

a b c d e f g h i j k l m n o
 p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 9
 ! " # \$ % & ' () * + , - . / : ;
 < = > ? @ [\] ^ _ ` { | } ~ ¡ ¢
 £ ¤ ¥ ¦ § ¨ © ª « ¬ ® ¯ ° ± ² ³ ´
 µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿ À Á Â Ã Ä Å Æ Ç
 È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú
 Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë
 ì í î ï ð ñ ò ó ô õ ö ÷ ø ù ú û
 ü ý þ ÿ

GRETA

Revista para profesores de Inglés
 Año 2013 · vol. 21

G R E T A

A journal for teachers of English

CONTENTS 2013 • Volume 21

G R E T A

A journal for teachers of English

Editors/Directors

Carmen Aguilera Carnerero

Eva M^a Gómez Jiménez

Laura Torres Zúñiga

Editorial Assistants

Ángela Alameda Hernández

Nina Karen Lancaster

Diego Rascón Moreno

Pedro Ureña

Imelda Brady

Antonio Vicente Casas Pedrosa

Graphic design

Ele Medios Comunicación

Cover design

Manuel Calzada Pérez

Published by

G R E T A

CEP de Granada

Camino de Sta. Juliana, 3

18016 Granada

Mail to: gretajournal@gmail.com

www.gretateachersassociation.

org/revista

ISSN: 1989-7146

Depósito Legal: Gr-494/93

The articles published in this journal are submitted to a double-blind review process.

EDITORIAL 5

INTERVIEW

Interview with Prof. Stephen Krashen 7

MULTIMODALITY

Integrating a metacognitive approach into the teaching of listening in the FL classroom: A three-session teaching proposal
Borja Manzano Vázquez 15

Duolingo: An Evaluation of Gamification for CALL
Geraldine Exton and Liam Murray 25

Towards a multimodal framework for video-literature teaching in the EFL/ESL classroom
Jelena Bobkina and Elena Domínguez 35

GUIDELINES FOR PUBLICATION 45

Scientific Board

Jaime Ancajima (University of Piura, Peru)

Mauricio Arango Vélez (University of Antioquia, Colombia)

Amelia Barili (UC Berkeley, USA)

Antonio Bueno González (University of Jaén, Spain)

Sonia Casal Madinabeitia (University Pablo de Olavide, Spain)

Silvana Dushku (Illinois University, USA)

Maria Teresa González Minguez (UNED, Spain)

Sandra Götz (University of Giessen, Germany)

Khaleel Ismail (Prince Sattam bin Abdulaziz University, Saudi Arabia)

José María Mesa Villar (Catholic University of Murcia, Spain)

María Moreno Jaén (University of Granada, Spain)

Luke Prodromou (University of Athens, Greece)

Hajar Abdul Rahim (University Sains Malasia, Malaysia)

Adelina Sánchez Espinosa (University of Granada, Spain)

Ana Sevilla Pavón (University of Valencia, Spain)

Vivimarie Van der Poorten (Open University of Colombo, Sri Lanka)

Paige D. Ware (Southern Methodist University, USA)

2

015 saw changes to Greta Journal. In gratitude to the previous editors of the journal, Ana María Ortega Cebberos and Maria Luisa Pérez Cañado, it gives us great pleasure to take over from the excellent work the previous editorial team has carried out in the last years. Our new team is composed of three main editors who specialize in different areas within the field of English Studies, all with extensive experience as ESL teachers. Carmen Aguilera Carnerero is a specialist in Linguistics and Discourse Analysis; Eva M^a Gómez Jiménez's expertise is in Stylistics and Discourse Analysis; and Laura Torres Zúñiga excels in Literature and Cultural Studies. We are happy to count on the help of most of the editorial assistants that supported the previous editors, as well as welcome some newcomers.

In this new phase, our main objective is to continue improving the quality of Greta Journal. With this in mind, experts in language teaching from the US, Malaysia, Saudi Arabia, Sri Lanka, Peru, Colombia, Greece, Germany, Belgium and Spain have joined the editorial board, thus making the journal even more international and, at the same time, guaranteeing the quality of its peer-review process. We are also adjusting the journal to the quality criteria established by Latindex; therefore, from now on, all papers will include abstracts and keywords both in English and Spanish and the APA reference system will be introduced in volume 23.

In the modern society in which we live, new forms of communication are constantly arising and with them, concepts such as literacy are being reformulated and redefined. Educators are aware that, though necessary, they need to teach students more than simply acquiring writing skills in English. The overwhelming presence of images in our daily lives and the move from reading paperback books to using technological devices (be it the television, computers, or mobile phones among others) have imposed this requirement. Education is not alien to social change and it is open to the wide range of possibilities that multimodality can offer inside the classroom. For this reason, a monograph on **multimodality** is a must. In this sense, we are honoured to have an interview and three outstanding papers covering this subject matter.

The 21st volume of this journal begins with the **interview** with Prof. Stephen Krashen, Emeritus Professor at the University of California, conducted

by **Thomas H. Schmidt** and **Elena Ayala Tello** (Universidad Católica de Murcia). Acknowledged by his many contributions to SLA, bilingual education and reading, Prof. Krashen discusses the 'comprehension hypothesis' in this interview and focuses on reading as an essential aspect in SLA. He suggests that tools such as the internet, audiobooks and podcasts may greatly improve the students skills. The interview ends with references to 'free voluntary reading' and a strong commitment by Prof. Krashen to problem-based learning.

In 'Integrating a metacognitive approach into the teaching of listening in the FL classroom: a three-session teaching proposal', **Borja Manzano Vázquez** designs a three-session teaching proposal both for English as a FL as well as secondary education students to develop listening skills in the classroom based on the popular sitcom *Friends*. His approach is mainly metacognitive although he also includes the taxonomy of listening instructions developed by Lund (1990). The popularity of gamification and, in particular, of the popular language learning website *Duolingo* is evaluated by **Geraldine Exton** and **Liam Murray** in their paper 'Duolingo: An Evaluation of Gamification for CALL'. The authors analyse the website through a taxonomy they have created based on its gamified aspects. With pre-service EFL teachers in mind, **Jelena Bobkina** and **Elena Domínguez** report on the development of a multimodal video/literature workshop as a result of the collaboration between the Complutense University of Madrid and the FLAME (Film, Languages and Media in Education) Research Group at Manchester Metropolitan University. Their detailed planning of activities uses Geoffrey Chaucer's *The Wife of Bath* (1477) as a literary example and includes an exhaustive analysis of all the main features – characters and content, visual and textual narrative, film techniques – that both the video-based and the text-based work contain. Their proposal allows for students to familiarize themselves with new textual modes and media, and for them to develop their critical thinking skills, two fundamental aspects within the official bilingual curriculum.

We thank those who have contributed to our first volume for their help in inaugurating this new phase of Greta Journal. We would also like to, once again, sincerely thank Ana María Ortega Cebreros and Maria Luisa Pérez Cañado and the Greta Association for all their support and for placing their trust in us as their successors.

Carmen Aguilera Carnerero
Eva M^a Gómez Jiménez
Laura Torres Zúñiga

FREE VOLUNTARY READING: AN INTERVIEW WITH DR STEPHEN D. KRASHEN¹



Dr Thomas H. Schmidt and Elena Ayala Tello

Universidad Católica de San Antonio de Murcia (Spain)

tschmidt@ucam.edu

Professor Stephen D. Krashen, born in 1941 in Chicago, Illinois, is professor emeritus at the University of Southern California and an expert on linguistics. In 1994 he decided to move from the Department of Linguistics to the Department of Education, focusing his research on second language acquisition (SLA). As a researcher, he has published more than 500 articles, books and other papers in the field of SLA, bilingual education and reading. Every university student studying second language acquisition knows his name. His most important papers are about hypotheses related to second language acquisition.

Nowadays, at the age of 75, Professor Krashen keeps on researching and promoting his theories, the latest about free voluntary reading and its powerful influence in SLA. He is also an agile and energetic activist against United States Educational Policy and he daily writes his opinion in different blogs.

I: Professor Krashen, you are now professor emeritus, but as far as we know, you haven't stopped researching. What are the topics you are working on at present?

S.K: Well, a lot of things, but what I'd like to do is to review for you the last 35 years of my life, and it says "two views of language and literacy development".

The last 35 years, I have been at war. And it's a good war, because whatever side wins, we are learning something. It's the war between two hypotheses about language acquisition. The hypothesis of what I think is right is the comprehension hypothesis, which says that we acquire language when we understand it. Here is the important point: first, you get what we call "comprehensible input". For example, you'll listen to stories, you'll read good books, you'll have interesting conversations... The results are the skills.

The rival hypothesis is skill-building, which reverses the causality. First, study your grammar,

study your vocabulary, learn your grammar, practice the rules in writing and have people correct your mistakes. And if you do that enough, and you do it over and over again, until it becomes automatic, someday, you can use the language. We call this the "delayed gratification hypothesis".

But the gratification never comes. In my opinion, not a single human being on this planet has ever acquired language through skill-building. It has never worked. And this is what research tells us: when we compare skill-building and comprehension, comprehension has won; it has never lost.

Comprehensible input is pleasant. It must be pleasant or it doesn't work. For people to pay attention to the input, the input has to be interesting. Skill-building is painful. My impression is that the 95% of our students in grammar focused classes hate it. The 5% who like it, become language teachers. You see the problem.

¹ Stephen D. Krashen kindly accepted our request for an interview when visiting the Catholic University San Antonio of Murcia.

So, comprehension hypothesis is win-win, the skill-building hypothesis is lose-lose. The problem is this: for the public, the skill-building hypothesis is not a hypothesis. It's an axiom. Most people are not aware that there is an alternative. They think the skill-building hypothesis is the only possibility. Even people in the profession of education. If you believe in skill-building, all the ways that we torture children in school make sense. All the grammar activities, all the repetition, all the testing over and over again, it makes perfect sense, but my idea, my impression is that it's not true.

I: So, it is input, but what kind of input do we need for our students?

S.K: Well, this brings us up to the present and my latest speculation, or better to say, conjecture. The best input is not just interesting, it's very interesting. It's compelling, in other words, so interesting that you forget everything else. It is exactly equivalent to the concept of "flow", F-L-O-W. Csíkszentmihályi came up with this; it's a brilliant idea. When you're in a state of flow, the world disappears around you. Your sense of time is altered; your sense of self is diminished; only the activity counts. When this happens in language, acquisition happens at top efficiency and you are not even aware what language you are listening to or reading in.

I: In your latest articles you concentrate on reading and its benefits in foreign language acquisition. Do you believe reading is essential in second language acquisition?

S.K: Yes, for sure, give them a book to read in English, that's really interesting and they will acquire English, whether they want to or not. In other words: language acquisition is the result of doing something else. Getting compelling comprehensible input. This changes our work enormously and makes it much more interesting and much easier.

I: You call it the reading hypothesis in your articles. Could you explain a bit more about this theory?

S.K: Yes, for sure. The reading hypothesis is a special case of the input hypothesis and the reading hypothesis says most of our literate background. Most of our literate competence in first and second language comes from reading. And it comes from a certain kind of reading. The kind of reading you may did last night, before you went to sleep. You read, even though you should sleep, you know, but you still can't stop reading.

This is reading-addiction! The kind of reading that really counts, reading we do obsessively all the time. We call it "free voluntary reading". Reading because you want to. No book reports, no questions at the end of the chapter. You don't like the book, you put it down and you pick up another one. That's what counts. Reading with no accountability. The kind of reading that is often disrespected and distained at school. That we are reading, junk reading, otherwise known as *basura*, it's the only thing that helps.

To me, pleasure reading, light reading, is the link between conversational and academic language. It is the most powerful tool we have in all of language education. I want to give you some of the evidence for this and I'm going to give you only the newest evidence. If you want the old evidence, it's all on my webpage.²

And, there's one factor that everybody forgets: access to books. Without access to books, nobody is going to read. My hypothesis is: with access to books, nearly everyone is going to read if it's stuff they are interested in. Everybody likes stories, everybody has an interest; if the books are there, they are going to read them. And I found this in an interpreting study: when the books are available, and they are interesting, it may not be things we want to read. It may be comic books; it may be books about sports... Who knows? But you find the

² Prof. St. D. Krashen's webpage: www.sdkrashen.com.

interest. That's why I always emphasize first language development and general education.

I: But what does it mean for us as teachers of second languages like English at school, or others working in the so called bilingual education?

S.K: What I said, I always emphasize first language development; general education. Let's get very philosophical. Everybody is different. Have you noticed that? We're all different. And our job in life is to find out how we are different. What our special talent is. Education should help students do that. Marc Twain said: "The two most important days of your life: the day you are born and the day you discover why".

The solution is to help children find their interest and the world will find a use for them. It will be something we don't know.

So, what we want at school is not to worry about society's needs but to help students find their interest. One way we do this; one way you find your interest is through your hobbies; another is through reading. And you have to give kids lots of choice. Let them find their interest, let them discover something they want.

So my answer to you is: number one, make sure the books are there. Make sure they have a good education in the first language, which is designed to help them discover their interest and their special job in life. We have to have diversity! If everyone did the same thing, we would not be prepared...

So, we're all different, we have to be, otherwise we're not prepared for change. Find out, your kids are different, I guarantee it. Find their interest, once they start reading, you won't be able to stop them. We need to acquaint: good educators in the first language, which will help them discover their interest and huge amounts of things to read, access to the internet, so they

can find things, they can surf and they'll be reading. A long answer to a short question.

I: Sorry, but we believe that many of our students don't like reading. And they do have access to books, so isn't it a bit simplistic view talking about access to books?

S.K: They don't have access to books that they're interested in. Do they ever read magazines? Do the boys read magazines about cars and skateboarding and karate? Do the girls read magazines like Cosmopolitan and beauty magazines? Do they read those? They like reading. They just don't want to read Shakespeare. Which I don't either!

I: Yes, but ...

S.K: No but, just one tenth of 1% of the human race is interested in classic literature. Hum, Mark Twain defined "a classic" as a "book people wish they had read but they don't want to read". You must start with the present. By the way, these magazines are very interesting.

I: So, we were wondering how we could help them to approach that free search for reading.

S.K: Yes... Good question! It's a stage process. There are three stages. Stage one starts with classes of the kind of TPRS.³ The second stage is about free voluntary reading in general. The work we're doing is going right to stage three which is about the students, about their daily life, their personalities. That's what they're missing.

The good thing about literature today is that we have a lot of literate - we have a lot in English that's designed for language students called "graded readers". And I would have a library of thousands of graded readers: I would have the Oxford, the Cambridge... That's the only thing that publishers have done right, in my opinion; having graded readers. And they don't have to do them in order; they don't

³ Teaching Proficiency through Reading and Storytelling is a content-based method of instruction which emphasizes L2 input and strives for language acquisition as its main goal. It was invented by Blaine Ray, a Spanish teacher in California in 1990. It combines theories of Dr James Asher (Total Physical Response) and Dr Stephen D. Krashen (Language Acquisition Strategies) (Ray & Seely, 2004).

have to answer the questions in the back. Just have thousands of them and let them read. If they like it, it doesn't matter if it's fiction or non-fiction. Then we can move to easy authentic reading.

Young people's literature is better than it's ever been. It's better than adult bestsellers. So I would look at young people's literature because it's so good. It's quality. And I would look at graphic novels; I would look at comic books, and let them go crazy with this! I know you don't have time, but there's no short cut. You can't go any other way. They'll gradually have the competence to start reading in their own specialized areas. There's no other solution and it's fun!

They have to find the easiest texts in the subjects they like. And this is sometimes elementary school books.

You've asked exactly the right question; you've proposed exactly the correct challenge that the profession needs to answer. We're trying to do it right. The problem is finding the right text. So, it's a great question, thank you.

I: What about using the Internet in this case? Do you recon free voluntary reading on the Internet?

S.K: Yes. We call it *free voluntary surfing*. Now, anyway, the *free voluntary surfing* is the latest idea for my research group. My student and I had been doing papers on this. They took English as a foreign language to adult students in Taiwan. And they told them to surf in the net and just ask them to do track the articles. They could follow their own interests. And they found out that students were very good at finding their own interests and since it was narrow on the same topic, it was highly comprehensible. And they had gains in vocabulary, about the same as reading books. So one way they go around this class, is involving them in free voluntary surfing, reporting back to us what they found. Which articles are interesting, following narrow, which makes it more... Makes it more selective, more comprehensible.

I: And what's your opinion about audio books?

S.K: I love them. It's great, it's phenomenal. Yes, the same thing, I haven't enough but thanks for bringing it up! I think it's magnificent! I think they are the future, I think it's like free voluntary surfing, for fiction; I think we should allow them, encourage them... Wonderful! There is no evidence that audio books discourage reading. In fact, the first thing I did, I heard it in English first and I realized I just needed something to listen to. Books in Spanish and then, I totally forgot and how. Wow, this author is good. And then I read the original. I couldn't wait to read it in Spanish! Now, I'll read the rest of her stuff because it is just brilliant. It gets you into other things. Who use computers, there's a small, positive correlation with reading in general. So I think it's something we can exploit. And you, people don't have time to sit down in front of books anymore. The studies in the States show that people use audio books when they drive and when they exercise. You know, I go for long walks all the time, that's the perfect place for audio books. So I say: "Let's push them hard". We need them to be simpler now. We need comprehensible audio books.

Otherwise, let me give some advice on audio books when they do come here. Don't get audio books read by the author. Because the authors generally have no idea. Don't get audio books read by famous actors. Cause they are just too self-important. Find actors that are not quite famous like e minus, b plus; they are fantastic. They work on it, they study it, and they become heroes of the audio book world. There are some audio books I would listen to only because I've heard the same person read before, like Jim Dale, who does Harry Potter novels British. He is not a famous actor but he became famous because of Harry Potter. It's amazing. Good question, thanks.

I: Just about the last question. Would you recommend podcasts maybe as a teaching tool?

S.K: Yeah... Let me put in a commercial now for *ESL Podcasts*, I think they are good. This was

organized by two of my former students. Jeff McQuillen and Lucy Tse. Here it is what they have done, and it's brilliant. A podcast, if you go to their website, is ESL pods or something like that... They have huge selections of stories and discussions of lots of topics spoken a little bit slower. They distribute them for free. They have – last time I talked to Jeff – they had 15,000 people. This is for people who have studied English in school, to confidence it's perfect. They then say if you want the text, there's a slight charge. And if 1% of the people get the text then they can have money to keep going. So I think they have a brilliant model, a good case that we talked about, ethical capitalism, it's really good and inexpensive.

I: Would you call that *free* voluntary listening?

S.K: Yes, of course! Yes, yes, just listening. Precisely.

I: Reading, listening and more if it's voluntary and compelling, but what about motivation to learn a foreign language itself?

S.K: Motivation, this is the end of what we call "motivation" to learn a language. It doesn't exist. It's only the motivation to follow an interesting story, read a good book and have a really good conversation.

I: Thank you. So it's reading and conversation as well, you said. Conversation means speaking and this is a problem we find every day in our classes. The question is how to motivate students to speak in the foreign language learned.

S.K: Oh, my God! The worst! I've got to give you more stories! I've looked at the literature and the most anxiety provoking activity in class is having to speak.

It's not only difficult to have a silent period with your friends. It's ten times as hard if you're in class. If I take a language class and I'm

called on, I get anxious. Don't you?

We all do. That's why in our TPRS classes, for example, we don't require a lot of speaking. We make sure that you can answer in one or few words or just using a name.

That's my suggestion: keep the speaking demands very, very low. That is all we need to do. The ethic is secure. Take your time and lower the demands. And the experiment I would like you to do, the observation is to look at the ones who have been there for a while and see what happens if somebody of them is talking. They usually do talk if they find a good friend. That's the secret weapon.

So, I'm not worried about your students not speaking. I would leave them alone; they're in a *silent period*.⁴ If they are understanding, that's what counts. We acquire language from comprehension. I would build more and more comprehension. They can be quiet for a year, it doesn't matter. It's there. What we do in cases like this, with small children, we look what happens in small places, at the playground. Sometimes, they are communicating in the playground but not in class. So we allow the silent period to happen. Lots of cases dress like this!

I would leave the students alone and you can let them answer in their mother tongue or their friends could translate. And they will get a little better too. I would leave them alone, let it come with time. They will speak. They just don't do it right away...

I: There are different theories focusing on how students acquire new information and how they learn. As we have talked about the importance of motivation and communication, we'd like to add that in many schools we are trying to foment *Problem Based Learning*, which is known for increasing motivation, and you said that one of the main keys for improving is the interest in solving problems, isn't it?

³ Silent period is a period of time when students do not speak at all. Traditionally in Total Physical Response this important period lasts from a few hours to several weeks (Ray & Seely, 2004).

S.K: That's the only way we grow competitively. It's not language, its competitive development.

I: So what do you have in mind...?

S.K: The problem has to be something that burns inside of you. It gets you out of the bed in the morning that you can't wait to work on it. We are all dealing with these problems, all the time. My life has been one problem after another. And I can't wait to work on it and solve it. It's going to be different for everybody, that's the problem. I can't change that. So, it's the students who generate a new brand new class. Not easy. I don't know any other pattern. My suggestion is when you do solve it in your class and your class generates interesting solutions to problems, share them with other teachers. Share your ideas. Use the Internet.

I: Another aspect we are concerned about as teachers is how to evaluate our students. What do you think of grammar testing, grammar accuracy and the correction of student's mistakes?

S.K: I am concerned with accuracy, contrary to popular opinion. I want maximum grammatical accuracy. The way to get it is comprehensible input. Not by correcting mistakes. Not by grammar. The problem with grammar is this: I'm not against grammar teaching. I would never say: "Teach grammar, go to jail."

The problem is, it's hard to learn and it's hard to use. Grammar is limited. That's the problem. If you want students to understand grammar, then use grammar. Three conditions have to be meant. And this is in my early writings. And they are very daunting, difficult conditions. You've got to know the rule. The linguists don't know all the rules. People who write grammar books know less, the best grammar teachers know less, the best students don't understand everything we tell them; they don't remember the rules that we teach them.

And this is not kids these days, this is the earliest study done in 1912. At that time teachers already complaint that kids don't know

the rules. They never know the rules; they are too hard. Only crazy people like us are interested in these rules. All right? So, you've got another rule and that's limiting. You've got to be thinking about the rules... It's hard to do. It's kind of like... doing this... You know, doing two things at once... We're not designed to think about accuracy when we speak. It's unnatural. Also, you have to have time to apply the rules. By the time you do that, your conversation partner is going.

Those three conditions are tough. The only time they are meant, in general, is when we give people grammar tests. And our studies, I wrote this book back in... a long time ago, rather in 1981. *Second language acquisition, second language learning*. It's on the website; you can download it for free. The subtitle is "The cure for some men". Anyway... And one of the conclusions is, based on our studies: people don't use grammar very much. You will only make use of it obviously when you give them grammar tests. So, a grammar test. How do you like that? There's another place you can use grammar, it's limited, but not bad, and that's in editing. There are rules in English and in every language that even native speakers make so called mistakes. Places, where your version of places of the grammar differs from the norm. And that is where you have to think about it conscious.

So those things can be taught, I only recommend doing it in Secondary School age and older. Let kids pick up a lot by reading first. And they can help a little bit, it doesn't help all of them and that's OK. As long as it's not the main thing. In classes, in foreign language we have two ways of dealing with grammar. And I am in favor of grammar in foreign language classes for older kids.

So, you can do it, do a little of it, it's not the cure for fossilization. The cure for fossilization is more comprehensible input. The fossilization debate says, it came from Canadian studies and it said "these concern, these classes for years and years and their French just stops in like 5th or 6th grade, they never improve: we

need grammar. First of all, it does continue, do improve. I've looked at the research, I looked at grade 7, 8, 9 there's progress".

If you want a good name to look at error-correction-research, I recommend the work of John Truscott. He lives in Taiwan, as a matter of fact. And he has been really writing brilliant papers. Really valuable writing for research on correction. There's nothing there, folks. It works, if you do it really, really hard on just a few things. Three months later it's just gone.

I: So, what do you recommend? How should we assess what children, what students have learned? Shall we use productive skills, causing them anxiety like we said before? Or what can we do about that?

S.K: Let me answer this. I'll bet you... That you're going to agree. If you take an experienced English teacher, English as a foreign language and you give the teacher a composition, written by a student, the teacher can look at it and in 10 seconds they can tell you all about the student. Sure?

I: Yes.

S.K: I have answered the question. In United States for example there is a huge assessment policy taking place, but all this assessment has just one purpose: to make money for big corporations. *Nada más.*

The data says that teachers in impressions of students are just as good and probably better. They have much better predictors at students' access and you know grades.

Teacher's impressions are by far or reliable, or valid. They take into account improvement, attitude... That's why they're good predictors of future success. So, this is the truth, I think. The teacher is much better than any standardized test.

Having said that, I think it's OK, an occasional big test kids take. We're talking about in general, you know, like the PISA kind of test. You know, those are good samples, students tested throughout the country every year, these were

OK; I think we can keep them. And in terms of end of semester tests, people are concerned with reading because they don't trust the children to read. They want to make sure that they are countable. They want to make sure that the child really read the book.

The more you do that, the more you destroy the reading process. We have to, at some stage, trust students. And you know every study we have done- I mention it in my talks, it's in all my papers- every study we have, one group does stay in silent reading, reading for pleasure at school, the other does classic the readers always do better. We have the data; we don't have to reconfirm it. We've already done this in 50 different countries. It is our obligation to test the minimum.

I wrote a paper on this, it's somewhere on my website, called "NUT", no unnecessary testing. We want the minimum amount of testing that will do the job. Sure they need some. We're all in favor of assessment, all of us. We just are opposed to unnecessary and inappropriate assessment.

I: One last question Professor Krashen: what do you think of teachers' reputation in today's society? Here in Spain we perceive a certain discredit on our profession during the last years.

S.K: Teachers? We have to see the big picture attitude of teachers. Teachers are massively disrespected by society not only in your country, but worldwide. And this has been increasing over the last few decades. I think we have to see why.

There is a war against teachers and it is economically motivated. In the United States, for example, the budget for all public education is around 600 billion dollars. Most of it is teacher's salary and most of it is teacher benefits. Like retirement. The forces of evil want that money. And the way we're going to do it is to reduce teaching as a profession. Reduce the number of teachers and reduce the number of full time teachers. What they want are at

the most part time teachers who get less money and are paid by the job and will not get a retirement pay. In common terms of the job you have a few hours, that kind of things. And they want everyone to be this way. So the easiest way to get to it is by discrediting a

whole profession and they are doing it, worldwide.

I: Professor Krashen, thank you very much for your time and this very interesting interview.

S.K: OK, thanks to you!

REFERENCES

- Krashen, S. 2015. "The end of motivation". New Routes, 55, 34-35.[Available at <http://skrashen.blogspot.com.es/2014/10/the-end-of-motivation.html>]
- Ray, B., & Seely, C. 2004. *Fluency Through TPR Storytelling: Achieving Real Language Acquisition in School*. Berkeley: Command Performance Language Institute, Blaine, Ray Workshops.

INTEGRATING A METACOGNITIVE APPROACH INTO THE TEACHING OF LISTENING IN THE FL CLASSROOM: A THREE-SESSION TEACHING PROPOSAL

Borja Manzano Vázquez

University of Granada (Spain)

Borja Manzano Vázquez is a PhD student working at the Department of English and German Philology at the University of Granada (Spain). His research interests are in the field of the teaching and learning of English as a FL: learner and teacher autonomy in modern language education, bilingual education, and FL teacher education.

Abstract: The present paper offers a three-session teaching proposal aimed at developing learners' listening skills in the FL classroom by means of a video from the well-known American sitcom *Friends*. The theoretical background underpinning the design of our proposal stems from Lund's (1990) taxonomy for listening instruction and Vandergrift and Goh's (2012) metacognitive approach to listening. The proposal presented is intended for students of English as a FL in their post-compulsory secondary education.

Resumen: El presente artículo ofrece una propuesta docente de tres sesiones que tiene como objetivo desarrollar las destrezas auditivas de los alumnos en el aula de lengua extranjera por medio de un video tomado de la serie *Friends*. El marco teórico que subyace el diseño de nuestra propuesta se basa en la taxonomía para la instrucción auditiva de Lund (1990) y el enfoque metacognitivo de Vandergrift and Goh (2012). La propuesta que aquí se presenta está dirigida a alumnos de inglés como lengua extranjera en Bachillerato.

Keywords: Foreign language teaching, listening skill, listening strategies, metacognitive approach, learning to learn.

Palabras clave: Enseñanza de lengua extranjera, destreza auditiva, estrategias para la comprensión auditiva, enfoque metacognitivo, aprender a aprender.

INTRODUCTION

Listening is widely acknowledged as one of the most important language skills in foreign language (FL) learning since it enables learners to receive and interact with a large amount of language input, thus contributing significantly to the development of their FL competence. Despite its importance, listening is often overlooked in the classroom, becoming a Cinderella skill in FL teaching (Nunan, 2002); and when it is practised, this tends to be done without any kind of reflection on the listening process and any explicit focus on listening strategy use. The result

is that learners hardly have the opportunity to fully develop their listening skills in the FL. The aim of the present paper is to offer a three-session teaching proposal which addresses this situation in the FL classroom. This proposal is based on various listening activities about a video taken from the American sitcom *Friends*. It further follows the taxonomy for listening instruction proposed by Lund (1990) and Vandergrift and Goh's (2012) metacognitive approach to listening. The paper begins by discussing the two theoretical backgrounds underpinning the design of our proposal. Next, it deals with the teaching proposal.

LUND'S (1990) TAXONOMY FOR TEACHING LISTENING

Theorists have proposed various approaches to the design of listening tasks. The teaching proposal in this paper is based in part on applying Lund's (1990) taxonomy to the teaching of listening in the FL classroom. One of the strengths of this taxonomy is its focus on designing listening tasks which address two key elements of the listening process: listener function (LF) and listener response (LR). LF is defined as "the aspects of the message the listener attempts to process" (p. 107). In other words, it refers to what the listener is listening for and how he/she approaches the listening task. Six different LFs are identified in Lund's taxonomy (pp. 107-109):

1. Identification: the listener focuses on aspects of the linguistic code rather than the content of the speech (e.g. recognising vocabulary, identifying word categories, discriminating between minimal pairs or intonation patterns, etc.). This function places emphasis on form rather than content.
2. Orientation: it involves identifying certain features of the listening which are external to the content of the speech. These features can include the setting, the speakers, the type of speech (e.g. debate, complaint, gossip, etc.), the emotional tone or attitude (e.g. anger, irony, etc.), and the speaker's function (e.g. persuading, etc.).
3. Main idea comprehension: it involves understanding the main idea of the speech (e.g. understanding a debate to summarise its main points).
4. Detail comprehension: the listener focuses on understanding or identifying specific information.
5. Full comprehension: this function is a combination of the two previous ones. The listener focuses on understanding the whole speech (i.e. specific information and global meaning).

6. Replication: the aim of the listener is to reproduce the speech accurately. Examples of replication are dictations, oral repetition, and transcribing.

On the other hand, LR makes reference to "what the listener does to demonstrate successful listening [and comprehension of the message]" (p. 109). Lund (pp. 110-111) identifies nine categories of response:

1. Doing: it requires a physical response rather than a spoken one; for instance, the listener responds physically to a command, imitates, or follows a direction.
2. Choosing: the listener chooses from various alternatives. Examples of choosing activities are matching and ticking off items.
3. Transferring: the listener receives the information in one form and transfers it into another one (e.g. tracing a route on a map or drawing a picture based on what is said).
4. Answering: the listener answers questions about the listening.
5. Condensing: the listener reduces the content of the listening, for example, by outlining, summarising, or taking notes about the speech.
6. Extending: the listener provides additional information to finish an incomplete message; for instance, he/she gives the ending to the story heard.
7. Duplicating: the listener reproduces the message of the listening in the same or another modality (e.g. taking a dictation, repeating it orally, or transcribing it).
8. Modelling: the listener takes the speech of the listening as a model to imitate it in a similar situation, for instance, for ordering a meal or booking a room in a hotel.
9. Conversing: the listener engages in a conversation.

In our teaching proposal, the listening activities will be designed taking into consideration both LF and LR, that is, how the listener (i.e. the learner) will process the message in the listening

task and how he/she will show successful comprehension.

VANDERGRIFT AND GOH'S (2012) METACOGNITIVE APPROACH TO LISTENING

Vandergrift and Goh (2012) advocate the need for a metacognitive approach to listening instruction. The term metacognition was originally defined by Flavell (1979: 906) as "thinking about thinking" and it refers to a person's understanding and knowledge of his/her own learning. Educational research has concluded that the development of metacognition is one of the most reliable predictors of successful learning as it helps learners better plan, monitor and assess their understanding and performance in any subject matter, including FL listening (see, for example, Graham and Macaro, 2008; Cross, 2009; Vandergrift and Tafaghodtari, 2010).

As far as their listening skills are concerned, learners are often left to figure out how to learn to listen on their own. Work on listening in the classroom is simply reduced to listening to a tape and checking the answers to the listening activities proposed. A metacognitive approach to listening, however, aims to teach learners explicitly how to improve their listening skills. To this end, this approach encompasses a series of: pedagogical procedures that enable learners to increase awareness of the listening process by developing richer metacognitive knowledge about themselves as listeners, the nature and demands of listening, and strategies for listening. At the same time, learners also learn to plan, monitor, and evaluate their comprehension efforts and the progress of their overall listening development (Vandergrift and Goh, 2012: 97).

The objective of a metacognitive approach to listening is to develop learners who are

able to cope with the challenges of listening in a FL; self-direct and monitor their own progress in listening; and use listening strategies appropriately in and beyond formal learning contexts. Based on Flavell's (1979) original dimensions of metacognitive knowledge, Vandergrift and Goh (2012: 99) argue that there are three specific areas of knowledge that learners need to develop in FL listening:

- Person knowledge: it includes knowledge about oneself as a FL listener and the factors that facilitate one's own listening development.
- Task knowledge: it refers to knowledge about the nature and the demands of learning to listen.
- Strategy knowledge: it includes knowledge about effective strategies for listening and how best to approach listening tasks.

Our teaching proposal will include the following pedagogical actions for promoting a metacognitive approach to listening: individual/collective reflection, metacognitive awareness raising, and explicit listening strategy instruction. Learners will reflect on their own listening ability in English at the end of each session and will develop metacognitive awareness regarding person, task, and strategy knowledge in FL listening. Moreover, there will be an explicit focus on listening strategies in which learners are taught the why, the how, and the when of strategy use. Having discussed the theoretical backgrounds underlying the design of our proposal, we shall proceed to present it in the next section.

TEACHING PROPOSAL

The following teaching proposal is intended for students of English as a FL in *Bachillerato* (1st and 2nd year of post-compulsory secondary education, age 16-18). To practise listening in the classroom, we will use a short video¹ taken from one episode of the sitcom *Friends*: 'The

One with Ross' Grant' (season 10, episode 6). The video deals with the part of the plot in this episode focused on Gladys, a painting of a half-bald mannequin which brings about a number of amusing situations among the characters.

Procedure for the teaching proposal

The teaching proposal will be implemented in three different sessions:

Session 0: Work on listening will begin in an introductory session. At the end of this session (last 20 minutes), the teacher will ask learners to complete the Metacognitive Awareness Listening Questionnaire by Vandergrift and Goh (2012: 286-287). This is a 21-item questionnaire on a six-point, Likert-type scale (from 'strongly disagree' to 'strongly agree') covering five factors related to FL listening comprehension success: 1) problem-solving; 2) planning and evaluation; 3) mental translation; 4) person knowledge; and 5) directed attention. Some examples of the items are (p. 287):

1. Before I start to listen, I have a plan in my head for how I am going to listen.
8. I feel that listening comprehension in English is a challenge for me.

This tool will be used as a warm-up for the next two listening sessions, raising learners' awareness of the listening process, of themselves as FL listeners, and of their perceived use of listening strategies. As part of the activity, the teacher will initiate a discussion by encouraging learners to share and justify their responses. The reflection promoted here will combine with the two reflective activities included in Session 1 and 2.

Session 1 and Session 2: These two different sessions will be devoted to the listening task on *Friends* in which learners will complete the

different activities designed. The video for the listening practice is divided into five scenes so the teacher will deal with them one at a time, playing each scene three times (the only exception will be the fourth scene as we will see below). The first time will enable learners to become familiar with the context of the scene, the language, the topic, and the number of speakers in it. Then, the teacher will play the same scene twice so that learners can complete the activities and, after that, they will check the answers. At the beginning of each listening activity, the teacher will also make the listening strategy (or strategies) promoted in the activity explicit to learners. He/she will help them understand its significance, effectiveness, and applicability, that is, what the listening strategy is useful for and when it is appropriate to use it. In Activity 3, for example, learners will focus on listening to guess the meaning of new vocabulary from the context of the conversation. In this case, the teacher will make them realise that this particular strategy is useful for them to cope with unknown words or expressions in listening. Thus, when confronted with incomplete knowledge about vocabulary, they can manage to work out its meaning by making guesses based on the whole context of the conversation. Making the strategies explicit before each listening activity provides the opportunity for learners to experience their value when completing the activity.

Activities for Session 1 and Session 2

In what follows, we shall present the various activities for Session 1 and Session 2 which have been designed about the video from *Friends* (see Appendix). We will discuss a) the type of activity and its implementation in the classroom; b) the main objective of each listening activity in terms of the LF, LR, and listening strategy (LS) promoted; and c) the time the teacher could devote to each activity.

¹ Two clips are used during the listening practice. The first one (<https://www.youtube.com/watch?v=ohFBCDfyzgU>) is used to work on the first two scenes. The second one (<https://www.youtube.com/watch?v=FABSINosfvs>) is used for the rest of the scenes since it has no subtitles.

SESSION 1

Activity 1	
Activity and procedure	A short reading activity. Learners will read some basic information about the sitcom and the four characters that will appear in the video. In this case, one picture from each character is included so that learners can become familiar with their faces and recognise them when they speak. Moreover, the teacher will give learners some relevant details of what is going to happen in the video to facilitate their comprehension of the content: "Phoebe is moving in with her boyfriend, Mike. She's a little bit eccentric and has things in her apartment that Mike dislikes. Before moving in, Mike wants Phoebe to get rid of them. One of these things is a painting called Gladys. Let's watch the video to see what is wrong with this painting".
Objective	The activity has two main objectives: 1) to provide learners with some relevant information about the context of the video (i.e. what this is about and who the speakers are) and 2) to arouse their interest in the video so that they feel motivated to do the different listening activities which have been designed for the session.
Time	7 minutes

Activity 2 (SCENE 1)	
Activity and procedure	Answering questions and a short discussion. The second activity consists of different questions that learners will have to answer by watching the first scene of the video. In the first part of the activity, they will answer the various questions focused on analysing Monica's attitude towards Gladys. Before watching the scene, the teacher will need to make sure that learners understand the difference between being ironic, sarcastic, and sincere. After checking the answers to the questions, the teacher will encourage learners to discuss in pairs the question suggested in the second part of the activity: "If you were offered to take Gladys, what would you do?". Here a short discussion can be promoted in which learners can interact and suggest different ideas about what they would do in that situation.
Objective	LF: Orientation (Identifying the speaker's emotional tone and attitude)/ LR: Answering (Answering questions) + Conversing (Engaging in a conversation) LS: Learners work on two listening strategies: 1) interpreting the use of intonation to show a specific attitude and 2) inferring implicit meanings. They will have to analyse Monica's attitude towards the painting by focusing on the intonation she uses when she says "what a tragic loss!" or "I'd take her in a minute" so as to find out that although she claims that she would take Gladys, she is in fact being ironic since she does not want to keep it. By means of this activity, the teacher makes learners realise the significance of focusing on intonation when they want to infer the speaker's attitudes and intentions.
Time	17 minutes

Activity 3 (SCENE 2)	
Activity and procedure	Defining new vocabulary. This activity encourages learners to work on the meaning of two new idioms: 1) to pick your battles and 2) to win fair and square. Before watching the scene, the teacher will pay attention to the pronunciation of the idioms so that learners can identify them when they are pronounced in the speech; and he/she will encourage learners to predict what their possible meaning is. In this way, they can activate some background knowledge that helps them interpret what is heard.

Objective	LF: Main idea comprehension (Understanding the main idea of the speech) LS: Learners focus on listening to guess the meaning of new vocabulary from context. They will have to understand the context of the conversation in order to work out the meaning of the idioms. For example, the idiom 'to pick your battles' is mentioned by Phoebe when she makes reference to the fact that between Gladys and a box of human hair she decided to keep the latter. In this case, the aim is to make learners realise that when they do not know a word or idiom they can work out its meaning by making guesses based on the whole context of the conversation.
Time	16 minutes

Activity 4	
Activity and procedure	Reflective activity and whole-group discussion. Learners will first answer the questions included in the activity. Next, the teacher will ask them to comment on their reflections and discuss their personal experience during the English listening practice. He/she can include other questions in the discussion such as "what can you do to improve your FL listening ability in the future?".
Objective	It aims to raise learners' metacognitive awareness of their FL listening ability. By means of the guiding questions provided, they will reflect individually (and later collectively) on their own personal experience during the listening practice, looking into the person, task, and strategy knowledge acquired.
Time	20 minutes

SESSION 2

The teacher will begin the session by asking learners to summarise briefly what happened in the two scenes they dealt with in the previous

session. In this way, he/she will activate their background knowledge about the topic of the video, the characters, and the context. Before beginning to do the activities, learners will watch scene 3 (6 minutes).

Activity 5 (SCENE 4)	
Activity and procedure	<p>Activity and procedure Answering a question. Learners will focus on the fourth scene of the video in which Rachel lures Joey into believing that Gladys is haunted and tries to give it back to Monica who rejects keeping it. The activity is based on the technique of silent viewing. The teacher will play the video but without the audio so learners will have to guess what is going on by observing just what the speakers do (e.g. they will see that Rachel is telling Joey something while making various gestures with her hands and body, Joey gets scared because of the expression on his face and runs away, etc.). Before watching the scene, the teacher will discuss with learners how they can make their own guesses about what is happening in the video ("what clues can you use to guess what is going on?") and, then, he/she will draw their attention to their need for focusing on paralinguistic features (i.e. the speakers' gestures, body language, and facial expressions) to help them complete the activity.</p> <p>After watching the scene, the teacher will encourage learners to discuss their answers to the activity. Finally, they will watch the scene again (but this time with the audio) to check if the meaning they have attached to those features matches the real topic of the conversation.</p>

Objective	<p>LF: Orientation (Identifying the significance of paralinguistic features) + Main idea comprehension (Understanding the main idea of the speech)/ LR: Answering (Answering a question)</p> <p>LS: Although at the beginning of the activity there is no listening practice since this is done without the audio, its aim is to make learners work on the non-verbal part of communication, that is, understanding and interpreting the significance of paralinguistic features in adding meaning to what is said in the speech. In this way, learners become aware that in communication meaning is not only conveyed by means of words.</p>
Time	13 minutes

Activity 6 (SCENE 4)	
Activity and procedure	Paraphrasing. Learners will listen to the conversation between Rachel and Joey to summarise it later using their own words. In this case, the teacher will only play the part of the scene in which these two characters talk about Gladys.
Objective	<p>LF: Main idea comprehension (Understanding the main idea of the speech)/ LR: Condensing (Reducing the content of the listening by summarising it)</p> <p>LS: Because there are real-life situations in which we listen for the main idea(s) (e.g. a lecture, the news, etc.), the listening strategy promoted by this activity is identifying the gist. Learners will need to listen to key words in the speech to get a general idea of what Rachel says about the painting.</p>
Time	11 minutes

Activity 7 (SCENE 5)	
Activity and procedure	Discussion in pairs and answering questions. Before watching the last scene, the teacher will ask learners if they can predict what is going to happen next ("What will happen next? What do you think Rachel and Monica are going to do with the paintings?"). In pairs they will discuss the questions and later the teacher will involve all learners in sharing their ideas with the rest of the class. Then, learners will watch the scene and check whether or not they were right in their predictions.
Objective	<p>LF: Main idea comprehension (Understanding the main idea of the speech)/ LR: Answering (Answering questions)</p> <p>LS: Learners focus on predicting and listening to check their predictions. The aim is to make learners aware that when engaging in listening, predicting the content of the speech and the vocabulary the speaker may use can facilitate listening comprehension.</p>
Time	12 minutes

Activity 8	
Activity and procedure	Reflective activity and whole-group discussion. The procedure is similar to the one followed in Activity 4, with the only difference that at the end of this activity learners will be asked to compare their answers to both reflective activities (i.e. Activity 4 and 8) and assess if they can appreciate any progress in their FL listening ability.
Objective	It pursues the same objective that Activity 4 in the previous session.
Time	18 minutes

CONCLUDING REMARKS

The teaching of listening is not an easy task since it is not as observable or measurable as the other language skills. For this reason, there is the pressing need to make listening more explicit to learners by bringing their metacognitive knowledge of their own FL

listening ability to a conscious level. This paper has presented one particular example of how individual/collective reflection, metacognitive awareness, and explicit strategy instruction can be integrated into the teaching of listening in the FL classroom, thus suggesting new paths for language teachers to explore in their classroom practice.

REFERENCES

- Cross, J. D. 2009. "Effects of listening strategy instruction on news videotext comprehension". *Language Teaching Research* 13/2: 151-176.
- Flavell, J. H. 1979. "Metacognition and cognitive monitoring: A new area of cognitive-developmental inquiry". *American Psychologist* 34/10, 906-911.
- Graham, S. and E. Macaro. 2008. "Strategy instruction in listening for lower-intermediate learners of French". *Language Learning* 58/4: 747-783.
- Lund, R. J. 1990. "A taxonomy for teaching second language listening". *Foreign Language Annals* 23/2: 105-115.
- Nunan, D. 2002. "Listening in language learning". *Methodology in Language Teaching: An Anthropology of Current Practice*. Eds. J. C. Richards and W. A. Renandya. New York: Cambridge University Press. 238-241.
- Vandergrift, L. and C. Goh. 2012. *Teaching and Learning Second Language Listening: Metacognition in Action*. New York: Routledge.
- Vandergrift, L. and M. H. Tafaghodtari. 2010. "Teaching learners how to listen does make a difference: An empirical study". *Language Learning* 60/2: 470-497.

APPENDIX: LISTENING ACTIVITIES: 'THE ONE WITH GLADYS'

SESSION 1

1. The clip we are going to watch belongs to *Friends*, a well-known American sitcom (1994-2004). Read some information about this sitcom and some of the characters as this may be helpful for you when watching the clip.

Friends is an American sitcom that deals with the lives of a group of friends in the borough of Manhattan, New York: Ross, Phoebe, Rachel, Joey, Monica, and Chandler. The characters that will appear in the video are:



Phoebe: An eccentric masseuse and musician who tends to live in her own world. She is dating Mike. Phoebe has long blonde hair.



Monica: A chef, known for her competitive nature and obsession with cleaning and organizing. She is dark-haired and thin. Monica is Chandler's girlfriend.



Rachel: A fashion enthusiast and Monica's best friend. She used to live with Monica but has just moved in with Joey. Rachel has brown hair with streaks.



Joey: A struggling actor and food lover who is Monica's neighbour and Rachel's flatmate. Sometimes, he behaves like a child. He has short spiky hair.

SCENE 1

- Monica enters Phoebe's apartment and they talk about a painting (Gladys). What is Monica's attitude towards the painting? What do you think she means when she says "what a tragic loss!" or "I'd take her in a minute!"? Is she being sincere, ironic, or sarcastic? Justify your answer. If you were offered to take Gladys, what would you do?

SCENE 2

- What does it mean? Explain the meaning of these two idioms using the context of the scene: a) "you got to *pick your battles*" (Phoebe) and b) "you *won fair and square*" (Rachel).
- Answer these questions about your own personal experience in the listening practice:

- How do you define your listening ability in English after this listening practice? And why?
- What has made the listening task easy or difficult for you? And why?
- What have you learned about learning to listen from this listening practice?
- Do you think you can better approach a listening task now? Why?

SESSION 2

SCENE 4

- Can you guess what is going on in this scene?
- Once you have listened to Rachel and Joey's conversation, describe what Rachel tells Joey about the painting using your own words.

SCENE 5

7. What will happen next? What do you think Rachel and Monica are going to do with the paintings? Write down your predictions. What has actually happened?
8. Answer the questions in Activity 4 again according to your personal experience in today's listening practice.

DUOLINGO: AN EVALUATION OF GAMIFICATION FOR CALL

Geraldine Exton and Liam Murray

University of Limerick (Ireland)
geraldine.exton@ul.ie / liam.murray@ul.ie

Geraldine Exton is a PhD candidate in the Department of Computer Science and Information Systems at the University of Limerick, Ireland, investigating the usefulness of gamification as a means of motivation.

Dr. Liam Murray is a Lecturer in French and Language Technologies in the School of Modern Languages and Applied Linguistics at the University of Limerick, Ireland, and teaches courses on CALL, digital games-based language learning, French civilization and media, cyberculture, e-learning and evaluation at both undergraduate and postgraduate levels. He is a reviewer for ReCALL and AJET, the Australasian Journal of Educational Technology, and has contributed numerous articles to international journals and book chapters throughout his career.

Academic homepage: <http://www.ul.ie/artsoc/faculty-research/dr-liam-murray>

Abstract: Duolingo (www.duolingo.com) is a language-learning website that draws upon successful examples of good research and practice from CALL and applies them to a freely accessible, gamified learning platform. Language learners can access it either on the web, mobile or tablet. Gamification, the application of game elements in non-game contexts (Deterding et al, 2011: 9), has been widely criticised as a cynical take on the effectiveness of games to motivate and captivate players (Bogost, 2011). However, the key to the success of Duolingo's use of gamification is that the game elements are there to motivate learners on the site (Zhang, 2008: 145). The result is a user experience that feels light, fun, and "gameful" (Deterding et al, 2011: 9), and that allows participants to share in their learning experiences. We use a taxonomy we have devised in order to analyse the site in terms of its gamified aspects.

Resumen: Duolingo (www.duolingo.com) es un sitio web de aprendizaje de idiomas que hace uso de ejemplos exitosos de buena investigación y buenas prácticas de aprendizaje de idiomas asistido por ordenador y los aplica en una plataforma lúdica de aprendizaje de acceso libre. Los estudiantes de idiomas pueden acceder a ella desde la web, el móvil o la tableta. La ludificación, aplicación de elementos lúdicos en contextos que no son lúdicos (Deterding et al, 2011: 9), ha sido ampliamente criticada por considerarse una muestra cínica de la eficacia de los juegos para motivar y cautivar a jugadores (Bogost, 2011). Sin embargo, la clave del éxito del uso de la ludificación por parte de Duolingo radica en que los elementos lúdicos buscan motivar a los estudiantes en el sitio web (Zhang, 2008: 145). El resultado es una experiencia de usuario que se siente ligera, divertida y lúdica (Deterding et al, 2011: 9) y que permite a los participantes compartir sus experiencias de aprendizaje. La taxonomía utilizada para analizar el sitio en términos de sus aspectos lúdicos ha sido desarrollada por los autores del presente artículo.

Keywords: Duolingo, gamification, CALL, motivation, gameful learning

Palabras clave: Duolingo, Gamificación, ALAO (Aprendizaje de lenguas asistido por ordenador), aprendizaje lúdico.

INTRODUCTION

The language-learning website Duolingo was designed in order to make learning accessible to anyone, and for those learners to have fun in the process (von Ahn, 2014). Arising out of von Ahn's observation that "most of the web is inaccessible to most people in the world," Duolingo was set up to address this translation need via crowdsourcing, or "human computation" (von Ahn, 2013: 1). Crowdsourcing is the name given to the completion of a task, usually by a large group of people, that would previously have been undertaken by an employee (Howe, 2008). Von Ahn expanded this concept by developing Games With A Purpose (GWAP), where the groups of people involved were playing a game, not necessarily aware that there was another, underlying task being completed (von Ahn & Dabbish, 2008: 58). Extending this idea further, von Ahn turned his attention to ways in which to crowdsource translation on this massive scale, whilst giving something back to the volunteers: in this case, they would be learning a language, for free. So, participants think they are learning a language whilst playing a game. In fact, they are translating the web, while learning a language, while playing a game.

The process the developers used to make language learning a game is called gamification, which is the application of game elements in non-game contexts (Deterding et al, 2011: 9). This introduction of elements such as badges, avatars, points and leaderboards is being done across multiple platforms, with hugely varied results. It has been argued that gamification does not work successfully when game elements are taken out of their context and applied to systems without any thought given to the overall aim of those systems, or the behaviours that may be induced by their introduction (Werbach and Hunter, 2012: 106). However, by careful design, matching desired

behaviours to specific elements, and relating these back to theories of motivation, it is argued that gamification can be applied successfully.

In second language acquisition, much has been written about the importance of "motivational strategies" to encourage learning (Guilloteaux and Dörnyei, 2008: 57). One theory of motivation, Ryan and Deci's Self Determination Theory (SDT) (2000: 55), states that there are three components of motivation that need to be present in order to elicit a sense of fulfilment, and thus lead to intrinsic motivation, namely Competence, Autonomy and Relatedness. In order to simplify the process of merging a knowledge of motivation theory with an application of gamification, a proposed taxonomy was developed in 2014, linking 16 game elements identified from the literature to these three components of motivation (Exton and Murray, 2014). In this paper, we apply this taxonomy to our use of *Duolingo*, in order to evaluate the system for links between the gamification decisions and the motivational aspects underpinning them.

Duolingo is a multilingual language learning site, with 11 languages fully established for speakers of English, and 10 more either in Beta (testing phase) or in development (von Ahn, 2012) [see Table 1: *Duolingo* Language Courses – 68 Language Pairs]. English language learning is also offered with 22 language pairs, and nine further languages have various other languages offered. *Duolingo* is a translation based language-learning tool, and other research has examined its usefulness in this context (see, for example, Garcia, 2013). In this paper, however, we are analysing its use of game elements, using an Action Research methodology. Here, we focus on our own use of the site both as language learners and gamification researchers, and we have applied our personal experience with the site so as to see how gamification has worked on *Duolingo*'s language learning approach (McNiff, 2002: 6).

Duolingo Language Courses – 68 Language Pairs			
For speakers of English :	Paired with English :	For speakers of:	Language pair(s)
Spanish	Spanish	Spanish	French
Portuguese	Portuguese		Portuguese
French	French		German
Italian	Italian		Italian
German	German		Catalan*
Turkish	Russian	Portuguese	Spanish
Dutch	Chinese		French
Irish	Turkish		German*
Swedish	Arabic		Italian*
Danish	Hungarian	French	Spanish
Norwegian	Polish		Italian
Esperanto#	Vietnamese		German*
Ukrainian#	Dutch		Portuguese*
Russian*	Japanese	Italian	French*
Hungarian*	Korean		German*
Polish*	Romanian		Spanish*
Hindi*	Hindi	German	French*
Vietnamese*	Indonesian		Spanish#
Hebrew*	Czech	Russian	German
Romanian*	Greek		Spanish*
Klingon*	Ukrainian		Swedish*
	Thai*	Chinese	Spanish*
			French*
		Turkish	German*
		Arabic	German*

*in development

#in Beta (testing)

Table 1: Duolingo Language Courses – 68 Language Pairs

BACKGROUND: SELF-DETERMINATION THEORY (SDT)

In their 2000 paper, Ryan and Deci outline a continuum of human motivation, whereby a person who is said to have little intrinsic interest in performing a specific task is “amotivated,” and from this point, through to exhibiting intrinsic motivation, the journey for an individual follows a path where external motivators may eventually be internalised. Within the section of the continuum dealing with extrinsic motivation, there are four possible positions expressed. When an external motivator is applied, an individual may initially comply with these

motivators, reacting to their presence in order to perform the task (“external regulation”). Although the continuum is seen as the movement from amotivation to intrinsic motivation, it is not necessarily implied that a person will move step by step from one end to the other. Individuals may experience a sense of involvement with an external motivator if they wish to gain approval from others (“introjection”); may identify with the goals that the successful performance of the task will achieve (“identification”); or they may feel that their goals synthesise with the goals of the task itself and they may internalise those goals - bringing about a feeling that is very close to intrinsic motivation (“integration”).

Ryan and Deci argue, however, that this internalisation of external motivators is different from intrinsic motivation, where there are no external conditions required: intrinsic motivation occurs when there is enjoyment or satisfaction experienced in doing the task itself. While there are external motivators present, there is a chance that intrinsic motivation may not be experienced, as the desire to achieve the external motivators may outweigh the pleasure derived from doing the act itself. However, if these external motivators produce a desire to undertake the specific task for which they are awarded, regardless of where a person may appear on the continuum, it could be argued that the motivators have been successful, as they have allowed the individual to satisfy that desire for the rewards that those motivators bring (Ryan and Deci, 2000: 60-65).

It is in the satisfaction of the three basic needs of SDT that it is argued that external motivators may bring about a feeling of intrinsic motivation for individuals. In this paper we analyse *Duolingo* with this in mind, to see if the game elements applied are successful in inducing feelings of satisfaction in these three areas, that may lead to introjection, identification, integration, or, ultimately, a sense of intrinsic motivation in participants.

TAXONOMY

Based on a survey of the literature on games and gamification, the taxonomy identified 16 elements that were often used in games and gamified systems (Exton and Murray, 2014). These were arranged in alphabetical order, as follows:

Achievements
Avatars
Badges
Boss Fights
Collections
Combat
Content-Unlocking

Discussion Forums

Gifting

Leaderboards

Levels

Points

Quests

Social Graphs

Teams

Virtual Goods

By thinking explicitly about the end user, and the types of desired behaviours to be encouraged in these users, each element was then ascribed a certain type of behaviour that it could produce. This utilises the user-centred approach to design, as advocated by numerous game designers (see for example Hunicke et al, 2004). This mapping of desired behaviours to components of the theory in the proposed taxonomy is interpretive, with the purpose of aiding in the development of a joint vocabulary on the topic. The behaviours to be elicited by the disparate game elements were related either to engagement with the game, identification, ability, participation or mastery. In turn these elements were then examined for their relationship to any or all of the three components of SDT: Competence (C), Autonomy (A) and Relatedness (R). A short descriptor was given in the final column discussing how the specified element addressed the particular motivational need.

The taxonomy was developed as a potential tool for the design of gamified systems, largely in response to the fact that gamification proponents are often distinct from game designers, and don't necessarily have experience in the area of game design (Robinson and Bellotti, 2013).

APPLICATION OF TAXONOMY TO DUOLINGO - METHODOLOGY

In order to test the proposed taxonomy's efficacy as a design tool, we first applied it as an analytical tool. The analysis that follows is of the language-learning site *Duolingo*, where we test

the effectiveness of the use of game elements as motivational tools for helping language learners. In formulating the original taxonomy, the authors applied a conjectural analysis relating the identified game elements to behaviours that they would elicit, to the three elements of SDT, Competence, Autonomy and Relatedness. Using this process, it was found that 14 of the 16 identified elements had the potential to

facilitate a sense of Competence in participants. These elements, such as achievements and badges, could be used to award mastery of skills and demonstrate this mastery to other players. Only six of the elements related to the fulfilment of the need for Autonomy, or a sense of choice amongst participants, while 12 of the 16 were elements that could enable a feeling of Relatedness, or social connection.

Game Element	Target behaviours	C	A	R	Description - covering the Why and the When
Achievements	Engagement	•			Displayed on player's skills tree, and alongside avatar, showing how long a player has been using the site.
Avatars	Involvement and identification		•	•	Upload own picture or use anonymous silhouette.
Badges	Level of interest and ability	•		•	Elements on player's skills trees light up when achieved. Flags denote which languages players are learning and number of days online.
Combat	Not currently				Duels upcoming
Content - unlocking	Privilege and skill mastery	•		•	Upon moving through levels, specific tests become accessible.
Discussion forums	Communication and community Q & A	•	•	•	Users can comment and vote on each game segment. Very useful for learning Q&A and building communities of practice. Users can vote on the quality of a submitted translation in the immersion section. Also the source of a lot of fun.
Gifting	Privilege and community		•	•	Players choose to give others "lingots" (see below).
Leaderboards	Level of interest and ability	•		•	Only followed players are visible.
Levels	Level of interest and ability	•		•	A visible element of each player's journey. Skill-related as each level becomes more difficult.
Points	Level of interest and ability	•			Used to level up and gather "lingots".
Social Graphs	Teams / communities	•		•	Points are visible to those who are followed. These players can also communicate.
Virtual Goods	Level of interests and ability / choice	•	•	•	Upon accruing points, virtual currency is awarded, called "lingots". These can be used to buy various virtual goods in the system.

Figure 1: Application of taxonomy to Duolingo

In Figure 1: Application of taxonomy to Duolingo, we see that there are 11 of the originally identified 16 game elements

present, with a further element, "combat" as a promised feature soon to be introduced.

When the taxonomy was applied as an analytical tool to *Duolingo*, the authors found that nine of the 11 elements present were related to building and awarding Competence. Four facilitate a sense of Autonomy in users; a high number when it is considered that there were only six elements in the initial taxonomy that related to the development of this sense of choice. Of the 12 elements facilitating Relatedness, nine were found to be present in *Duolingo*, signalling that this *social connection* is a highly important part of the success of the *Duolingo* approach to language learning, and perhaps evidence of an emerging community of practice (Lave and Wenger, 1991: 89). Utilising the Action Research approach, we have endeavoured to extrapolate from evidence from a *Duolingo* user as to how the elements may affect user behaviour (McNiff, 2002: 6).

A. APPLICATION OF TAXONOMY TO DUOLINGO: COMPETENCE

Duolingo's inclusion of nine game elements that are useful in the promotion of a sense of mastery makes sense if we agree that successful language learning is about the building of skills and the ability to apply those skills.

By allowing a user to earn achievements, *Duolingo* affords its users the chance to experience a sense of mastery of the skills being studied. Achievements that set out how long a player has been using the site, and badges that show the number and level of skills mastered by the user, may promote a feeling of ability in the user, and may encourage the user to continue to engage with the site. Users are presented with a "skills tree", where specific exercises in the target language are separated out into small chunks and presented for only the user to see. Once attained, these badges are coloured gold, until the site's algorithms decide that the skills need further practice in order not to be forgotten. Upon clicking on the Home tab, a user can see instantly the number of skills they have achieved already,

and this feeds into a feeling of mastery of those skills.

Discussion forums are the area where *Duolingo* really differentiates itself. Moderators visit the forums, however it is users who set the content and the tone and allow for vigorous sharing of opinions, advice and information for other learners. Users regularly ask questions about particular points of grammar, or spelling, or idioms that they have come across in their exercises, and other users join in to offer answers, links to further information, or indeed to ask further questions related to the point the original poster may have sparked off. Participants on *Duolingo* can demonstrate their Competence by answering other users' questions, having those answers upvoted as being useful, or pointing users in the correct direction in order to find their own answers to these, and other questions, that arise from the forums. In this way they are participating in an emergent community of practice (Lave and Wenger, 1991: 89) and adding to the overall enjoyment of those using the site to learn a language. Certain personalities post often enough in these forums to become well known across the site, and there is much humour in many of the exchanges.

Other elements that afford a user the opportunity to experience a sense of Competence are levels, leaderboards, points and virtual goods. *Duolingo* has a virtual currency called a "lingot" with which users may choose to engage. Lingots are awarded when a user attains a certain level of points, uses the site for a particular number of consecutive days, levels up, or achieves a particular skill in their target language. Lingots can be awarded by a user to other players whose contributions are valued; thus, the use of virtual goods in *Duolingo* facilitates Competence by advertising to other users how skilled a player is, and allowing the user access to elements of the site that are otherwise locked to other players.

B. APPLICATION OF TAXONOMY TO *DUOLINGO*: AUTONOMY

Virtual currency is one example of how Autonomy is facilitated on *Duolingo*. Users have a “lingot store,” where a range of different options are presented to the user. Users accrue lingots as outlined above, and can choose the ways in which they wish to spend them. Indeed, a user need not spend them at all, and is not penalised by holding on to them. There are numerous ways in which the lingots may be spent. By offering users the choice of how to use the awards they have achieved, *Duolingo* is giving its users a sense of ownership of certain aspects of the site. Users may also choose to give another user a lingot if they feel that a comment on one of the discussion forums warrants such a gift.

Another feature is the leaderboard. There is an element of Autonomy at work in this feature as well, because the only people visible on this leaderboard are other users who any specific user has followed. It is possible to block someone from following a user, and a person can easily be “unfollowed”. Having a leaderboard offers an incentive in that followers can attempt to earn more points than others on their leaderboards, but the leaderboard has the potential to be tailored so that the only players on it are known to each other in the “real” world, thus avoiding some of the negative reactions leaderboards could otherwise produce.

Other choices on the site are avatars, that can be left as the blank blue silhouette visible in the screen shot, or personalised with a user’s own picture. Discussion forums, that will be discussed in greater detail in the following section, also offer users the choice of whether to participate or not. Particularly when a new language is first introduced, users are encouraged to report any problems they find on the site. There is a huge sense of

accomplishment felt for a user when a report is made, and a subsequent email is received to say that the mistake or suggestion pointed out has been accepted and rectified, because of the initial report. No user is obliged to co-operate with these reports, but those who do experience a high level of satisfaction when acknowledged, thereby fulfilling both the components of Competence (their knowledge was good enough to be accepted), and Autonomy (they demonstrated a choice to send the report in the first place).

C. APPLICATION OF TAXONOMY TO *DUOLINGO*: RELATEDNESS

It is significant that nine of the 11 game elements being used in *Duolingo* are relevant in promoting a sense of Relatedness. One of *Duolingo*’s greatest strengths is that it is developing a strong sense of community, particularly borne out in its Discussion Forums. There are two ways discussions can be utilised. There is a Discussion tab, where three forms of discussion groups are organised into “popular”, “new” and “followed.” Alternatively, players can join (or initiate) a discussion after any of the exercises they have tried. In many cases, a user will post a specific question about a point of grammar or spelling encountered in that exercise, and will receive an answer from another member of the community, that may contain tips, hints, or links so that the original poster can learn from the answer.

For example, a user may post in response to a sentence in their target language. A user can post a question about a grammar point in the specific exercise, and a short discussion will often ensue regarding the particular piece of grammar. Using another aspect often found in games and other gamified systems, other players vote on the question and the various replies offered, using an “upvote” for a positive reaction, or a “downvote” for a negative one. The voting system itself does not appear to

affect a user's linguistic abilities, but it is a painless way to participate in a dialogue that adds fun to the whole site. Users may also choose to "gift" one of their lingots to the person responsible for the comment, an apparently altruistic move. The function of gifting, an act over which a user has ultimate choice, is very useful in facilitating a sense of community.

Occasionally moderators from within *Duolingo* visit the forums and comment, offering their own links and ideas for further research, but more often it is fellow language learners who take on this task of teaching. In this way, *Duolingo* is further developing a community of practice (Lave and Wenger, 1991: 89) whereby an organic group of interested users is growing their own language-learning community that is largely independent of the site and in particular its administrators. There is also a sense of subversion of the traditional teacher/student, expert/learner roles. Discussion forums allow users to display autonomy in their social communication, because participation is optional. Individuals may display their level of mastery or competence in such forums, through this sharing of information, and relatedness is enabled by the fact that discussion forums are often a way for online communities to socialise.

CONCLUSION

Much can be supported in good gamification. When the balance between game elements and the behaviours they may elicit is well formed, these elements can work very effectively as motivational affordances, and produce a sense of intrinsic motivation in participants (Zhang, 2008: 145). *Duolingo* has utilised a disparate and valuable set of game elements in order to satisfy the motivational needs of its language learners.

Duolingo uses game elements as goals and targets for language learners, thus leveraging their potential as "motivational pulls" (Dörnyei et al,

2015: xi). The site marries excellent design with a deep understanding of the usefulness of game elements for engaging and retaining participants, alongside a beneficial variety of language skills to motivate learners to join, to return, and to learn with the site.

By facilitating a community to develop around the languages being learnt, *Duolingo* is also bypassing the power relationships inherent in formal language learning situations, in that fellow learners are given the opportunity to connect with and help other learners. Moderators, whose position corresponds most closely to the language instructor, are not always present, and often come in with further links for individuals to choose to follow if they so wish, rather than being the "learned master" whose word must be followed. Users may report problems they find with points of grammar or spelling, and in so doing subvert the view that the teacher is the expert in a particular language.

Open, online, free and fun. In 2013, it was inferred that gamification worked well on the site (Garcia, 2013: 22), and by June 2015 it was claimed there were 100 million *Duolingo* users (Protalinski, 2015). The implications for language teaching seem to be clear: intelligently applied game elements will help to facilitate language students' sense of motivation to learn their target languages. By being explicit in the fulfilment of individuals' needs to experience a sense of Competence, a sense of Autonomy, and a sense of Relatedness, designers of gamified systems can afford these individuals the chance to be motivated to engage with learning their target language. The designers of *Duolingo* have shown a strong understanding of these basic motivational tenets, with all three motivational components addressed by the combined game elements used on the site, and in that sense, it would seem that *Duolingo* has a lot to offer language learners, at the very least as a complement to classroom or other formalised teaching.

ACKNOWLEDGEMENTS

This research supported by SFI (Grant 12/CE/I2267) under CNGL at the University of Limerick, Ireland.

REFERENCES

- Bogost, I. 2011. "Persuasive Games: Exploitationware". [Internet document available at http://www.gamasutra.com/view/feature/6366/persuasive_games_exploitationware.php]
- Deterding, S. 2011. "Situating motivational affordances of game elements: A conceptual model." In *Gamification: Using Game Design Elements in Non-Gaming Contexts, a workshop at CHI*.
- Deterding, S., Dixon, D., Khaled, R., & Nacke, L. 2011. "From game design elements to gamefulness: defining gamification" In *Proceedings of the 15th International Academic MindTrek Conference: Envisioning Future Media Environments* (pp. 9-15). ACM.
- Dörnyei, Z., Henry, A., & Muir, C. 2015. *Motivational currents in language learning: Frameworks for focused interventions*. Routledge.
- Exton, G. and Murray, L. 2014. "Motivation: a proposed taxonomy using gamification". [internet document available at <http://ulir.ul.ie/handle/10344/4279>]
- Garcia, I. 2013. "Learning a Language for Free While Translating the Web. Does Duolingo Work?" *International Journal of English Linguistics*, 3(1), p19.
- Guilloteaux, M. J., & Dörnyei, Z. 2008. "Motivating language learners: A classroom-oriented investigation of the effects of motivational strategies on student motivation." *TESOL quarterly*, 55-77.
- Howe, J. 2008. "Crowdsourcing – A Definition". [internet document available at <http://crowdsourcing.typepad.com>]
- Hunicke, R., LeBlanc, M., & Zubek, R. 2004. "MDA: A formal approach to game design and game research." In *Proceedings of the AAAI Workshop on Challenges in Game AI* (pp. 04-04).
- Lave, J., and Wenger, E. 1991. *Legitimate Peripheral Participation in Communities of Practice. Situated Learning: Legitimate Peripheral Participation*. Cambridge: Cambridge University Press,
- McNiff, J., 2002. *Action research for professional development - Concise advice for new action researchers*, [internet document available at <http://jeanmcniff.com/ar-booklet.asp>]
- Protalinski, E. 2015. "100M users strong, Duolingo raises \$45M led by Google at a \$470M valuation to grow language-learning platform". [internet document available at <http://venturebeat.com/2015/06/10/100m-users-strong-duolingo-raises-45m-led-by-google-at-a-470m-valuation-to-grow-language-learning-platform/>]
- Robinson, D., & Bellotti, V. 2013. "A preliminary taxonomy of gamification elements for varying anticipated commitment." In *Proc. ACM CHI 2013 Workshop on Designing Gamification: Creating Gameful and Playful Experiences*.
- Ryan, R. M., & Deci, E. L. 2000. "Intrinsic and extrinsic motivations: Classic definitions and new directions." *Contemporary educational psychology*, 25(1), 54-67.
- von Ahn, L. 2012. "Duolingo Language Courses" [internet document available at <https://www.duolingo.com/courses/all>]
- von Ahn, L. 2013. "Duolingo: learn a language for free while helping to translate the web." In *Proceedings of the 2013 international conference on Intelligent user interfaces* (pp. 1-2). ACM.
- von Ahn, L. 2014. "I am Luis von Ahn ... AMA!" [internet document available at http://www.reddit.com/r/IAmA/comments/2mwe7w/i_am_luis_von_ahn_the_creator_of_recaptcha_those/]

- von Ahn, L., & Dabbish, L. 2008 "Designing games with a purpose." *Communications of the ACM*, 51(8), 58-67.
- Werbach, K and Hunter, D. 2012 *For the Win: How Game Thinking Can Revolutionize Your Business*, University of Pennsylvania, Wharton Digital Press.
- Zhang, P. 2008. "Technical opinion Motivational affordances: reasons for ICT design and use." *Communications of the ACM*, 51(11), 145-147.

TOWARDS A MULTIMODAL FRAMEWORK FOR VIDEO-LITERATURE TEACHING IN THE EFL/ESL CLASSROOM

Jelena Bobkina and Elena Domínguez

Universidad Complutense de Madrid (Spain)

jbobkina@filol.ucm.es / elenadominguez@filol.ucm.es

Jelena Bobkina and Elena Domínguez are senior lecturers in the Department of English Language and Linguistics at the Universidad Complutense de Madrid (UCM), Spain. They share graduate students and academic interests in Higher Education and EFL/ESL, with co-authored publications in journals and monographs. They belong to the Manchester Metropolitan FLAME Research Group and are active members of numerous Complutense Research Projects on Innovative Teaching.

Abstract: This paper reports on work carried out as the result of a UCM (Complutense University of Madrid) collaboration with the FLAME (Film, Languages and Media in Education) Research Group of the Manchester Metropolitan University. In this context, an inclusive multimodal framework for the implementation of literary works with film adaptations was developed as part of a video/literature workshop designed for one of our Master's courses aimed at the training of EFL/ESL secondary teachers in the UCM. This multimodal framework was motivated primarily by the fact that literature has recently become an essential part of the curriculum in Bilingual Secondary Schools in Madrid. The reality that the use of film adaptations of literary texts facilitates the implementation of literature in the EFL/ESL classroom was also a key factor. The lines following not only describe the framework developed, but also provide one example of implementation of the model for the teaching of Geoffrey Chaucer's *The Wife of Bath* (1477), among the best known of *The Canterbury Tales* (1478); without any doubt, one of the hardest texts to tackle in the EFL/ESL classroom out of the literary works recommended for the bilingual official curriculum.

Resumen: En esta publicación se recoge el trabajo realizado como resultado de la colaboración de la UCM (Universidad Complutense de Madrid) con el Grupo de Investigación FLAME (Film, Languages and Media in Education) de la Universidad Metropolitana de Manchester. En este contexto, se desarrolló un marco multimodal inclusivo para la implementación de obras literarias con adaptaciones cinematográficas como parte de un taller de video / literatura diseñado para uno de nuestros cursos de Maestría dirigidos a la formación de profesores de EFL / ESL en la UCM. Este marco multimodal surgió principalmente por el hecho de que la literatura se ha convertido recientemente en una parte esencial del currículo en las Escuelas Secundarias Bilingües de Madrid. La realidad de que el uso de adaptaciones cinematográficas de textos literarios facilita la implementación de la literatura en el aula EFL / ESL también fue un factor clave. Las líneas siguientes no sólo describen el marco desarrollado, sino que también proporcionan un ejemplo de implementación del modelo para la enseñanza de *The Wife of Bath* (1477), de Geoffrey Chaucer, que se encuentra entre las más conocidas de *The Canterbury Tales* (1478); sin duda alguna, uno de los textos más difíciles de abordar en el aula EFL / ESL de entre las obras literarias recomendadas para el currículo oficial bilingüe.

Keywords: Multimodality, Film, Literature, EFL/ESL, Curriculum, Higher Education

Palabras clave: Multimodalidad, Cine, Literatura, EFL/ESL, Currículum, Educación Superior

INTRODUCTION

The Master in Teacher Training for Secondary, Vocational Education and Foreign Languages was

launched in the Spanish University during the academic year 2009/10 in response to the new demands of the Organic Education Law 2/2006 (Organic Law 2/2006, of 3 May), which required

new teachers to take a course on pedagogical skills, nowadays in the light of decree 3331/2010 of 11 June. This specifies, for the Bilingual Section, that contents are to be focused on English language and literature alike. As lecturers in one of these Complutense courses aimed at the training of EFL/ESL secondary teachers, it is our intention to present an inclusive multimodal framework for the implementation of video/literature-based EFL/ESL teaching plans. Our framework, developed as part of a video/literature workshop, focuses on the understanding of the role of texts in foreign/second language acquisition within the context of instruction. Special emphasis is set on text-based teaching; which means, on teaching language through literature as much as through its audio and film modes.

The emphasis on working with culturally authentic texts is one of the central claims for curriculum reform in EFL/ESL teaching nowadays (Swaffar, 1999; Arens and Swaffar, 2000; Dupuy, 2000). Moreover, the latest developments in text-based teaching point to a curriculum “in which language, culture, and literature are taught as a continuum” (Foreign Languages and Higher Education: New Structures for a Changed World, 2007). Nevertheless, the incorporation of literary texts into the language curriculum is not easy to tackle. Many linguists refer to literary content as extremely demanding for both teachers and students (McKay, 2001; Savvidou, 2004). Not surprisingly, many teachers tend to avoid using literary texts for this reason.

The film mode facilitates the use of literature in the classroom. Many literary texts such as novels, short stories or theatre plays have been adapted into films and have, therefore, become easily accessible language products commonly associated with fun by students and teachers since films can be highly motivating and useful in the language teaching/learning process (Caixia, 2013). Properly selected and implemented in the classroom, they have an important role in the language teaching/learning process (Stempleski and Tomalin, 1990;

Baddock, 1996). When it comes to comparing novels with films, most researchers admit that the film mode is more direct and accessible for students. Thus Montgomery (1992) affirms that films ensure easier intelligibility of the written texts. According to Caixia (2013), visual images seem to establish a more direct relationship with the depicted objects so that film stories are usually more understandable than novel stories. Sound and light are the other specific characteristics of the film mode that tend to contribute to general understanding. In certain situations, sound and light effects suffice to tell a story with no words (Bo, 2008).

These premises made, following this introduction, the inclusive multimodal framework that we developed as part of our video/literature workshop is provided preceding one actual example of implementation of this framework for the teaching of Geoffrey Chaucer’s *The Wife of Bath* (1477). This is probably one of the hardest texts to be implemented in the EFL/ESL classroom among the ones recommended for the bilingual official curriculum.

PRINTED/MULTIMODAL TEXT-BASED TEACHING: TOWARDS AN INCLUSIVE, MULTIMODAL FRAMEWORK

A close look at the recent literature published in the field of EFL/ESL teaching and media studies clearly demonstrates that the use of authentic English and North American original version media forms and video materials brings multiple advantages to the classroom. As pointed out by Brown (2009), English speaking foreign films are “the most direct resource available to learning a target language and culture” (45). For Yassaei (2011), original videos represent a motivating means to teach grammar, and Eken (2003) explores the use of films as a way to Films and video materials also give rise to extra opportunities to explore literary texts through visual imagery, sound, light and performance (Eken, 2003; Caixia, 2013).

Multimodal-based texts, as opposed to printed-based texts, construct meaning through a set of visual resources such as layout, size, shape, colour, line, angle, position, perspective, frames, icons, links and hyperlinks, sound, movement, or animation with graphics (Kress, 2003, 2010). The narrative voice is usually achieved in these texts by a set of visual means such as camera position, angles and perspectives while visual imagery is similarly achieved mainly through the use of different visual and sound elements: colours, voice, or music. Beyond sight, though, these multimodal-based texts involve a great variety of senses which contribute to a more holistic perception of the textual reality: tactile, hearing and kinesthetic. Besides, in the case of films, multimodal texts give rise to non-sequential, non-linear narratives by means of extensive flashbacks and flashforwards within the storyline, a technique which contributes to the process of meaning making (Walsh, 2006).

Multimodal texts and printed-based texts, however, are not mutually exclusive. As explained by Avgerinou and Pettersson (2011), visual language often requires some verbal support. For this reason, the classic aspects of a literary work (language, cultural and personal growth) are to be also approached from different modes.

These considerations made, and the need for using different modes when teaching literature revealed, our inclusive model in four stages for the analysis and implementation of videos adapted from literary works in the EFL/ESL classroom was developed as follows:

1) CONTEXT / PRE-WATCHING:

The first stage of the model is focused on context analysis. The students analyze a poster of the video as well as other available images. They also watch a trailer to identify the most salient elements of the film. The ultimate goal is to predict the genre and discuss the elements they expect to find.

1. Focus on context: pre-viewing.
 - a. Examine the poster of the video or any other available images and discuss them. What do you think is the message conveyed by the image? What makes you think so?
 - b. Which do you think is the genre of the video? What kind of elements do you expect to find? Make your guess.
 - c. Have you read the original book? If your answer is yes, what do you think about it?

2) VIDEO-MULTIMODAL-BASED TEXT / WHILE-WATCHING:

The focus of the second stage is on the multimodal text as a whole. Students watch a video and analyze its main characters, the mood and the way in which this is created, the editing means, the types of shots used, the main themes and messages, or the values transmitted.

2. Focus on text: watching the video.
 - a. Characters:
 - i. Describe the main characters of the video. How do they look like? How are they dressed? What do we know about their background? What do they do/say in the video?
 - b. Mood:
 - i. Describe the mood of the video. Do you find it humorous, sad, depressing, serious, uplifting, amusing, gloomy, or thoughtful? What makes you feel so? Reflect upon the music, sound effect, lighting, etc.
 - c. Themes:
 - i. What are the main themes of the video?
 - ii. What do you think is the main message conveyed by the video?
 - iii. Does it transmit any particular values?
 - iv. How does the video make you feel?

3) SCENE-MULTIMODAL-BASED TEXT / WHILE-WATCHING:

The third stage involves the analysis of a selection of scenes from the video. Students make a list of the most memorable parts and, after a second viewing, analyze the way in which each particular scene is filmed. Aspects to be taken into consideration include: the use of sound effects, music and songs, camera work and editing, or points of view and narrator voice. The following terms and film techniques can be taken into consideration: extreme close up shot, close up shot, medium shot, long shot, extreme long shot, pan, track, zoom, point-of-view shot, and cut. If necessary, students discuss these concepts in a pre-teaching session.

3. Think of the most memorable parts of the video. Watch them again and analyze the following aspects.
 - a. Sound:
 - i. Is there any music in the excerpt? What mood does it create? Does it help to transmit the message? How?
 - ii. Are there any songs? Are you familiar with them? What do they add to the story?
 - iii. Are there any sound effects in this excerpt? What is their role?
 - iv. Are there any silent moments? What role does silence play in the extract?
 - b. Camera work and editing:
 - i. How do we see the scene? Analyze the main camera shots (extreme close up, close up, medium, long shot and extreme long shot) and explain why they are filmed like that.
 - ii. Analyze the way the scene is edited. How does the scene finish? Are there any fades, dissolves, abrupt cuts, etc.?
 - c. Point of view and narrator's voice:
 - i. Who is the narrator of the story and how is s/he portrayed in the video?

4) PRINTED-BASED TEXT / POST-WATCHING:

The fourth stage is centered on the printed-

based text. Students are asked to read the most memorable moment of the novel and to see how this has been adapted for the video while trying to justify the changes introduced, with a focus on the scenes and characters finally excluded from the video script.

In this regard, the model allows for the implementation of both print-based and film texts on a symbiosis basis, looking to facilitate the familiarization of students with new textual modes as much as with the acquisition of new literacies. In exchange, students need to assume a new role of reader-viewers approaching texts from a perceptual dimension focused on the image, thorough a structural dimension based on the analysis of visual grammar, to an ideological dimension that includes the analysis of the context, culture, and history of an image. Classic aspects such as language, characters, theme, or narrator are thus treated from different perspectives.

FROM THEORY TO PRACTICE - MULTIMODAL FRAMEWORK: A MODEL FOR THE IMPLEMENTATION OF GEOFFREY CHAUCER'S *THE WIFE OF BATH* IN THE EFL/ESL CLASSROOM

Following the indications of Decree 2154/2010, the present section provides an actual example of how our framework can be used for the implementation of one specific text and its adaptation into video: Chaucer's *The Wife of Bath* (1477). The decree recommends the use of legends, myths and fables in the bilingual classroom, preferably in the format of a literary workshop (projects in small groups in which students can research the author's life, historical context, literary movement, acting out scenes, producing their own texts, etc.). *The Canterbury Tales* (1478) are on the list leading our choice.

The Wife of Bath (6 min) *Canterbury Tales* by Joanna Quinn

https://www.youtube.com/watch?v=_XJCOMcKadQ

1. CONTEXT / PRE-WATCHING:

- a. Watch the following images from the video and try to guess what the story is going to be about.



Fig. 1. Images from the story.

Source: <http://www.berylproductions.co.uk/wife-of-bath/>

- b. Pre-watch the beginning of the video with the sound off. Discuss the setting of the story and its genre.
- c. Make a list of the words that you will probably hear in the video.
- d. The *Wife of Bath* is the only story by Chaucer that is set in the time of King Arthur. Think of some other tales that are set in the same period of time.
- e. The story belongs to the genre of medieval romance. This type of literature was widely popular between the 5th and 15th century, and mostly followed the epic tradition of Ancient Greek and Latin authors. These fantastic stories were full of adventures, and usually portrayed the deeds of the noble hero knight and his quest for love. Look

for the typical characteristics of this literary genre and provide some examples. Do you consider that this story represents a standard medieval romance? Justify your answer.

- f. The video is based on one excerpt from *The Canterbury Tales* by Geoffrey Chaucer (1343-1400). Are you familiar with the author? What do you know about him?

2. VIDEO-MULTIMODAL-BASED TEXT / WHILE-WATCHING:

a. Characters:

- i. Describe the main characters of the video.
 - 1) The knight.



Fig. 2. The knight.

Source: <http://www.berylproductions.co.uk/wife-of-bath/>

- Do you consider the knight to be a hero in the traditional sense of the word? Is he a convincing character for the audience? Justify your answer.
 - How does he look like? How is he dressed?
 - What kind of adventures is he engaged into? Are there adventures to be expected from a standard hero such as fighting, protecting a lady, defeating enemies of the realm, etc.?
 - Does he behave as a hero?
- The knight is a nameless character in the story. Why?
- He is also the only male character in the video. How are the male and the female characters represented in the video?
- The figure of the knight is often used as a symbol of masculinity. Why?

2) The old hag.



Fig. 3. The old hag.

Source: <http://www.berylproductions.co.uk/wife-of-bath/>

- When do we first meet her in the video? How does she look like?
- What does she say and how does she act in the story?
- Throughout the video she goes through the process of metamorphosis: from an old ugly hag towards a young beautiful lady. What do you think this process represents?
- What is the role of this female character in the video?

3) The Queen.



Fig. 4. The Queen.

Source: <http://www.berylproductions.co.uk/wife-of-bath/>

- What kind of character is she? How is she depicted in the video? How does she act?
- The role of the Queen in *The Wife of Bath* is very meaningful. Why? Justify your answer.

- Some critics say that the Queen may represent womankind. Do you agree with this statement? Justify your answer.

b. Mood:

- Describe the mood of the video. Do you find it humorous, sad, depressing, serious, uplifting, amusing, gloomy, or thoughtful? What makes you feel so?
- How are the mood and the atmosphere created in the video?
 - Reflect upon the use of colors to depict the setting and the characters of the story.
 - Reflect upon the graphic style of the video. It does not only show the literal movement of the characters but their psychological and emotional changes. How is this effect created?
 - Close up and very close up shots are of utmost importance in the video. Think of the moments when these kinds of shots are preferred. Explain their use in the video.
 - What are the moments in the video that are accompanied by music? What kind of music and sound effects are used in the video? How do they help to create a particular mood in the video?

c. Themes:

- What do you think are the main themes of the story?
 - Women and Femininity
 - How are women described in the video? What do they mostly desire?
 - Do you think that the story confirms the assertion of women's desire of sovereignty over their husbands?
 - What do women expect from marriage?
 - Power
 - Reflect upon the moment in the video when power resides in the hands of men and women.

- Are there any objects in the video that symbolize power?
 - The story begins and ends with the power being in the hands of men. Why? What does the author want to tell us?
 - At the end of the story the ugly hag turned into a beautiful lady relinquishes her power. Does it demonstrate that women do actually desire love rather than power?
- Appearance
- Why is appearance important in the story?
 - How does appearance break out the possible expectations for this particular genre?
- ii. What do you think is the main message of the video?
- Some critics say that the message of the story is that, ugly or fair, women should be always obeyed by their husbands. Do you agree with them? Justify your answer.
 - What idea of marriage is transmitted by the story? Do you agree with this message?
- iii. Does it transmit any particular values?

- iv. How does the video make you feel?

SCENE-MULTIMODAL-BASED TEXT / WHILE-WATCHING:

Think of the most memorable parts of the video. For example, the following scenes can be offered:

- The knight meets an old hag
- Raping a young maiden
- The knight in front of the Queen and her court
- The knight brings the answer to the Queen
- The wedding night: transformation of an old hag into a beautiful lady

Choose one scene, watch it again, and analyze its film characteristics according to the following aspects: sound effects and music, camera work and editing, point of view and narrator's voice.

The example in Table 1 below describes a sample scene. You would need to fill in the table explaining the main film characteristics of the scene. Consider the use of camera shots, sound, lighting, music, dialogue, costumes, etc. Please follow the examples for "The knight meets an old hag" scene analysis provided.

Description	Analysis
The camera shows the Knight with his rusty armor and his helmet on. We cannot see his face but we can feel that his spirit is broken.	<i>The medium and close shots of the Knight are used to bring his movements closer to the viewer. There is no voice, just the horse neighing is heard. The movement of the Knight's head and arms clearly indicate that the man is desperate.</i>
There is a narrator voice that introduces us to the scene.	<i>The background sounds (people's voices, horse's neighing) become even stronger. The narrator's voice sounds tragic and confirms the fact that the man's spirit is broken.</i>
There is a sudden cut and the camera offers a long shot of 24 young ladies dancing in the forest. Their image is faded but they seem to be naked.	<i>The extreme-long shot is chosen to get a chance for the spectator to appreciate the whole scene.</i>
A very low background music starts to sound.	<i>The soft background music changes the viewer's perception of the situation and brings the light of hope.</i>

There is bright light coming out of the depth of the forest.	
The camera switches from the ladies towards the Knight offering his close shot.	
The women are disappearing misteriously as if driven away by a cyclon. Their image is fading away.	
We still can hear some low background music when, suddenly, there is a sound of a horse neighing while the wind is howling.	
The place of the young ladies is occupied by a figure in a dark coat. It is curled up, with the body leaned against the tree. The long shot of the scene does not allow the viewer to distinguish any other details.	
The camera switches again towards the Knight. There is a close shot of him. We can hear him gasping loudly and his horse groaning.	
The camera gets us closer to the figure of the old hag. Now we can distinguish her facial features.	
A new switch of the camera brings a close shot of the Knight's head in a helmet and a very close shot of his purse full of money.	
We can hear the sound of his money.	
The camera switches again from the Knight towards the old hag. This time a medium shot of her is offered.	
The camera focuses on the Knight's figure again; this time he is not wearing his helmet, though.	
The last switch brings us towards the old hag once again. The camera approaches her and offers us a close shot of her face and her finger inviting the Knight to get closer and to listen to her.	

Table 1. Table of scene analysis

PRINTED-BASED TEXT / POST-WATCHING:

- a. The video is based on Chaucer's *The Wife of Bath*, which is part of his *Canterbury Tales*. When transforming a story from a textual to a multimodal tone, it is inevitable that some changes are made: characters are removed, dialogues are edited out, and certain scenes are deleted or modified. Why do you think this happens? Could you think of any example?
- b. In case the of Joanna Quinn's adaptation of Chaucer's tale there are no major changes as far as the plot of the story concerns.

However, there are some elements that have been removed and some others that have been added.

- i. Make a list of the elements that have been removed from the film version. Why do you think that the creator opts for their elimination?
 - The Prologue of the tale does not appear in the video. Reflect upon the author's choice.
 - The character of the Wife of Bath plays an important role in Chaucer's tale. In the video, however, it appears as a secondary character.

- Ovid's story of Midas has been omitted in the video.
 - The figure of King Arthur does not appear in the video. Predominance is given to the Queen.
- ii. What does the film adaptation add to the story?
- The theme of Women and Femininity is highlighted in the film version. How does the film creator manage to do this?
 - The character of the Queen in the video is rather different from the one depicted by Chaucer. Discuss the scenes with the Queen at the court and identify the differences.

CONCLUSION

The inclusive multimodal framework that has been described in the immediately preceding

sections (framework and implementation example) was put to practice with our Complutense students in a workshop that was part of one of our Master's courses aimed at the training of EFL/ESL secondary teachers. This framework contributes to students' understanding of the importance of literature and its film mode as a useful tool for the teaching of English. More specifically, it enhances the usefulness of multimodality for the teaching of specific literary texts and their video adaptations in the language classroom. Typically film aspects such as costumes, light or camera angles are also seen as useful tools for the approach to literary texts in the classroom. Additionally, the Integrated-Skills Approach is enhanced through the interrelation of traditional language skills and cultural knowledge. All this makes the framework especially attractive for integrating meaningful cultural learning into the EFL context.

NOTES

1. The list in question recommends *The legends of Davy Crockett, Pocahontas, The Tales of King Arthur, or The Canterbury Tales*, together with H. E. Marshall's *Stories of Beowulf Told to the Children*, world famous folk tales such as *Rumpelstiltskin* or *The Emperor's New Clothes*, and Greek and Roman myths such as *Pygmalion* or *Aeschylus and Hercules*. Equally recommended are Nathaniel Hawthorne's *Twice-Told Tales*, Washington Irving's *The Legend of Sleepy Hollow* or *Rip Van Winkle*, Rudyard Kipling's *Just So Stories*, Edith Nesbit's *Beautiful Stories from Shakespeare*, or *Robin Hood*, and *The Arabian Nights: Ali Baba and the Forty Thieves*, and Mark Twain's *A Connecticut Yankee in King Arthur's Court*.

REFERENCES

- Arens, K. and J. Swaffar. 2000. "Reading goals and the standarts for foregn language learning". *Language Annals* 3: 104-122.
- Avgerinou, M. and R. E. Pettersson. 2011. "Towards a cohesive thory of visual literacy". *Journal of Visual literacy* 2/30: 1-19.
- Baddock, B. 1996. *Using Films in the English Class*. Hemel Hempstead: Phoenix ELT.
- Beidler, P. G., ed. 1996. *The wife of Bath/ Geoffrey Chaucer*. London: Penguin Classics.

- Bo, B. 2008. "The differences between novels and films -enhance literature teaching by using films". *Us-China Education Review* 7/5: 58-71.
- Brown, K. 2009. *Teaching Literary Theory Using Film Adaptations*. North Carolina: McFarland.
- Caixia, H. 2013. "Film and novel: Different media in literature and implications for language teaching". *Cross-Cultural Communication* 5/9: 87-91.
- Dupuy, B. 2000. "Content-based instruction: Can it help ease the transition from beginning to advanced foreign language classes?". *Foreign Language Annals* 33: 205-223.
- Eken, A. N. 2003. "You've got mail: A film workshop". *ELT Journal* 1/57: 51-59.
- Foreign Languages and Higher Education: New Structures for a Changed World*. 2007. Retrieved from http://www.mla.org/pdf/forlang_news_pdf.pdf
- Kress, G. 2003. *Literacy in the New Media Age*. London: Routledge.
- Kress, G. 2010. *Multimodality: A Social Semiotic Approach to Contemporary Communication*. London: Routledge.
- Ley Orgánica 2/2006, de 3 de mayo, de Educación. 2006. Boletín Oficial del Estado, 106, de 4 de mayo de 2006.
- McKay, S. 2001. "Literature as content for ESL/EFL". *Teaching English as a Second or Foreign Language*. Ed. M. Celce-Murcia. Boston: Heinle & Heinle. 319-332.
- Montgomery, M., A. Durant, N. Fabb, T. Furniss and S. Millis. 1992. "Advanced reading skills for students of English literature". *Ways of Reading*. London: Routledge.
- Orden nº 2154. 2010. *Por la que se regulan los institutos bilingües de la Comunidad de Madrid*. Boletín Oficial de la Comunidad de Madrid.
- Orden nº 3331. 2010. *Por la que se regulan los institutos bilingües de la Comunidad de Madrid*. Boletín Oficial de la Comunidad de Madrid.
- Quinn, J. 2016 (June 20). *The wife of Bath. Canterbury Tales*. [Video file]. Retrieved from: https://www.youtube.com/watch?v=_XJCOMcKadQ
- Savvidou, C. 2004. "An integrated approach to the teaching of literature in the EFL classroom". *The Internet TESL Journal* 12.
- Stemplinski, S. and B. Tomalin. 1990. *Video in Action*. London: Prentice Hall.
- Swaffar, J. 1999. "The case for foreign languages as a discipline". *ADFL Bulletin* 30: 6-12.
- Walsh, M. 2006. "The 'textual shift': Examining the reading process with print, visual and multimodal texts". *Australian Journal of Language and Literacy* 1/29: 24-37.
- Wilcockson, C., ed. 2008. *The Canterbury tales: a selection / Geoffrey Chaucer*. London: Penguin.
- Yassaei, S. 2011. "Using original video and sounds effects to teach English". *English Teaching Forum* 1/12: 12-16.

NORMAS DE PUBLICACIÓN - GUIDELINES FOR PUBLICATION

GRETA Journal publishes original articles, book reviews and interviews.

GRETA Journal operates an anonymous peer review process in which the author's name is hidden to the reviewer and vice versa. Each manuscript is reviewed by at least two referees. All manuscripts are reviewed as soon as possible. Authors submitting manuscripts to this journal do so on the understanding that the work has not been published previously or is under consideration for publication elsewhere.

Greta Journal takes issues of copyright infringement or plagiarism. We aim at protecting our authors and well as the journal's reputation against misconduct. Submitted articles may be checked with appropriate software. In this way, we reserve the right not to publish the submitted material if any copyright infringement is detected, as well as to carry out the necessary modifications to the material in order to comply with the present Guidelines. *GRETA Journal* does not necessarily share the views and opinions expressed in the individual articles, which are the sole responsibility of their authors.

Before submitting your manuscript, please read carefully and adhere to the following guidelines. Manuscripts not conforming to these may be returned. Otherwise, articles received will not be returned unless the author expressly requests it. Articles that appear in this magazine belong to it and cannot be published without previous authorization.

Manuscripts should be emailed to the editors at gretajournal@gmail.com.

Manuscripts should be written in English or Spanish. They should not exceed 7,000 words in A4 paper (including references and footnotes). A cover sheet should include the title of the manuscript, author(s) name(s), affiliation, e-mail address and a biodata. An abstract of no more than 150 words

plus up to 5 keywords should be provided both in English and Spanish. Book reviews should not exceed 1,500 words and should include information about the book's title, author(s), edition, publishing house, place and date of publication.

Ensuring the blind review process: To make sure the journal adheres to the blind-review process, we ask the authors/reviewers to hide their identity. The following link provides information on how to do this:

<http://atlantisjournal.org/index.php/atlantis/help/view/editorial/topic/000044>

Font and spacing: manuscripts should be justified and presented in Times New Roman 12 font in the main body; 11 for separate paragraph quotations; 10 for endnotes, tables, figures, charts or appendices; 8 for abstracts. Words written in a language different from that of the manuscript should be typed in italics. Text should be single-spaced; double space being only included between paragraphs and subtitles.

Headings: headings should be written in capital letters.

Notes are to appear as endnotes and should be kept to a minimum. They should be included at the end of the manuscript, just before the references. They should be numbered consecutively. The use of notes to indicate references should be avoided.

Figures, tables and illustrations should be included, numbered and titled/labelled as they are mentioned in the manuscript.

Quotes: *GRETA Journal* adheres to APA citation format. All quotes should include author's surname and year of publication, and literal quotations must also include page number. Quotes shorter than 40 words should be kept in-text. Quoted words or sections in running text should be in double quotes with single quotes within. Quotes longer than 40

words should be included in a separate paragraph, without quotation marks, and at Times New Roman 11 font.

In-text citations should adhere to the following:

- Authors should be cited as follows within the main text:
 - Ellis (1994, p. 9)
 - (Larsen-Freeman, Smith, & Long, 1991, p. 21)
- If several references appear within a parenthesis, they should be ordered alphabetically and separated by a semi-colon:
 - (Burton, 1992, p. 593; Bybee, 1973, p. 12; Croft, 1981, p. 214)
- If several works by the same author are cited, lowercase letters a/b/c/... should be placed next to the year of publication without any additional spacing:
 - Sapir (1949a, p. 121)
 - Sapir (1949b, p. 98)

References should appear in alphabetical order. Only those references mentioned in the manuscript should be included. Titles of books and journals should be written in italics; titles of journal articles should be written in sentence-case without quotation marks. Only the first word and proper nouns in titles should be capitalized, except for periodicals. The following are examples of this style:

Books

Dickinson, L. (1987). *Self-instruction in language learning*. Cambridge: Cambridge University Press.

Books with one or several editors

Perlmutter, D. (Ed.). (1983). *Studies in relational grammar 1*. Chicago: The University of Chicago Press.

Perlmutter, D., & Rosen, C. (Eds.). (1987). *Studies in relational grammar 2*. Chicago: The University of Chicago Press.

Book chapters in edited books:

Corder, S. (1993). A role for the mother tongue. In S. Gass & L. Selinker (Eds.), *Language transfer*

in language learning (pp. 85-97). Amsterdam/Philadelphia: John Benjamins.

Journals

Dik, S. (1986). On the notion "functional explanation". *Belgian Journal of Linguistics* 1(4), 11-52.

Proceedings

Tucker, G. (1990). An overview of Applied Linguistics. In M. A. K. Halliday, J. Gibbons & H. Nicholas (Eds.), *Learning, keeping and using language. Selected papers from the 8th World Congress of Applied Linguistics, Sydney, 16-21 August 1987* (pp. 1-6). Amsterdam/Philadelphia: John Benjamins.

Internet documents

Fauconnier, G. & Turner, M. (1994). *Conceptual projection and middle spaces*. UCSD: Department of Cognitive Science Technical Report 9401. San Diego. Retrieved from <http://www.lit.kobe-u.ac.jp/~yomatsum/resources/Fauconnierturner1984.pdf>

Please note that if **several works by the same author** are cited, his/her last name should be systematically repeated in the references:

Langacker, R. (1990). *Concept, image and symbol: The cognitive basis of grammar*. Berlin: Mouton.

Langacker, R. (1991). *Foundations of cognitive grammar 2: Descriptive application*. Stanford, CA: Stanford University Press.

More detailed information about APA style is available at <https://owl.english.purdue.edu/owl/section/2/10/>.

Books for review and interviews should be sent to the editors at gretajournal@gmail.com.

The editors

Carmen Aguilera Carnerero

Laura Torres Zúñiga

Eva María Gómez Jiménez