils' life experience. It can be achieved using didactic games, such as: their holiday adventures - for the literary text "Memories from childhood" by Ion Creanga; their little passion for birds and animals - for the literary texts "Puiul"/”The Baby Quail” by Ioan Alexandru Bratescu-Voinesti and "Caprioara"/The Deer” by Emil Garleanu; their school experience - for the texts written by Nicolae Iorga, Mircea Eliade, Ion Creangă, Mihail Sadoveanu or B. Șt. Delavrancea.

These ones can be considered the perspective of the connections between the real universe of the pupil's childhood and the imaginary universe of those readings. This exercise leads to the stimulation of creativity, motivation and interest in the literary work, thus students being able to create their own essays in order to present, for example, the similarities and differences between their childhood and the characters’ childhood ; making comparisons between the literary texts that capture the theme of the "insatiable passion of reading" found in the fragments written by Nicolae Iorga, The First Teaching; the fragments of Lucian Blaga, the Chronicle and the Song of the Ages; the fragments by Mircea Eliade, The First Teaching and their memories of how they learned to write and read or fragments about their passion for reading.

We can begin to understand the literary texts inspired by the historical past analyzing them from a historical perspective, resorting to our history by "updating knowledge to create the atmosphere we need to unfold the lesson and to clarify things which are unknown to students in texts such as historical legends" (Eftenie, 2008. p.174).

Another stage may be the perspective of framing fragments of text within the work they belong to. This can be done by the teacher "through brief informative explanations, by

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telling the students the content elements, by establishing the theme or by dialogue with the students who have read the whole work" (Goia, 2008, p. 150).

Students' thematic and emotional preparation can also include understanding the text from the perspective of literary theory. The activation of literary theory knowledge and the explanation of the new information in order to sensitize pupils' receptivity can be achieved by a preparatory dialogue, in the form of didactic play, either.

According to Alina Pamfil, alongside these stages, the didactic scenario can pursue: strategies that follow and take into account the pre-reading stage, a particularly important moment in the initial design of the meaning of the literary text, using questions that will design a moment of dialogue with open answers: "Starting from the title of the text or its motto, can we make out the meaning?". After the first reading, techniques can be applied to take advantage of the students' emotional reactions to the text. These are ideas for starting to analyze and interpret the text: "What personal memories did the reading of the text bring into your mind?", "What events of the text have taken you by surprise?"

Strategies meant to Link First Expectations to The First Reading Results:

"Did the reading of the text disappoint you, challenge you, respond to your expectations or exceed them? ». Understanding the literary text can be traced through the following reading techniques: "Predictive Reading - Sequential Scrolling Strategy of Epic Text; reading map - strategy of sequential scrolling of the lyrical text or applied to descriptive sequences of narrative text ». Understanding the literal level of the text is accomplished using strategies such as: "explanation, description of text sequences, simple text layout, text summary, text-based questionnaire" (Pamfil, 2008, p.144).

A strategy developed by F. Myszor and J. Baker, called "the uttering of the unspoken narrative for the epic text" (Starobinski, 1985, p.39), can be applied as a didactic game because it targets tasks such as: "write down what the characters of the text think, but do not say"; "tell what the other characters think of the hero"; "express what the reader should think", etc. Another strategy entitled "Text Against the Text" was formalized by R. Scholes (1985) and implies: extensions of the literary text (for example: "Imagine the life of Vitoria Lipan after justice has been done") or rewriting some fragments, for example: "rewrite the description of the Polish Army in the short story "Sobieski and the Romanians" by Costache Negruzzi, adding some new details) (Șchiopu, 2009, p.263)

Another author's query strategy, structured by IL Beck, L. Kucan, RL Hamilton, and MG McKeown, involves the following tasks, focusing on the text's insights, for example: "What do the following phrases mean: 'the words grow roots' or 'the fourth joy at home' in the novel" Popa Tanda"/ Priest Tanda ,by Ioan Slavici.

In conclusion, Romanian language and literature is neither a science nor an object, but a state of soul, a connection between mind and feeling, an art of both the initiator and the one who perceives it and integrates it dynamically within their own beings. Thus, learning by playing (and the game itself) is one of the most important pedagogical methods for children's training and education. Using this method, it becomes possible to acquire new knowledge and skills, making a special contribution not only to the development of students' way of thinking, imagination, memory and use of language, but also to drawing their own personality traits.

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