

**Integrating the visual arts into
Spanish-as-a-Foreign-Language
education: Developing visual literacy
and lexical competence using a
Visual Thinking Strategies-led
teaching**

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Philosophy

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Declaration

I hereby certify that this material, which I now submit for assessment on the programme of study leading to the award of Doctor of Philosophy is entirely my own work, and that I have exercised reasonable care to ensure that the work is original, and does not to the best of my knowledge breach any law of copyright, and has not been taken from the work of others save and to the extent that such work has been cited and acknowledged within the text of my work.

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List of abbreviations

SFL	Spanish as a foreign language
ELA	English Language Arts
ESOL	English Second Language
FL	Foreign language
SFL	Spanish Foreign Language
VL	Visual literacy
VUE	Visual Understanding for Education
VTs	Visual Thinking Strategies
MNAC	National Museum of Catalonia
MOMA	Modern Museum of Art
ZPD	Zone of Proximal Development
FLT	Foreign Language Teaching
SCT	Socio Cultural Theory
CF	Corrective Feedback
AR	Action Research
DBR	Design Based Research
ALTS	Applied Language and Translation Studies Degree
INTB	International Business Degree
EBS	Global Business Degree
BA	Joint Honors Degree
PCIC	Plan Curricular del Instituto Cervantes
REC	Research Ethical Committee
SLA	Second Language Acquisition
CAE	Corpus de Aprendices del español

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Integrating the visual arts into Spanish-as-a-Foreign-Language education: Class discussion of artworks using a Visual Thinking Strategies-led teaching.

By Elena López Cuenca

Abstract

Drawing on art-based pedagogies, this study explores a pedagogy based on active literacy practices in the classroom with the aim of allowing students to become active meaning-makers. In particular, this research evaluates how the use of artworks and Visual Thinking Strategies (VTS) can support language learning. Rather than focusing solely on language development, the study aims to examine how the use of artworks and Visual Thinking Strategies might develop students' cognitive skills in the Spanish-as-a-foreign-language classroom.

A mixed methodological approach is employed over three phases of the study to investigate the relationship between the development of visual literacy and language development. Thematic analysis was implemented in the analysis of the students' statements about an artwork before (pre-test) and after (post-test) the programme. Corpus analysis was implemented in the analysis of students' writing (pre-test, post-test) to understand the impact of the VTS discussions in the development of the 'lexical competence' of the students. These findings were complemented by a post-task questionnaire.

The findings indicated that students developed a better ability to provide more elaborate descriptions and better interpretative skills after the six weeks of VTS-led teaching. Also, students employed more diverse and complex lexical items to express opinions, judgment and hypothesis at the end of the programme. The use of nominalisations suggests the expression of abstract thoughts and qualities in the interpretation of the artworks at the end of the VTS-led teaching cycle. Students themselves indicate the importance of VTS discussions in fostering expression and growing confidence over the weeks to express opinions and more complex thoughts in the VTS discussion. Active listening to peers emerged strongly in the construction of visual understanding in class-discussion and learning words.

Research on the relation between visual literacy and language development in the L2 is still scarce, particularly in the area of teaching Spanish as a foreign language. Thus, this thesis is very valuable in a growing area of research on applied linguistics and lexical studies.

Keywords: Art-based, pedagogies, multiliteracies, lexical competence, teaching methods, visual literacy, Visual Thinking Strategies.

1. Chapter 1. Art-based approaches and foreign language teaching

In the summer of 2009, I was awarded a grant to undertake an update course in the teaching of the Spanish Language and Culture¹. In one of the seminars of this training course, I was made aware of the potential of using art for language teaching. This area was of particular interest to me since I could combine my background education as an art specialist and my academic and working experience as a language teacher of Spanish as a foreign language. Drawing from that course, I delivered a training course for teachers as part of the training sessions regularly organised by the Instituto Cervantes in Brussels (June 2009). The seminar generated a lot of interest among language teachers which encouraged me to investigate this potential further. This thesis was conceived to follow on these experiences using the fine arts, in the Spanish-as-a-foreign language classroom (SFL) in a project that started in Dublin City University as follows.

Entonces ²(.) Ahora s::í:: que vamos a empezar (.) nosotros a hablar :: sobre (.) dos obras de arte (.) que:: de las cuales (.) vais a tener que:: escribir después (.) sobre una de ellas vale? Eh:: Ahora mismo, no nos, no nos importa mucho conocer:: ni quién es el pintor (.)...ni quien es (.) eh:: ni en qué época se hi::zo: no: nos importa nada... esa información vale? Hhh PERO (.) si que(.) al final de la próxima semana cuando vosotros (.) ya (.) hayáis escrito vuestros resúmenes si:: que os voy a decir un poquito (.) uh:: un poco um:: quién ha sido el pintor y un po:co:: porqué se hizo ese cuadro PERO:: eso no quiere decir que:: lo tenemos que hacer como:: el pintor (.) ni que lo tenemos que:: explicar cómo un especialista sino que que a: nosotros lo que nos interesa <es:: có:mo: tener nuestra propia vision y nuestra propia interpretación> de acuerdo? Y esa interpretación la vamos (.) a (.) construir y hacer (.) entre todos (.) en la clase, vale? Entonces (.) os voy a dejar un minute para mirar (.) tranquilamente (.) decidir:: que es lo que está pasando↑ en esta imagen(.) en este cuadro vale? Y después (.) poco a poco me vais a ir explicando (.) qué es (.) lo que está (.) pasando vale? Ehh habláis, yo lo repito (.) lo mostramos en la imagen (.) hasta que tengamos una idea general de todas (.) las cosas :: que están pasando aquí vale? Hh Entonces un minuto para ver (2) y luego empezamos a hablar.

¹ Curso de actualización de la enseñanza del español y cultura española. Centro Universitario de investigación José Ortega y Gasset. Madrid, Spain: 45h, July 2009.

² The transcription of the VTS discussions use the Jefferson Transcription System. Explanation and description of symbols is outlined in Appendix K.

So (.) Now s ::: í :: that we are going to start (.) We will talk ::: about (.) Two works of art (.) That :: of which (.) You are going to have to: : write after (.) on one of them okay? Eh :: Right now, we don't, we don't care much about knowing :: neither who the painter is (.) ... nor who he is (.) Eh ::: nor at what time was it made :: zo: no: we nothing matters ... that information is worth? Hhh BUT (.) If that (.) At the end of next week when you (.) Have already (.) Written your summaries if :: I'm going to tell you a little bit (.) Uh ::: a little um: :: who was the painter and a little: co :: why was that painting made BUT :: that does not mean that :: we have to do it as :: the painter (.) nor that we have to :: explain how a specialist but that a: us what interests us <is :: how: how: to have our own vision and our own interpretation> agree? And that interpretation we are going to (.) To (.) Build and do (.) Among all (.) In the class, okay? So (.) I'm going to leave you a minute to look (.) Calmly (.) Decide :: what is happening ↑ in this image (.) In this artwork okay? And then (.) Little by little you are going to explain (.) What is (.) What is (.) Happening, okay? Ehh you speak, I repeat it (.) We show it in the image (.) Until we have a general idea of all (.) Things: what is happening here, okay? Hh So a minute to watch (2) and then we start talking.

(Excerpt 1, Appendix K, Session 1. 'Theme of work')



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1.1 Research background

The extract that you have just read, exemplifies how a group of 1st year students on their first Spanish class at DCU university were invited to engage in a dialogue using the fine arts. Students in this programme were given the opportunity not only to learn about culture, but also, to develop other ways of thinking and communicating while fostering ties with the heritage of the Hispanic world, as will be

explained throughout this study. The development of these competencies is an important part of their education as the message of the UNESCO states.

*'Art, in all its diversity, is an essential component of a comprehensive education for the full development of the individual. Today, the skills, values and behaviours promoted by arts education are more paramount than ever. These competencies - creativity, collaboration, and imaginative problem solving - develop resiliency, nurture appreciation of cultural diversity and freedom of expressions, and cultivate innovation and critical thinking skills'.
(Audrey Azoulay, Director-General of UNESCO on the occasion of the International Arts Education Week, May 25, 2020).*

Despite the benefits that art-based approaches bring to today's classrooms, most literature on the subject regrets the decreasing role of art in the academic curriculum (Arnheim 1969; Flood et al. 2005; Hailey 2014; Mesa 2005; Thorgersen 2014). This is particularly woeful if we consider the benefits that art could bring to the increasingly ethnically and linguistically diverse classrooms in our contemporary world.

In the last 30 years or so, the multimodal nature of communication has increasingly attracted scholarly attention to art-based approaches as a means to understand multimodal texts³, enhancing critical and creative thinking. The central assumption of multimodal approaches to representation and communication is that communication is always multimodal. Each of the modes available for representation in a culture provides specific potentials and limitations for communication (Kress & van Leeuwen 1996). Thus, the process of “meaning-making” is always to some extent multimodal. Meaning-making is a process of representation (sense-making) and communication in which a message prompt is interpreted by another person (Kalantzis et al 2016, p. 211). This process brings together written, visual, spatial, tactile, gestural, audio and oral modes (Kalantzis et al. 2016).

³ Multimodal texts are texts that communicate their message using more than one semiotic mode, or channel of communication (OpenLearn 2010 in Paesani et al 2016, p,14).

It has been generally accepted that introducing multimodal practices in teaching should be a priority (Jewitt 2014; Kress 2000, 2015; Stein 2000) in order to provide students with the right skills to perform successfully in modern society. Kress (2000) argues that language can no longer be understood without taking into account other modes of meaning-making, such as music, sound and images which are co-present in any text in modern society (Kress 2000; 2015). Each mode appears to be ruled by different principles, which could be complementary to each other. For example, the meaning of a written text is constructed on a temporary sequential logic, but the meaning of visual images is constructed on spatial relations, which allows the reader a wider choice of reading paths (Kalantzis 2016; Serafini 2012). Thus, visual meaning is more simultaneous/spatial than logical/temporal (Kalantzis 2016, p. 369) and has a grammar of its own (Kress & van Leeuwen 1996). For this reason, it seems pertinent to teach students how to navigate, interpret, design or interrogate a visual text (Serafini 2012) to perform well in the contemporary world.

This emerging view on multimodality has also led to a new approach to literacy. The importance of multimodal communication has been taken into account by the New London Group's Multiliteracy project, which reconsiders the future of literacy pedagogy in a published manifesto (1996). The term multiliteracies refers to a new conceptualisation of literacy as a multidimensional set of competencies and social practices in response to the increasing complexity and multimodal nature of text (Serafini 2014, p.26). Thus, reducing the view of literacy to the teaching of reading and writing narrows the potential of communication in our modern society (Mills 2009; New London Group 1996; Paesan et al. 2016; Serafini 2014). The process of meaning-making in a multiliteracies approach is an active dynamic transformation of the social world (Cope & Kalantzis 2009, p. 193). Knowledge in the multiliteracy approaches is constructed and develops as part of collaborative

interactions with other people of diverse skills, backgrounds and perspectives joined together in a community of learners (Cope & Kalantzis 2009; New London Group 1996).

The ‘Multiliteracies Project’ stresses the importance of introducing multimodal and multiliteracy practices into language teaching (Britsch 2009; Jewitt 2014; Jewitt & Kress 2003; Kress 2015; Kress & Van Leeuwen 2006; Royce 2002, Stein 2000). This interest in multiliteracy practices have generated a growing body of literature in relation to the potential of art education as a form of introducing other literacies in English language teaching. For instance, studies on English Language Arts (ELA) highlights visual literacy as a fundamental literacy in language learning (Anae 2014; Andrew 2015; Barton & Baguley 2015; Craig & Porter 2014; Hobbs 2005; Mesa 2015; Seglem & White 2009; Ruiz 2010; Thorgersen 2014). ELA stresses some of the advantages of using the visual arts for English language learning. For example, Ruiz (2010) highlights how, by placing the visual arts in the lives of English language learners, teachers can make learning relevant and meaningful. In addition, the visual arts benefit students' cognitive development and enhance literacy and language development.

‘Interpreting and communication of ideas through the arts, enhance student's ways of observing, responding to, and representing the world. Also they foster higher order thinking skills by promoting high levels of analysis, reasoning, questioning, and a model for problem solving’ (Ruiz 2010, p. 3).

Furthermore, Hobbs (2005) claims that ‘the meaning’ of the visual arts is found in the act of interpretation in which each viewer uses prior knowledge and experience in the process of analysing the visual text in a critical way since it is culturally and socially constructed.

The importance of developing other forms of literacy in FL programmes in the academic curriculum of 3rd level institutions through multiliteracy pedagogies has

been acknowledged to be essential in recent FL literature (Kern 2000; Paesani et al. 2016; Paesani 2018). As a consequence of this, ‘knowledge in the FL programmes should not be exclusively occupied by the teaching of linguistic units’ (Paesani et al. 2016; Vázquez & Lacorte 2019, p. 19) but rather should focus on literacy development by creating relationships between text types considering the linguistic, cognitive and social-cultural dimension of literacy (Paesani et al. 2016). Herrero highlights (2019) the importance of the visual texts as a form of communication in the FL classroom and argues that ‘it is vital to constantly review pedagogical models and strategies for teaching and learning a second or foreign language and to respond to the new needs for knowledge and training’ (Ibid 2019, p. 566).

In this context, scholars in Applied Linguistics started to highlight the importance of explicit teaching of visual literacy practices, primary in ESOL, in which the visual arts (using films, art, photos or online videos) are in the centre of instruction (c.f. Hecke 2015; Herrero & Vanderschelden 2020). Hecke (2015) claims that in any image-based approach in foreign language teaching, ‘the development of visual literacy is a precondition of foreign language performance since the language production of the students depends closely on the students’ ability to understand pictures’ (Schwerdtfeger 1989, p.24 cited in Hecke 2015, p.13).

Similarly, ESOL literature addresses the necessity for ESOL teachers to understand and use ‘visual analysis tools’ in the foreign language classroom to help students to read visuals and to develop in-class teaching material and techniques to facilitate that process (Corder 1966; Hecke 2015; Lo Bianco 2000; Stenglin & Iedema 2001; Royce 2002, 2007). It is a general practice in the L2 language classroom to introduce learning strategies to understand a written text using supported images to predict the content of the text students are about to read and to activate their prior knowledge and experience (Hecke 2015; Stenglin & Iedema 2001). This practice

draws on the assumption that the meanings of visual images are transparent, obvious and accessible to all students (Steglin & Iedema 2001, p. 194). However, as was explained previously, the visual text has a grammar and vocabulary of its own and one cannot expect that all students can automatically access or understand the meaning of the visual text.

Thus, the use of visual analysis tools could potentially help students to develop their visual literacy skills. There are studies, particularly in ESOL literature, that investigate the effect on developing visual literacy skills in the FL classroom. Also, there is an increasing interest in evaluating to what extent the development of such skills could foster the development of communication skills in the foreign language (Britsch 2009; Hecke 2015; Herrero & Vanderschelden 2020; Kress 2015; Pantaleon 2015; Royce 2000, 2007; Stenglin & Iedema 2001; Van Leeuwen 2006).

In relation to the use of the fine arts in teaching a foreign language, it is often argued that the process of interpretation and communication of ideas using the fine arts fosters a wider range of linguistic resources (Hecke 2015; Levine 2014; Ruiz 2010; Yenawine 2014). However, to the best of my knowledge, there are no empirical studies that evaluate this relationship in Spanish FL. This study aims to fill this gap.

In this section, I have been discussed the potential of art-based approaches to foreign language learning, as a form to introduce other essential literacy practices necessary to perform well in the 21st-century classroom and society. Furthermore, the fine arts promote contact with other cultures, thus contributing to the construction of a shared heritage. However, the meaning of complex artworks is not always clear, and they have a grammar of their own, as often discussed by scholars such as Hecke 2015, O'Toole 2011, Wright 1986. For this reason, it is important to develop techniques and strategies that help students to read visual images of complex textual characteristics. In other words, it is essential to provide students with an opportunity to develop visual

literacy in conjunction with the foreign language, since the language production of the students depends closely on the students' ability to understand pictures. For this purpose, the development of visual literacy in the foreign language classroom is essential when placing the visual images (still or in movement) at the centre of instruction. The student's linguistic production appears to be closely linked to the understanding and development of the visual language. Based on this assumption, this study aims to fill this gap by establishing this relationship between the development of better interpretative skills of complex artworks and the ability of the students to talk about them using Spanish as a FL language.

1.2 Visual literacy and communication

Written meaning has been privileged over visual meaning for a long time in education (Kalantzis et al 2016). This situation began to change in the twentieth century with the rise of new media such as photography, television and comics, for instance. 'Each of these media offered an alternative or supplement to writing as a way of recording meanings and communicating messages' (Kalantzis et al. 2016, p.335). Mitchell (1994) has described the shift to visual culture that started in the previous century as 'the pictorial turn'. In this setting, Serafini (2014, p.21) asserts that 'continuing to view the world through linguistic and print-based sensibilities limits one's experiences and narrows the forms of expression and interpretation available in today's expanding visual culture' (2014, p.21). In this context, the concept of visual literacy emerged. Elkins (2008, p.1) suggests that a reason for choosing the term 'visual literacy' is that it is convenient in the absence of anything better'. The definitions of visual literacy are complex and diverse and have evolved in different fields of study incorporating theoretical contributions from different disciplines

(Avgerinou 2009; Serafini 2014). This, in turn, makes it difficult to conceptualise what ‘visual literacy’ is.

Figure 1 shows the main features of visual language identified by Avgerinou (2011) who attempts to conceptualise common features of visual literacy across disciplines.

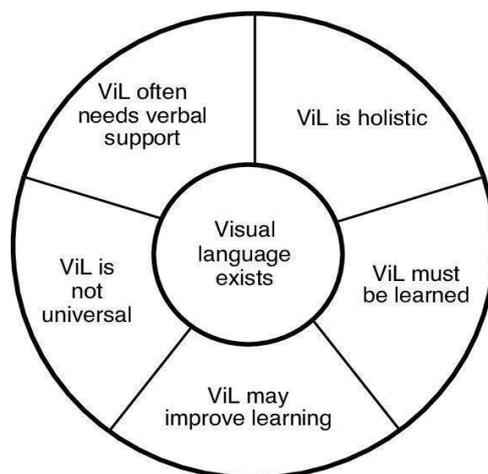


Figure 1. Conceptualisation of visual literacy (Avgerinou 2011).

The first and central idea around visual literacy is highlighted in the centre of Figure 1 and embodies the idea that a visual language exists. As Figure 1 shows, the conventions of visual language are not universal, but rather, are culturally constructed. Thus, visual language needs to be learnt in the context of each culture and developed. Another feature of visual literacy represented in Figure 1 is that visual literacy often needs verbal support. The information presented in pictures is often encoded twice, once as a picture and once as a verbal label, such as the title or caption that names or explains the picture. This creates a redundancy in memory that results from this dual coding (Koroski 1992; Paivio, 1983; 1971 in Avgerinou 2011, p 13). The advantage of having the message encoded in two modes is that the information can be retrieved either from the pictorial mode or from the verbal mode. Also, learners are most likely to build connections between verbal and visual representation when text and illustrations are actively held in memory at the same time (Avgerinou 2011, p. 11). As will be explained in the Chapter 2, this has implications in the technique referred to as

paraphrasing in VTS in which the verbal and the visual modes are connected in the facilitation of the meaning of the artwork.

Having said that, existing literature on visual literacy agrees that there is no guarantee that our students have the ability to navigate, interpret or analyse images to meet the demands of contemporary society (Avgerinou 2009, 2011; Levine 2015; Serafini 2014; Van Leeuwen 2015). In consequence, as Avgerinou shows, visual literacy is competence or an ability that must be learned. For this reason, Serafini (2014) highlights that students should be guided to learn in a visual manner which can change over time and context. (Avgerinou 2020; Gangwer 2009; Serafini 2014). Learning in a visual manner ‘requires people to be able to enact a set of social practices to make sense of the images and multimodal ensembles they encounter’ (Serafini 2014, p.23). According to Serafini (2014, p. 23), being visually literate requires the ability to work across a variety of modes, including photography, painting, sculpture, diagrams, and film. The socio-cultural context in which images are produced and disseminated plays a central role in the meanings constructed and shared (Serafini 2014, p.23).

1.3 Visual literacy in language teaching (L2 and FL).

As mentioned in the previous section, visual literacy is teachable and develops over time. Different approaches have emerged in the last 30 years to help students comprehend and to access images as well as to think about them critically.

In this section, three frameworks for visual analysis are briefly explained which have been addressed in the ESOL literature. The first framework of visual analysis is the focus of study of this thesis named as the Visual Thinking Strategies, (VTS) which draws on theories of Social Constructivism. To the best of my knowledge, VTS has not been researched in teaching a Foreign Language. The

second framework is the Grammar of Visual Design, which has a theoretical orientation in Social Semiotics. The Grammar of Visual Design supports the explicit instruction of visual vocabulary and visual conventions and grammar. The third framework is the Iconology approach and has a theoretical orientation in Art History and Art Criticism (Serafini 2020). In the Iconology approach, the textual and contextual analysis of the visual text is used in the interpretation. A brief explanation of why VTS attracted the attention of the researcher in the context of foreign language learning is briefly addressed in the next section. VTS is contrasted with the Grammar of Visual Design and the Iconology approach. The reasons why VTS is a more suitable framework in the context of teaching Spanish FL will be further discussed in Chapter 2.

1.3.1 Visual Thinking Strategies

An explanation of how VTS teaching operates is briefly discussed in this section. Visual Thinking Strategies have been widely implemented in the North American educational context, particularly in primary and secondary education (Shifrin 2009) not so much in third level education. As mentioned previously, Visual Thinking Strategies are constructivist in nature and focus on teacher-facilitated discussions of artworks (Hailey et al. 2015; Shifrin 2009; Yenawine 1997, 2014). Artworks are carefully selected to provide subjects of relevance to a particular audience. Images should be accessible to ‘novice viewers’ in order to activate the viewer's existing knowledge, interest and ability (Yenawine 2003). The process of looking at an image is activated by questions asking viewers to start making simple observations and helping viewers to improve upon existing skills. As the VTS teaching develops, viewers are presented with challenges within their reach fostering the VTS discussion. VTS discussions act as stimulant and promote an ongoing engagement with an authentic experience of complex visual material (Hailey et al.

2015). Ten examples of how the VTS discussions are facilitated using the three of the VTS questions are illustrated in the introduction of each chapter of this thesis.

1.3.2 The Grammar of Visual Design.

The Grammar of Visual Design is a visual framework that draws on semiotic theories of visual analysis (Machin 2014; O'Toole 2011). It is the preferred approach in Multimodality and Multimodal analysis due to the fact that it promotes the development of visual literacy by explicit instruction of a visual grammar as defined in Halliday's linguistic studies. Kress and Van Leeuwen (1996, 2006) created the grammar of visual design in which the predictability of visual communication is explained based on the visual syntactic patterns developed by Kress and Van Leeuwen (1996) using different perspectives: representational meaning, interactive meaning, and compositional meaning.

O'Toole (2011) proposes a model based on the Grammar of Visual Design in which artworks can be interpreted using three distinctive functions. First, in the modal function the viewer engages with the artwork using his/her perception. We all see things differently according to our mood and personal associations that determine to some extent the way we interpret the artwork (O'Toole 2011, p. 11). For example, the foci or interactional elements between participants (the viewer and the representation) in the artwork of this chapter '*Caña de azúcar*', were achieved using different techniques: colour, dimension and framing. Our vision was channelled immediately to particular elements in the composition that drag our attention. For example, the central figure on the horse or the white garment of the workers in direct contrast to the brownish colours of the individuals in control. Another example is the man sitting on the stairs gazing directly at the viewer connecting the viewer and the scene by creating a direct line with his gaze.

Second, the representational function conveys basic information about the characters, social status, actions, and position of each individual to the viewer. It would also include details of material qualities of inanimate objects. In our example of Rivera's artwork, viewers can identify the European plantation landowner resting in the shade of his huge mansion with its solid columns by the blonde colour of his hair. His boots and hunting dogs are also an indication of his status. This figure contrasts with the two groups of bending workers on both sides of the artwork. Also, the woman and girl in the foreground indicate the domestic service of the house. All these elements assist the viewer in situating the scene at a time in history.

Third, there is the compositional function in which students are introduced to the metalanguage that describes the elements and characteristics of the artwork (Pantaleon 2015; O'Toole 2011). For example, students could be guided to look for particular compositional elements of the representation. In '*Caña de Azúcar*', the representation is clearly organised into three groups. First, there are two groups of workers with their bending backs on both sides of the composition. Then, the second group is clearly aligned in a diagonal and includes all individuals that hold a powerful position in the composition. On one side of this line the space is framed by the columns of the house; the man on the horse and the girl collecting fruits are devices used to create a symmetrical vertical line with the marble column of the mansion. However, the pictorial space remains open to where the viewer stands. The woman with plaited hair is represented only by her upper body, suggesting that the space of the artwork continues behind her, making the viewer part of it. The brown colour of the figures in power and the gaze of the landowner emphasise the perspective created by the diagonal line.

The knowledge of this metalanguage enhances the analysis of the visual representation described in the modal function and representational functions (Herrero

& Vanderschelden 2020; Pantaleon 2015; O'Toole 2011). From the perspective of the grammar of visual design, this metalanguage should be explicitly taught. The Grammar of Visual design is indeed an interesting approach for developing knowledge of the grammar and language of the visual text, which is essential in the creation and understanding of multimodal ensembles. However, in the context of teaching a foreign language, this study sought an approach that could support the understanding of the visual language, as well as oral communication in the FL. For this purpose, a social constructivist approach appeared to be more appropriate. VTS detaches itself from explicit teaching of visual grammar as a means of teaching the meaning of the artwork. Rather, learners are encouraged to reflect on what they already know as the entry point, finding meaning and encouraging individuals to learn by scaffolding on each other's understanding and learning and develop their language skills through interaction. This approach to learning, which is promoted in Visual Thinking Strategies (VTS), appears most appropriate in the context of foreign language learning to develop not only the visual literacy of the students but also their ability to use the foreign language by doing so.

1.3.3 Iconology

The third visual framework draws its theoretical orientation from the field of Art History and Art Criticism (Serafini 2020). Iconography is a branch of the visual arts concerned with the interpretation of themes inherent in visual arts and its associated meanings and content. Iconology draws on Panofsky's model of interpretation which began with constructing pre-iconographic descriptions of pure forms based on direct association of a visual experience (Panofsky 1955, cited in Serafini 2014). The iconological symbolism uses textual analysis and intertextual comparison to understand contextual meaning in which the artwork has been created (Van Leeuwen 2000).

The work of Hecke (2015) is the only reference in existing literature in which this approach has been applied in the context of foreign language learning. She proposes a framework to promote a dialogue between students and teacher in which the analysis of the visual text is carried out using four steps (Hecke 2015). Let us take the example of Rivera again. The first step is an analysis to identify what is shown and to determine how it looks by questioning the visual text. The objects in the visual text and their appearance are described. In Step two, the identified objects are related to each other and interpreted without referring to any historical context. Thus, step 2 is similar to the description in the representative function (basic information about the character, social status, actions and position of each individual). In Step 3, students research the background context of the image, the artist and the story represented in the image. Thus, students will research the wider sociological background of the artwork. In the case of '*Caña de azúcar*' for example, Rivera sets the representation on a sugar plantation to show the tensions over labour, race, and economic inequality that existed in Mexico after the Revolution. Students carrying out research on Rivera will learn that he began his studies in Mexico and was trained in Europe. However, his affiliation with the Communist party made him renounce the European aesthetic and embrace the indigenous tradition as represented in the artwork '*Caña de azúcar*'.

Once the contextual information of the image has been explained, the students are ready to interpret the artwork. The particularity of the Iconographic approach proposed by Hecke (2015) lies in the result of the textual analysis performed in Stage 1, and Stage 2 is complemented by students research in Stage 3 of the contextual analysis. The interpretation is carried out in Stage 4 once the textual analysis and contextual analysis has been completed (Hecke 2015, p. 178).

Thus, the iconology approach is a framework of analysis that considers textual and contextual analysis in the interpretation of the artwork. Due to the fact that the

Iconology analysis draws from the field of art history and art criticism, (Serafini 2020), the importance of the contextual information in the understanding of the artwork in this framework is essential. In contrast, VTS de-emphasises the use of information and fact-finding as a means of unveiling ‘the right’ interpretation (Shiffrin 2009). Instead, VTS promotes the expression of ideas, encouraging students to create multiple interpretations, and to justify their ideas with the physical elements present in the work they are observing. In VTS art becomes the medium to develop critical thinking by helping students to accommodate different interpretations and to acknowledge that every idea is important. Housen (2001-2002), one of the founders of VTS, claims that critical thinking cannot develop in a vacuum, it needs a subject to act upon and art is an object of thought in all ages regardless of level of education. For Housen (2001-2002) art is accessible to all viewers when guided with the right strategies, not only those viewers with an expertise in art history or higher levels of education. VTS supports the ambiguity of art rather than just the ‘right’ interpretation as in the iconological analysis. In this view, the more people that look at the work of art, the more interpretative possibilities might be unfolded which may trigger the active attention of the learner (Housen 2001-2002; Yenawine 2014).

To sum up, VTS rejects explicit instruction of the visual language as a means of instruction as proposed by the Grammar of Visual Design. Equally, the contextual background knowledge of the image which was required as part of an iconology approach is not considered essential in VTS in the analysis of the image, rather a process of self-discovery of the meaning of the artwork is actively pursued. Learners are asked to reflect on their existing knowledge of the world and social values as the starting point into finding meaning. As will be discussed in Chapter 2, students learn by scaffolding each other’s understanding and develop their visual understanding of

these social interactions with a more competent participant who brings his/her own abilities (linguistic or interpreting) into the discussion (Shifrin 2009). Students might show interest in seeking additional information about the artist or the artwork from other sources (Harvey & Yenawine 2015). Yet, the contextual information of the artwork is not considered essential, a priori, to fold into the interpretation.

How VTS could be best applied in teaching a foreign language to develop students' communication skills while developing better interpretative skills has not yet been empirically researched. Nor has it been applied in the context of Spanish language teaching. The reasons why VTS is particularly attractive in investigating the development of visual literacy of the students, as well as language development in the FL classroom, is the object of discussion in Chapter 2.

1.4 Research questions and methodology

This study aims to explore the relationship between the development of visual literacy and the improvement of lexical competence in Spanish as a foreign language. More specifically, the study focuses on how the interpretation of the visual text encourages high levels of analysis and reasoning which foster the expression and communication of ideas using more complex linguistic resources.

González-Sanz (2017) regrets the lack of research on these strategies despite having been used in Spain in different educational projects. She attributes the lack of published literature in Spanish either to a lack of research or because such studies have not been published in peer-reviewed journals. To the best of my knowledge, there are no studies that assess the impact of Visual Thinking Strategies to facilitate the development of language skills in the Spanish as a Foreign Language (SFL) classroom.

In order to investigate how VTS could be best used in the classroom to develop students' visual literacy and communication skills, and in particular lexical competence, an educational intervention was created. The intervention was implemented in an intermediate language module in Dublin City University over three phases of study: Phase 1 (2016), Phase 2 (2017) and Phase 3 (2018). A flexible and dynamic Mixed Methods Design (Brown 2015) was used in which new knowledge was uncovered in each iteration, which served to refine the final research question that came forward in Phase 3⁴.

Since VTS had not been previously investigated in the context of teaching Spanish as a Foreign Language, Phase 1 (2016) sought to understand the following research question:

'To what extent are 'Visual Thinking Strategies an effective instructional strategy to facilitate oral and written communication in the Spanish L2 classroom?'

The main findings in Phase 1 were drawn using a thematic analysis of a teacher's journal and a students' questionnaire. The findings, which will be discussed fully in Chapter 3, indicated that students developed better writing skills and more elaborate writing summaries over the six weeks of instruction using VTS led-teaching. Vocabulary emerged as the main factor contributing to the development of communication skills in Spanish. Also, students indicated increased confidence when expressing opinions and thoughts.

The same intervention was implemented in the same language module in Phase 2 (2017). The research question was refined in light of the findings from Phase

⁴ The methodology will be discussed in detail in Chapter 3 which explains how VTS became operational in the context of teaching Spanish as a foreign language. Chapter 5 discusses the methodology for Phase 3, which is the final phase of the study. The adjustments performed in the methodology in Phase 3 are the result of the analysis of the findings from the 2 first phases of the study, which served to refine the final research question of the study.

1 (2017). Phase 2 (2017) sought to understand any variation in the lexicon used of the students after being exposed to VTS-led teaching. The research question was formulated as follows:

‘To what extent can visual literacy skills developed through use of Visual Thinking Strategies foster a more diverse lexicon in Spanish Foreign language learning?’

A pre-test and post-test design using written summaries was introduced in the instruments of data collection. The students’ questionnaire was slightly modified. The findings that emerged from Phase 2 were drawn using corpus analysis of the written summaries and a thematic analysis of the questionnaire. Overall, the findings show that students developed better interpretative skills of the artwork. The improved interpretative skills seem to foster not only more diverse verbs of opinion in Spanish but also more complex ‘lexical items’ e.g. copula verbs + adjectives, to express opinion, judgement and hypothesis. The results of Phase 2 served to refine the final research question of this study and are presented in Chapter 3:

‘To what extent can visual literacy skills developed through use of Visual Thinking Strategies foster the development of lexical competence in Spanish FL?’

The findings and discussion of Phase 3 will be presented and discussed in Chapter 6, Chapter 7 and Chapter 8.

1.5 Significance of the study

This study presents an innovative piece of research within an area with great potential within Applied Linguistics and Lexical Studies. First, this study aims to contribute to this growing area of research using an art-based multimodal approach to language teaching. It also aims to explore the relationship between the development of visual literacy using Visual Thinking Strategies and the improvement of lexical

competence as part of communication skills in SFL. This could be particularly interesting as research into the relationship between visual literacy and lexical competence in the L2/FL is still scarce, particularly in the area of teaching SFL.

There are several important areas where this study makes an original contribution. Firstly, the revision of the published literature on the subject places VTS led-teaching within teaching practices in L2 characterised by the application of constructivism as the guiding principle of pedagogical guidelines based on the proposal of Piaget and Vygotsky, among others, as the principles on which VTS is drawn. Secondly, this study demonstrates how VTS-led teaching could support a socio-cultural approach to literacy education in the Spanish Foreign Language.

Secondly, the methodology employed in this classroom-based study is innovative in different ways. First, a mixed-methods approach is employed to investigate a new teaching strategy in a classroom setting. Most of the recent literature on classroom research recognises that language learning in the classroom is not easy to record in experimental conditions (Donato 2000; Larsen Freeman 2016; Stanfield 2015; Van Lier 1988). Also, the complexity of the classroom determines that what is happening in the classroom cannot be reduced to a few measurable variables based on a cause-effect product (Larsen Freeman 2016; Van Lier 1988). For this reason, a mixed-methods approach to investigate a classroom phenomenon using three different phases of study could contribute to methodological approaches to investigate teaching practices in a classroom setting. New knowledge is uncovered in each iteration; the methodology is refined according to the findings that emerged from the previous iteration, reducing the research problem.

Thirdly, the findings of this study contribute to the understanding of the relationship between the development of visual literacy and lexical competence, considered a basic competence in the development of communication skills in a

foreign language. These findings could contribute to a growing area of research in the field of Applied Language Research and lexical studies. In relation to the analysis of visual literacy, the thematic analysis of students' comments employed in this study is an interesting part of the research that can be easily related to the students' development of thinking skills. Moreover, the adjustment performed in the categories of visual analysis suggested in existing literature on VTS (Yenawine 2014) appears suitable for the purpose of the analysis of both visual literacy and lexical competence. The creation and analysis of a learner's corpora using corpus analysis appear suitable to investigate the result of new teaching practices in the development of lexical competence. The use of corpus analysis in the analysis of new teaching practices appears to be quite novel as well.

Another interesting area, which emerged from the findings, is the effect of listening as a meaning focused input⁵ for learning lexis in incidental learning conditions. Most studies of incidental learning of lexical content draw their conclusion from the effect of reading practices, but there are few studies in the literature on the subject that take into account the role of listening. The findings of this study indicate that active listening was triggered in the social interactions between peers in VTS discussions.

1.6 Structure of the dissertation

The overall structure of the thesis takes the form of ten chapters, including this introductory chapter. Chapter 2 describes the theoretical dimensions of Visual Thinking Strategies. VTS is coherent with the theoretical underpinnings of Social Constructivism and Developmental Psychology in education. Visual Thinking Strategies are defined as an approach that enables teachers to use specific strategies as

⁵ The activities in a language course can be classified into the four strands of meaning-focused input, meaning-focused output, language-focused learning and fluency development (Nation 2015, p. 2).

part of their existing curriculum ‘to develop the learner’s visual literacy, thinking and communication skills, such as listening and self-expression, using art’ (Yenawine 2013, p. 19). The development of visual literacy (VL) and communication skills in VTS is at the core of this approach. Finally, the published literature in relation to Visual Thinking Strategies and language development is outlined.

Chapter 3 explains the design of the intervention to make VTS operational in the context of this investigation, teaching SFL. The selection of artworks for the learning context of this investigation is explained, as well as the use of writing as a way to monitor the development of visual understanding and language development. The rest of the chapter describes the Methodology outlined in Section 1.4 used in Phase 1 and Phase 2 to make VTS-led teaching operational.

Chapter 4 places lexical competence at the base of the communicative abilities of the learners (Caro and Mendinueta 2017; Jiménez 2002; Meara 1986; Tanaka 2012) as a result of using VTS-led teaching drawn from Chapter 3. Next, the term ‘lexis’ is explained, which expands the range of lexical knowledge of a word to all levels of its complexity (Caro and Mendinueta 2017; Nation 2013; Schmitt 2010; Van Vlack 2013). In this view of lexis, the definition of lexical competence is defined in this study, in addition to how the main features in the development of this competence are outlined, which help the learners to communicate effectively in the target language (Caro & Mendinueta 2017; Robinson 1989; Sanjuan 1991; Lahuerta & Pujol 1996; Tanaka 2012). The final section of the chapter deals with effective teaching practices for developing lexical competence.

Chapter 5 explains the methodology for Phase 3 which is the final Phase of this study. The research procedures and changes in methods of analysis for Phase 3 are explained. In addition, the lexical content that sets the benchmark for the development of lexical competence is described according to the *Plan Curricular* of

the Instituto Cervantes. The chapter finishes with some final methodological considerations.

Chapter 6 describes the main findings of the thematic analysis of statements (pre-test and post-test) regarding the development of visual literacy in VTS of Phase 3. The findings show that before the intervention students had the ability to produce simple observations, and detailed observations. Yet, the number of statements in which students inferred meaning and speculate about the artwork is much higher in the post-test. These two categories correspond with the categories of visual analysis in which the students attempt to interpret the artwork. Also, there is a substantial increase in the number of lemmas in these two categories in comparison with the pre-test. This is an indication that students used a more diverse lexicon in their interpretation of the artwork in the post-test.

Chapter 7 describes the main findings of corpus analysis and lexical competence using a learner's corpora created with written summaries of the pre-tests and post-test. This chapter explains how the development in visual understanding contributes to the lexical competence of the students. The findings indicate that students developed a better ability to provide more elaborate descriptions and a more diverse and complex use of lexical items when interpreting the artworks after 5 weeks of VTS-led teaching in Phase 3. For example, more diverse and complex lexical items to express opinions, judgment and hypothesis were used at the end of the programme. The use of nominalisations suggests the expression of abstract thoughts and qualities in the interpretation of the artworks at the end of the teaching cycle.

Chapter 8 illustrates the student's perception of VTS-led teaching in relation to the development of visual literacy skills and lexical competence in Phase 3. The impact of the VTS class discussions seems to contribute to the development of the students' lexical competence in different ways. First, students themselves indicate the

importance of VTS discussions in fostering expression and their growing confidence over the weeks to express opinions and more complex thoughts in the VTS discussion. Secondly, active listening to peers emerged strongly in the construction of visual understanding in class-discussion and learning words that students might not usually use. The input from VTS-discussions served to further elaborate the ideas gained from peers in the written summaries.

Chapter 9 discusses the main findings of this study (Phase 3) in light of the current state of art in the literature of VTS and lexical competence. The discussion focuses in understanding the development of visual literacy in VTS in the context of Spanish (FL) learning and how the development of VL fosters the development of the lexical competence of the students after being exposed to VTS-led teaching for five weeks.

Chapter 10 draws upon the entire thesis, tying up the various theoretical and empirical strands in order to discuss the impact of developing visual literacy using the Visual Thinking Strategies approach and lexical competence. Based on this, a proposal for improvement in using the Visual Thinking Strategies in the development of language in the context of Spanish FL is suggested. Finally, areas for further research are identified.

Chapter 2: Visual literacy from the perspective of the VTS approach



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- T: ¿Qué está pasando en esta imagen?
L3: Unas mujeres están votando
T: Vale (.) entonces L3 tú dices que en tu opinión (.) hay (.) un grupo de mujeres que (.) está (.) votando ¿y:: qué ves que te hace pensar que lo que están haciendo ahí (pointing) es votar?
L3: Tienen [el derecho]
T: [sí <pero que ves> para pensar que lo que hacen (.) es votar]
L3: Están poniendo ehh:: un papel
T: Vale, entonces, L3 piensa que este grupo de mujeres está votando porque tienen aquí (pointing) un papel que parece está introduciendo en es::te:: buzón (1) todos pensáis como L3? que estas mujeres están votando=
L1 =eh::: creo que es el fin de:: eh:: de la: de la día:: de [trabajo (2)]
T: What is happening in this image?
L3: Some women are voting
T: Ok (.) So L3, you say that in your opinion (.) There is (.) A group of women who (.) Are (.) Voting and :: what do you see that makes you think that what they are doing there is voting?
L3: They have [the right]
T: yes <but what do you see> to think that what they do (.) Is vote]
L3: They are putting ehh :: a paper
T: Okay, so, L3 thinks that this group of women is voting because they have a piece of paper here (pointing) that it seems they are introducing, right? in this en es :: you :: mailbox Do you all think like L3? that these women are voting =
L1 = eh ::: I think this is the end of :: eh :: of the: of the day :: of [work (2)]

(Excerpt 2. Appendix K. Session 1. Theme ‘work’)

2.1 Introduction

As explained in the introduction, art-based approaches are multidisciplinary and afford new praxis in the classroom in which new forms of communication and literacies are introduced. In this study, Visual Thinking Strategies is the selected framework to evaluate in the context of foreign language teaching. The aim of this chapter is to situate ‘Visual Thinking Strategies’ in current theories of language learning and teaching principles of the FL. For this purpose, Chapter 2 reviews the relevant literature on Visual Thinking Strategies (VTS) and relates VTS to theories of language learning and teaching practices in Second and Foreign Language Learning.

This chapter is organised as follows: Section 2.2 begins by explaining what the Visual Thinking Strategies are and defines the concept of ‘visual literacy’ in the Visual Thinking Strategies. Section 2.3 explains the theoretical background of VTS. Next, Section 2.4 explains how to use VTS in the classroom. Section 2.5 attempts to frame VTS within current theories of language learning and teaching practices of the L2/FL. Section 2.6 reviews the published literature on VTS and Second Language Learning.

2.2 Visual literacy and Visual Thinking Strategies

Visual Thinking Strategies have been implemented largely in the United States by the organisation Visual Understanding for Education (VUE) (Shifrin 2009). VUE was co-created by cognitive psychologist, Abigail Housen, with the former director of MOMA’s educational programmes, Philip Yenawine (Shifrin 2009). Housen’s research analysed thousands of samples of how viewers reasoning about art over two decades serve to set the basis of the VTS (Housen 2001-2002, p. 121), as is later explained in Section 2.3.

The main goal of VUE as an organisation was to create an adequate strategy as ‘a visual art programme for elementary school students and teachers, founded in the premise that finding meaning in works of art involves a rich range of thinking skills which develop’ (VUE website). The most updated definition of Visual Thinking Strategies in educational programmes, defines VTS ‘as a programme that enables teachers to use specific strategies as part of their existing curriculum to develop students’ skills of observation, social interaction, and language development’ (Yenawine 2020). Thus, the development of observational skills and the ability of using language in social interaction become part of the definition of VTS.

An early definition of ‘visual literacy’ in VTS considers visual literacy as ‘the ability to find meaning in imagery’ (Yenawine 1997). This ability involves a set of skills ranging from simple identification of what one sees, to complex interpretation of artworks on contextual, metaphoric and philosophical levels. Visual literacy in VTS is also described (Hailey et al. 2015, p. 49) as a ‘competence’ definition close to Debes (1968:27) quoted below:

‘Visual literacy refers to a group of vision-competencies a human being can develop by seeing and at the same time having and integrating other sensory experiences. The development of these literacies is fundamental to normal human learning. When developed they enable a visually literate person to discriminate and interpret the visible actions, objects, symbols, natural or manmade, that he encounters in his environment. Through the creative use of these competencies, he is able to communicate with others. Through the appreciative use of these competencies, he is able to comprehend and enjoy the masterworks of visual communication.’ (Debes 1968: 27).

In VTS, visual literacy is also considered a competency that could develop. Secondly, this competency can be acquired and enhanced by exposure and instruction which is the main goal of the VTS programmes. Thirdly, the development of such a competency helps the viewer to interpret the things that one sees and to appreciate them. Finally, this competency includes the ability to communicate creatively applying these skills (Hailey et al. 2015, p. 51). The implications of this in the context

of foreign language teaching make this approach particularly interesting. In this view, the teaching and enhancement of the ability to communicate both verbally and visually appear to be at the core of VTS (See also Section 1.3). Thus, the way this competency develops both verbally and visually moves from the ability to articulate simple observations to more complex interpretations in which ‘many aspects of cognition are called upon in the process of interpretation, such as personal association, questioning, speculating, analysing, fact-finding, and categorising’ (Yenawine 1997, P.845). According to this, the development of visual literacy could have an impact on how these processes are expressed in the foreign language.

2.3 Theoretical underpinnings of VTS

Housen’s research process and resulting theory have been influenced by Piaget’s cognitive development theory, which is explained in Section 2.3.1. and the relevant work of cognitive psychologist Rudolf Arnheim (1969) on Visual Thinking and Visual Perception, which is explained in Section 2.3.2. Finally, the learning theory of Lev Vygotsky founded in Social Constructivism (Yenawine 2014), which is explained in Section 2.3.3.

2.3.1 Piaget and Cognitive development theory

Housen’s research draws on the cognitive development theory of Piaget. According to Housen (1996)

‘Learning occurs when individuals interact with their environment and then reflect on that interaction. Development occurs when an individual resolves a conflict between the existing information and new experiences that sometimes can be contradicted. The information from new experiences is included and reflected in existing ways of thinking’ (DeSantis & Housen, 1996, p.2).

Piaget, who is the precursor of this cognitive theory, and Housen differ in the development stages in which their theories are based. For instance, Piaget establishes four cognitive developmental stages in children. However, Housen established five development stages in response to exposure to works of art (DeSantis & Housen,

1996). Hailey et al. (2015) highlight that Housen differs from the original approach of Piaget's development theory on a few points. First, Housen made the assumption that 'movement between stages could be fostered through the use of a pertinent strategy' (Hailey et al. 2015, p. 53). Secondly, in Housen's theory, beginner viewers can be of any age while Piaget focuses solely on children. The main factor of development is exposure and 'experience of looking at art rather than life experience in general' (Hailey et al, 2015, p. 53; Housen, 2001-2002).

Housen (2001-2002) highlights the importance of the two first stages of the viewer's aesthetic development. She concluded that the development in which most viewers are in the first stage where viewers are storytellers. They find stories on the artwork using their own personal experience. Stage 2 is a constructive stage. The viewer evaluates the realism of the object and how well it is made. Over time, this viewer learns to construct less subjective, more systematic and analytical frameworks for understanding works of art. In the last three stages the viewer begins to develop the expertise of the art specialist. For example, in Stage 3 the viewer accumulates information (historical, biographical, theoretical and technical facts) about art and uses it to analyse and classify art. Stage 4 is the interpretive stage. The viewer uses Stage 2 frameworks and Stage 3 knowledge in the service of his/her personal, intuitive relationship to art, often interpreting the symbolic and metaphorical possibilities in it. Stage 5 is the re-creative stage. The mature, philosophically-minded viewer incorporates all modes of thinking and relating to works of art contained in early stages; sees universal as well as elemental implications, is both objective and subjective at the same time (Egenberger & Yenawine 1997, p. 12).

The main purpose of VTS is to facilitate the movement between the developmental stages of 'novice viewers' (Housen 1999), Stage 1 and Stage 2. Housen (1999) considers the shift between Stage 1 and Stage 2 extremely important

since novice viewers move from ‘a descriptive-narrative stage’ characteristic of Stage 1 to a ‘pre-analytic mode’ characteristic of Stage 2. The viewer in Stage 2 becomes both capable and interested in decoding the artist’s intentionality, technique, and construction, as well as classifying the work of art within her/his own culture (Housen 1999, p. 12). This change in aesthetic development also serves to evaluate the development of language in which students move from a descriptive and narrative text to a hypothetical text which characterises the pre-analytical Stage 2. According to Housen, Stage 1 and Stage 2 should develop before entering into those stages considered more appropriate for the art specialist (Stage 3, Stage 4 and Stage 5).

Rautiainen and Jäppinen (2017) explained how the shift from Stage 1 to Stage 2 in Housen’s developmental stages (See 2.3b) results in the development of visual literacy of the learner using English L2: ‘In Stage 1, the learner examines and identifies the work of art and develops various skills such as thinking, language, listening and discussing as well as creating a personal relationship to art’. In Stage 2, ‘the learner understands that artworks tell stories, the learner assesses the possible meanings of the artwork by sharing opinions. Thinking skills are developed by answering structured questions. Communicative skills are reinforced and further extended to writing exercises working with others and respecting other’s viewpoints. Further development involves the transfer of skills developed by viewing artworks to other subjects (Rautiainen and Jäppinen 2017, p.1072).

2.3.2 Rudolf Arnheim and visual perception

In addition to Piaget’s work on cognitive development, the work of cognitive psychologist Rudolf Arnheim on visual perception also influenced Housen’s developmental theory. Arnheim's theory on visual perception and visual thinking has been widely acknowledged (Holsanova 2006; Housen 1996; Van Leeuwen 2015; Yenawine, 2013) by scholars of various theoretical strands including Multimodality

(Holsanova 2006; Van Leeuwen 2015). Arnheim's (1969) major contribution consists in considering that perceiving and thinking are indivisibly interconnected.

'Cognitive operations called thinking are not the privilege of mental processes above and beyond perception but the essential ingredients of perception itself' (Arnheim 1969, p.13) 'I see no way of withholding the name of thinking from what goes on in perception. No thought processes seem to exist that cannot be found to operate, at least in principle, in perception. Visual perception is visual thinking' (Arnheim 1969, p.14).

A review of what is known about perception, and especially about sight, made Arnheim realise that the remarkable mechanisms by which the senses understand the environment are similar to identical operations described by 'the psychology of thinking' (Holsanova 2006).

'I am referring to such operations as active exploration, selecting, grasping of essentials, simplifications, abstractions, analysis and synthesis, completions, correction, comparison, problem-solving as well as combining, separating, putting in context (Arnheim 1969, p. 13).'

According to Arnheim, there is no basic difference in what happens when a person looks at the world directly and when someone sits with his/her eyes closed and thinks. Arnheim considers all mental operations involved in the receiving, storing and processing of information which include sensory perception, memory, thinking and learning (Arnheim 1969, p.13). Thus, the role of perceiving and thinking about art, which is promoted in VTS, can trigger the development of more abstract and complex cognitive operations.

2.3.3 Lev Vygotsky's Sociocultural Theory.

According to De Santis and Housen (1996), Piaget's theory is considered fundamental in conceptualising how children come to think as they do, but provides a limited explanation of how cultural and contextual differences influence the process of learning. In Vygotsky's theory, all meaning-making begins with the child's first interactions with the primary people in his/her life (teachers and parents) whom Vygotsky called the carriers of a culture's symbolic systems. Learning requires that

the learner engages with these carriers of meaning in facilitated interactions (De Santis & Housen 1996) through ‘scaffolding’. A major contribution of Vygotsky theory to VTS is that learning occurs when new or unfamiliar information is beyond the understanding of an individual's existing visual abilities. The support or assistance of a more capable peer or an adult extends the individual’s limited visual understanding beyond its actual developmental level ‘the Zone of Proximal Development (ZPD)’ (House & DeSantis, 1996, p. 8; Yenawine 2013). ZPD is a fundamental concept from a sociocultural perspective on language, literacy and cognition and is discussed further in Section 2.4. In VTS learners construct understanding in the social contexts of the classroom. Students' thinking and understanding is developed when students collaboratively construct meaning during the VTS discussions’ (explained in Section 2.4). Another important contribution of Vygotsky theory to VTS is the role of language as a medium of thinking and understanding of these social processes and interactions.

The theoretical background of VTS is compatible with the current mainstream approaches in FLT, which draw on the principles of Sociocultural Theory (SCT) in foreign language teaching. SCT brings the social and the psychological into contact through the notion of Vygotskian mediation, defined by Lantolf and Thorne (2006, p. 79) as ‘the process through which humans deploy culturally constructed artefacts, concepts, and activities to regulate (i.e., gain voluntary control over and transform) the material world or their own and each other’s social and mental activity’. Learning is viewed as a guided process of participation, in which mediation is guided by a most knowledgeable participant (peer or the teacher in the language classroom). Mediated learning occurs when a zone of proximal development is constructed (ZPD). Ohta (2001) defines Vygotsky's Zone of proximal development (ZPD) for the L2 learner as ‘the distance between the actual developmental level as determined by individual

linguistic production, and the level of potential development as determined through language produced collaboratively with a teacher or peer' (Ibid 2001, p.9). This mediation of learning in a collaborative activity is called scaffolding, as mentioned in section 2.3, and constitutes the axis of Sociocultural Theory. Different strands of SCT theory developed the construct of 'scaffolding' into different concepts such as 'collaborative dialogue' (Swain 2000) or 'assisted performance' (Ohta 2001; Tharp & Gallimore 1991; Poole & Patthey-Chávez 1994).

Through repetition in a series of joint activities in the classroom, the learner develops new knowledge and new skills. What starts as learning in social talk or interpersonal interaction, becomes development as external social activities are transformed into mental ones (Swain 2000, p.103). This process of internalisation or 'intrapersonal interaction' is defined differently in the literature on the subject of SCT as 'languaging' (Swain 2000) or 'internal speech' (Ohta 2001).

As the discussion so far has shown, VTS is coherent with the theoretical strands of Social Constructivism and Developmental and Cognitive Psychology (Housen 1999). In VTS, the focus is on developing from students' existing knowledge rather than the use of explicit instruction of the vocabulary of visual design or textual analysis of the artwork as seen in other frameworks of visual literacy discussed in Chapter 1. The Grammar of Visual Design opts for explicit instruction of the vocabulary of visual design developed from the linguistic model of Halliday. In the iconography approach, students are guided in the textual analysis of the artwork by questioning the visual text. However, it differs from VTS in the fact that students are asked to search contextual information of the artwork to make their interpretation. In VTS, learners are asked to reflect on their existing knowledge of the world and social values as the entry point into finding meaning. In VTS meaning is constructed collaboratively in the VTS discussions and facilitated by the teacher using three open-

ended questions. Students engage in dialogues with their peers that expose them to more complex interpretations of peers. Therefore, students learn by scaffolding on each other's understanding and develop their visual understanding on these social interactions (Shifrin 2009). In this view, VTS fits well into Sociocultural Theories of Language Learning (SCT). In SCT learning occurs in the ZPD as a result of social interaction with a more competent speaker. How this process is accomplished in VTS is explained in the next section.

2.4 VTS techniques: Elements and sequence of a VTS classroom

So far, I have discussed the theoretical aspects of the VTS. In this section, I turn to the different components that need to be considered in a successful implementation of a VTS-led teaching programme. In 2.4.1, I will discuss the selection of artworks and the ideal number of participants for each of the VTS sessions. In 2.4.2, I will discuss the procedures in the facilitation of the VTS discussions. In particular, I will focus on the questions that are employed to guide the viewing and the role of paraphrasing in VTS, which is discussed extensively according to the principles of the SCT theory of language learning.

2.4.1 Before the VTS discussions

In VTS, it is most important to use artworks, not other types of illustration, as a stimulus while these strategies are being learnt. Other types of illustrations could be clearer to the students in order to communicate effectively, not so with art;

'The vocabularies used to convey meaning in art are varied, and most are demanding. Art images are ambiguous and multilayered, providing fodder for both thinking and the ongoing growth of the language needed to convey complexity'
(Yenawine 2019, p. 6).

In consequence, the first element of success to be considered in the VTS discussions is the right selection of artworks.

a) Selection of artworks

The VUE sets strict guidelines for image selection for novice viewers. The main elements to take into consideration are: firstly, the familiarity of the theme which should be accessible to the age group and purpose of instruction (Yenawine 2003). Secondly, expressive content brings multiplicity of interpretations which, as mentioned previously, is important in the development of critical thinking in VTS. Thirdly, narrativity, as described in the framework of Housen's aesthetic development is important in the first stage of aesthetic development, as beginner viewers are storytellers, and the artwork becomes the story. Fourthly, diversity in time and culture needs to be considered. VUE guidelines suggest the use of varied forms of realism and naturalism. Regarding the type of visual images to discuss, Yenawine (2003) recommends a wide selection from paintings, drawings, photographs and even sculpture or architecture. However, paintings are advisable when projected. Paintings are also considered as an important artistic medium of a culture. On the other hand, photographs should be included as well since they are more accessible to novel viewers. Yenawine (2003) claims that a visually literate person today should have the ability to interpret photos. As mentioned in the introduction, in 'the visual turn' (Mitchell 2005), we are exposed to many daily photographs, which are used to manipulate our responses; therefore, to develop the ability to think about them critically is imperative (Yenawine 2003).

Yenawine explains that once the selection is made, 'images could be classified in a sequence leading from simpler to more complex' (Ibid 2003, p.11) presented in a later part of the VTS programme. Generally, images should be presented in series united by some visual element or theme (Ibid 2003, p.11). The selection of series and themes for this study is explained in Section 3.3.2.

b) Number of participants per session and number of discussions

Previous studies disseminated by the VUE organisation (Housen & DeSantis 1988) indicate that a student should have been exposed to an average of ten VTS discussions (Egenberger & Yenawine 1997) before the new skills and competencies can be transferred to other disciplines and tasks. The number of participants, ideally, should not exceed more than 20 students. The average time for discussion of each artwork ranges between 10 to 15 minutes (Yenawine 2019). The disposition of the classroom and the group during the VTS is highlighted as important, the viewers should be gathered around the facilitator that stands in front of the artwork under discussion (VTS training 2016).

2.4.2 Facilitation of the VTS discussions

The VUE organisation argues that for the successful facilitation of VTS discussions training is needed, which is delivered by the VUE organisation. The teacher does not take on the role of an art specialist, but rather functions as a facilitator (Yenawine 1998). Rautiainen and Jäppinen (2017) point out that the degree of visual literacy of the facilitator can affect the successful facilitation of the VTS discussions.

For this, successful instructions in the VTS classroom require a certain form of questioning and paraphrasing, which is addressed in this section. Section a) explains the main features of the facilitation of the VTS discussion, which is structured around three open-ended questions to sustain the interaction. Next, Section b) explains what 'paraphrasing' is in VTS and how this technique employed in the VTS discussions relates to a wider body of literature on ESOL.

a) VTS questions

VTS discussions in the classroom are facilitated by a VTS trained teacher. The teacher facilitates the students' engagement in a dialogue with their peers and these

discussions are led by three set questions that emerged from Housen research (Housen 2001-2002; Yenawine 2013) devised to guide students' visual thinking strategies:

Q1 What is happening in this painting? The first of the VTS questions aims to promote the development of the narrative typical of Stage 1 of aesthetic development explained in the previous section. Q1 serves to set the context of discussion. Yenawine and Miller (2014) state that early comments normally provide the description of elements seen in the artwork and some interpretations of what may be happening in the artwork under discussion.

Q2 What do you see that makes you say/think that? The second of the VTS questions aims to encourage attention, observation and reasoning, promoting critical thinking skills. Students are asked to provide evidence in a concrete way keeping the focus of discussion on the representation of what it is depicted (Yenawine & Miller 2014). By doing so, students develop the habit of supporting their conclusions by means of observations. A good example of how students are trained on providing supporting evidence from the visual text is illustrated in the introduction of this chapter.

T: ¿Qué está pasando en esta imagen?
L3: Unas mujeres están votando°
T: Vale (.) entonces L3 tú dices que en tú opinión (.) hay (.) un grupo de mujeres que (.) está (.) votando ¿y:: qué ves °°que te hace pensar que lo que están haciendo ahí (pointing) es votar?
L3: Tienen [el derecho]
T: [sí <pero que ves> para pensar que lo que hacen (.) es votar]
L3: Están poniendo ehh:: un papel°
T: Vale, entonces , L3 piensa que este grupo de mujeres está votando porque tienen aquí (pointing) un papel que parece está introduciendo en es::te:: especie de buzón (1) todos pensáis como L3? que estas mujeres están votando=

Q3 What more can we find? The third of the VTS questions aims to encourage further and more detailed observations.

Rojas (2020) discusses the translation of the three VTS questions in Spanish as different options which may influence what the learner is looking at. Programmes using VTS in Spanish have been implemented in educational programmes in the United States with Spanish heritage learners. Table 1 shows two of the translations proposed by Rojas. The third translation was suggested in the training course followed by this researcher in the National Museum of Catalonia (MNAC).

	Rojas proposal	Rojas proposal	MNAC proposal
Take a silent moment to look	<i>Tomen tiempo para examinar esta imagen.</i> (Take time to examine this image)	<i>Tomen un minuto para examinar esto.</i>	
Q1 What's going on in this picture	<i>¿Qué está pasando en esta imagen?</i> (What is going on in this image/picture?).	<i>¿Qué está pasando aquí?</i> (What's going on here?)	<i>¿Qué está ocurriendo en esta imagen?</i> What is happening in this image?
Q2 What do you see that makes you say?	<i>¿Qué estás viendo que te hace decir/pensar que ..?</i> (What are you seeing that is making you say/think that?)	<i>¿Qué observaste que te hizo decir/pensar?</i> (What did you see that made you say/think that?)	<i>¿Qué has visto para decir esto?</i> (What have you seen to say that?)
Q3 What more can we find?	<i>¿Qué más podemos encontrar/hallar?</i> (What more can we find?)	<i>¿Qué más podemos ver?</i> (What more can we see?)	<i>¿Qué más podemos encontrar?</i> (What more can we find?)

Table 1. Translation of VTS questions in Spanish. Adapted from Rojas (2020)

Roja (2020) explains that the phrasing of Q1 in Spanish differs slightly to the English Q1. She suggests the use of ‘*aquí*’ (here) when using a three-dimensional art-object and *¿Qué está pasando/ocurriendo en esta imagen?* (What is going on in this picture?) when an image is the centre of the VTS discussion.

In summary, an interactional routine is created using the three questions around which the interaction in VTS is managed. This interactional routine is suitable for language learning context, since, as Ohta (2001) indicates, it is important to create such routines in oral interaction in the L2. The more confident and comfortable the learner becomes with the interaction routine, the less support will be needed.

b) Paraphrasing

‘Paraphrasing’ in VTS is a key technique employed by the teacher or facilitator to sustain the oral interaction in the VTS group discussion using the three questions discussed above. In the existing literature on VTS, paraphrasing refers to a different set of actions that facilitates the understanding of the artwork. In VTS, when the teacher or facilitator paraphrases, ‘(they) accurately rephrase each comment’ (Yenawine 2014, p. 28) which differs to ‘paraphrasing’ in the literature on language learning⁶.

During the VTS discussion, the teacher is expected to paraphrase all comments produced by the students, and not only those comments that are linguistically incorrect. The published literature on VTS highlights the importance of paraphrasing as a way of acknowledging that listening to others is value and all students are treated equally regardless of their language proficiency or other abilities. Also, by paraphrasing, the teacher provides a linguistic model, which helps ensure that the rest of the group understands the comments. Pointing at the elements in the artwork while paraphrasing is another part of the technique. This association between the verbal and the visual representation is referred to as ‘visual paraphrasing’ and is considered an effective strategy to increase vocabulary for learners of English L2 (Yenawine 2014, p. 28). Examples of ‘paraphrasing’ in VTS are illustrated in the teacher’s part of the interaction in all the excerpts from the VTS discussions at the introduction of each chapter of the thesis.

Yenawine (2014, p. 29) considers paraphrasing to be one of the mechanisms in VTS assisting language development. The teacher models the language of the students

⁶ Oxford (1990) classified paraphrasing as a compensation strategy in which the learner overcomes limitations in speaking. “Paraphrasing” as a strategy is later classified by Oxford as a communication strategy in which the speaker approximates the message, coining a new word, or “talking around the word” (Oxford 2011, p. 291).

and upgrades the original comment adding new vocabulary. In this way, as Yenawine (2014) argues, students are aided in the search for words, while expanding their vocabulary and improving grammar. Paraphrasing, therefore, is an instrument which helps to increase the accuracy of the language. In addition, due to the fact that all comments are paraphrased, students don't feel corrected (Yenawine 2014, p. 29). The technique of paraphrasing in VTS resembles the pedagogical techniques that Seedhouse (2009) refers to as 'embedded correction'. Seedhouse (2009) argues that embedded correction maintains the pedagogical focus of teaching while responding to the linguistic incorrectness of individual learners' utterances in the L2 (Ibid 2009, p.7). Seedhouse (2009) explains how individual learners quite often produce responses that are not audible to the group. Thus, by reformulating, 'the teacher is displaying an approved version of learner utterances so that the other learners are able to follow the propositional content of the interaction and are also able to receive correctly formed linguistic input' (Ibid 2009, p.7). Furthermore, Seedhouse (2009) claims that this reformulation by the teacher provides a correct linguistic model not only to the student who produces the comment but also to the rest of the group that is taking part in the interaction (Seedhouse 2009). This mechanism helps students to get back to the interaction while reinforcing confidence in their participation.

Similarly, the idea of growing confidence in participating in the VTS discussion is discussed in the VTS literature. Two reasons are stated for this (Yenawine 2014, p.110). On the one hand, paraphrasing proffers a model of language for the students by upgrading their comments and adding new vocabulary, as in the technique of embedded correction described above.

PI: =eh::: *creo que es el fin de::: eh::: de la: de la día::: de [trabajo (2)](I think is the end of a working day)*
T: [Vale] [ok]

- P1: *[y están clocking out]*
- T: *Entonces P1↑ <tiene una interpretación diferente a P4 no? y ella, piensa que no están votando sino que es un grupo de mujeres que están al final de su jornada de trabajo> no? al final de un día de trabajo (.)* (Then P1 has a different interpretation than P4, hasn't she? She thinks that they are not voting but rather this group of women are at the end of their working day).

On the other hand, the fact of paraphrasing every single comment in the VTS discussion is a means of acknowledging that the teacher heard and understood what the students just said by projecting the comment to the group. An experienced facilitator should manage the task of paraphrasing by linking all the comments produced by the students in the VTS discussion and showing how all ideas interact, thereby making sense of the conversation, as the previous example illustrated. Thus, linking and paraphrasing all ideas in VTS creates a positive feeling of confidence in the group, increasing the feeling that all students are treated the same, that no one idea is better than another. By doing so, a feeling of inclusion and empathy is created in the group, since all opinions and point of views are taken into account from students with different abilities (Yenawine 2014).

Furthermore, the role of paraphrasing in VTS connects with a well debated issue in the literature on Second Language Research in relation to which type of feedback is more effective for language learning in oral interaction. (Brown 2007; Ellis & Shintani 2014; Leeman 2007; Lister 2015; Mackey & Gass 2005; Seedhouse 2009; Ur 1999; Van Lier 1998). Each theory of language learning has a distinctive approach to corrective feedback (CF). For example, in UG-based theories of language learning CF occurs by providing negative evidence of the error (Ellis & Shintani 2014). The type of 'paraphrasing' described in the scholarly literature on VTS could be interpreted in a similar manner to the corrective feedback under the umbrella of Socio-Cultural Theory (SCT). In SCT, corrective feedback occurs in the zone of

proximal development through assisting learners to produce a linguistic form that they do not yet have independent control over (Ellis & Shintani 2014, p.264), as shown in the previous example in which Participant 1 decides to code-switch. In SCT, ‘reformulation’ and ‘modeling’ describe more accurately the type of feedback received in VTS using ‘paraphrasing’. What makes corrective feedback different in SCT from any other type of feedback, for example, in the Interactional theory of language learning, is that this type of feedback is connected to the learners’ needs in the Zone of Proximal Development, as explained in the previous section.

Finally, writing after each VTS discussion is a common practice in VTS-led teaching (Yenawine 2014). The importance of writing in VTS to support language development is further discussed in Section 2.6.

In summary, this section has described the main elements of a Visual Thinking Strategies Approach to be considered in the educational curriculum. The importance of selecting the right artworks for the context of instruction was highlighted. Then, the sequence and elements of the VTS discussions were described. The importance of paraphrasing in the VTS approach was related to the use of reformulations promoted under SCT theories of language learning. ‘Reformulation’ describes the technique used when paraphrasing, in which the teacher provides not only a correct and upgraded linguistic model but also makes the content of the comment heard and understood by all participants in the discussion.

In the next section, I will discuss the techniques employed in VTS in relation to the principles applied in language teaching methods.

2.5 VTS-led teaching and approaches to language learning

In this section, I will focus on the techniques and principles employed in VTS-led teaching that could be particularly suitable in the FL curriculum and in particular

in teaching approaches with a particular orientation towards social constructivism, as has been discussed throughout the chapter.

As Lacorte (2013) points out, teaching methods in the 21st century move away from ‘magic recipes’ and ‘prescriptions’ that characterised teaching methods in the previous century. A more eclectic approach is observed in language teaching in which different techniques, strategies and principles from different theoretical backgrounds could be used in teaching L2 to meet the specific needs of learners in the institutional and social settings of the classroom.

In addition, the shift of the Communicative Language Teaching (CLT) approach brought about some major changes which should be contemplated in any teaching proposal. Jacobs and Farrell (2003) suggest eight major changes in recent teaching approaches and proposals in teaching L2. For example, learners have greater autonomy, and learning is not an individual private activity but a social one that depends upon interaction with others. It is widely acknowledged now that learners learn in different ways and have different strengths. Also, meaning is viewed as the driving force of learning. Furthermore, language should serve as a means of developing higher-order skills known as critical and creative thinking. The role of the teacher is viewed as a facilitator to develop these skills. Finally, language is no longer seen as stand-alone practice but is linked to other subjects in the curriculum (Richard & Rogers 2014, p. 106).

In this context, the techniques used in the VTS programmes could be particularly suitable for adapting to the FL curriculum. Without intending to embed VTS in any particular method, as we mentioned previously, some of these VTS features can be adapted when using current language teaching approaches. For example, VTS ensures the learners’ role as a collaborator, risk-taker, and language user as well as an active participant, which is in fact comparable with Task-Based

language education where the focus on meaning is placed on tasks as a core unit of instruction (Richards & Rogers 2014). Similarly, the inclusive classroom environment created in VTS led-teaching is also compatible with the cooperative language learning approach. Also, VTS supports the development of the learners' broader cognitive skills while supporting their ability to use language. Language becomes a tool for thinking in VTS as it is promoted in the literacy-based teaching approach. In VTS, there is an interest in assisting the language learner in developing broader cognitive and social development. In order to achieve this, VTS would be particularly suitable teaching strategies that encourage critical thinking skills in interaction.

Furthermore, VTS promotes a full range of literacy practices helping learners and teachers to understand that the meaning in today's classroom is multisensorial and the affordances that constitute meaning are multimodal. This is the orientation of action-based teaching (van Lier 2007) and literacy-based language teaching (Kern 2000; 2012; Paesani et al. 2016; Paesani 2017). As suggested by Kern (2000, p. 188) FL literacy-based teaching promotes a broad range of contextualized literacy practices involving language use, making connections through linguistic and sociocultural knowledge. The development of language, knowledge of conventions of different text types and cultural knowledge is achieved through interaction when reading, writing, listening to, or viewing FL texts. As in VTS, students engage in the interpretation of texts moving beyond comprehension of surface-level facts to gain deeper understanding of cultural products, practices, and perspectives (Paesani et al. 2016, p 13). Collaboration involves interaction at multiple levels and, problem-solving which relates to how language forms are used to create meaning (Kern 2012, p. 188). According to Kern (2012), this linkage between literacy and communication, as VTS promotes, has important implications for teaching since it blurs the distinction of CLT practices which appear to be insufficient in the development of an extended view of

literacy in academic contexts (Paesani et al. 2016, p.3). Similarly, Paesani et al. (2016) highlight the importance of encouraging learners of all levels of proficiency to interpret, transform, and think critically about discourse through a variety of contexts and written, oral, and visual textual genres. Thus, engaging FL learners in text-focused literacy activities across all levels of instruction should foster meaning construction in different forms, rather than supporting only skills intended for the practice of language forms in the FL. Therefore, literacy-based language teaching pushes the boundaries of CLT approaches, extending the text types, knowledge of text conventions, and cultural knowledge which is at the core of literacy-based language teaching. In this context, VTS stands as a suitable pedagogic approach.

As I have shown, the potential of Visual Thinking Strategies is clear and could be suitable strategies that could be implemented in teaching FL courses. Similarly, four examples of teaching methods and the implications of VTS for them illustrate how VTS-led teaching shares common principles and techniques with teaching methods in Foreign Language Teaching under the SCT theory of language learning, as well as literacy-based language teaching. As generally acknowledged, meaning is multimodal and multifaceted, and it is constructed in social communication. By introducing other literacies, critical thinking can be promoted further. These similarities make VTS particularly suitable to implement as a teaching strategy in teaching literacy and language in a foreign language. However, as mentioned previously, the application of VTS in language learning is limited to the context of English as L1 and ESOL. In the next section, I will outline existing studies in the relevant literature, which have addressed how VTS can support visual literacy while developing mainly English as an L1 and two studies in which VTS has been investigated in the context of English as an L2 or FL language.

2.6 Using VTS to support language development

As previously mentioned, Yenawine (2014, p.13) describes VTS as a way to teach literacy, thinking and communication skills (listening and expressing oneself) using art. In this definition, VTS can be applied to address two important issues raised in the literature of current research in Second Language Teaching (Royce 2000; Britsch 2009; Van Leeuwen 2006; Pantaleon 2015; Hecke 2015). The first issue is that VTS can address whether visual literacy has a place in the teaching of a second language. The second issue, and somehow related to the first, is that VTS could also address whether the development of ‘visual literacy’ has an impact on the development of both oral and written language in the L2.

The effectiveness of VTS as a strategy to support language development and visual literacy appears frequently aligned with the learning standards of the Common Core Standards (Anderson 2014; Capello and Walter 2016; Capello and Lafferty 2015; Yenawine and Miller 2014; Yenawine 2013). The Standards Movement implemented an educational reform in the United States to provide standardisation of learning from elementary to high school in which there are clear expectations of all actors in the teaching and learning process (Richard & Rodgers 2014, p. 162). Second language teaching was a late entry in the Standard movement (Richard & Rodgers 2014, p. 162). Cappello and Walter (2016) highlight that according to the Common Core State Standards, students are required to be able to analyse and create a high range of complex print and non-print texts in different types of media forms at high school level. This is particularly relevant in the second Standard with English Language Learners Arts. The implementation of other literacies in the language curriculum required the use of teaching strategies, such as VTS, to understand the unfamiliar text structures of the visual text.

The literature on VTS recommends the use of writing to identify any change in the development of visual literacy and development in the language of students exposed to these VTS programmes (Yenawine 2013). Writing can be used as a post-writing task in which students had the opportunity to elaborate on ideas that were previously constructed in class discussion (Bagean 2013, 2018; Capello & Lafferty 2015; Simmons 2020; Yenawine 2019). Writing is also considered a good instrument to track the visual thinking and language skills of those students who were unconfident to participate in the group discussions (Bageant, 2013; Capello & Lafferty 2015; Yenawine 2019).

Hailey et al. (2015, p. 61) identify some of the changes in ‘visual literacy’ of students of English L1 in writing and speech. For example, students make more observations than when they started, and their observations become more complex and detailed. As the VTS-led teaching programme progresses students draw more complex inferences and develop the habit of providing visual evidence to back up their inference, interpretations and opinions. Also, students increasingly use conditional language to indicate that they are aware that other interpretations are possible. As the number of VTS discussions increases, students begin to speculate between possible meanings, after weighing up several equally plausible interpretations, including those offered by peers. Over time students show a motivation for seeking additional information about the artist from other sources, which folds into their analysis (Hailey et al. 2015, p.16).

Rautiainen and Jäppinen (2017) discuss the views of seven experienced and well trained American elementary school teachers on the meanings they attach to visual literacy from the perspective of VTS. Semi-structured questionnaires were employed to assess their views on visual literacy in VTS, which were analysed using content analysis. The results of the study of Rautiainen and Jäppinen summarised in

Table 2, show that in the facilitators' conceptualisation of visual literacy in VTS, the teachers focus their assessment of the development of visual literacy in VTS in a shared understanding of the artwork under discussion as well as the ability to think, talk or write about an image. Furthermore, in their description of visual literacy an assessment of linguistic competence is included. For instance, it is described how the learners' linguistic ability to use more complex sentences, vocabulary and verbs increases as the year unfolds. As a result, learners are able to write a greater number of words about the image. This again shows the potential for VTS in language learning and teaching.

Original expression	Simplified expression	Sub-category
Conditional language, etc. VTS creates a unique space and opportunity to practice language skills. They listen to each other more carefully.	Developing conditional language and listening to others.	Linguistic competence and listening competence.
Oral expression of simple ideas, whether description, detailed description, inferences, supported inferences.	From naming to making inferences about an image.	Interpret
The way the students discuss an image becomes more complex and verbose as the year unfolds. They are sharing their interpretation of the narrative and whether or not their interpretation is in agreement or disagreement with the other students who have gone before them.	Ability to understand more complex material over time. Presenting supported views, comparing them and arguing them with others.	Skill of critical thinking, reflection and communication.
Apply the skills readily to other areas. They use complete sentences when they talk to each other during classroom conversations.	Applying skills to other areas: observing, development, and language.	Transfer effect
I see so much confidence in my students as they have mastered the process. I believe this confidence extends beyond visual literacy.	Self-esteem to take part in discussion	Self-confidence.

Table 2. Assessment of visual literacy. Adapted from Rautiainen and Jäppinen (2017, p. 1077).

In order to evaluate any development in visual literacy, Yenawine (2014) recommends collecting writing summaries at different stages of the VTS-led teaching.

He suggests the use of a coding system created by Housen and DeSantis to monitor the development of thinking expressed in students' writing. The coding system has six categories, which indicate the type of comments expressed in writing by the students that can be used to monitor their visual understanding:

- *Observations: from few and simple to more detailed and elaborate.*
- *Inferences: meanings drawn from observations.*
- *Evidence: highlight observations to back up inferences. Usually, I think X because*
- *Speculation: considering multiple options, usually expressed with qualifying language such as 'could or might be' and providing optional interpretations.*
- *Elaboration: returning to a topic to add detail*
- *Revision: 'at first I thought ... but then I thought'*

(Yenawine, 2014, p.172)

In addition to the use of writing as a way to monitor the development of students' visual literacy, VTS could also contribute to linguistic development. For example, Yenawine (2014) states that there is a strong correlation between how students think and how they express their thoughts: 'increasing complexity of thought causes significant changes in writing' (Yenawine 2014, p.91). For example, as students make more detailed observations, they need more descriptive language. As inferences increase in number and complexity, students possibly need more complex language to express their thoughts. In general terms, inferences supported by evidence require more complex sentences (Yenawine 2014, p. 172).

To ensure the development of VTS, Yenawine (2014) proposes to provide personal feedback to each student, comparing early pieces of writing to the latest piece completed six months later. The teacher can explain some of the terms explained in the previous classification; for example, more statements related to inferences and speculations can account for an improvement in the writing pieces of the students. Verbs of thinking and the language of speculation can be used as examples of this type of language. Yenawine argues that this type of feedback differs

from a traditional approach in which assessment of learning is the core; in contrast VTS focuses on assessment for learning.

As discussed so far, most of the relevant literature on how VTS assists language development is comprised of studies of English L1 based on teacher's observations shared across the VTS and VUE sites and conferences (Hailey & al. 2015). Next, two studies are discussed, which used writing to obtain better achievements in literacy performance.

The first of these studies was carried out by Schlicker & Bageant (2018). The focus on this study is the effectiveness of writing in students' achievement in literacy performance in elementary students in English L1. This study is based on the observation of teachers' practices using VTS which lead the researcher to develop a 'writing lab' teaching proposal illustrated in Figure 2.

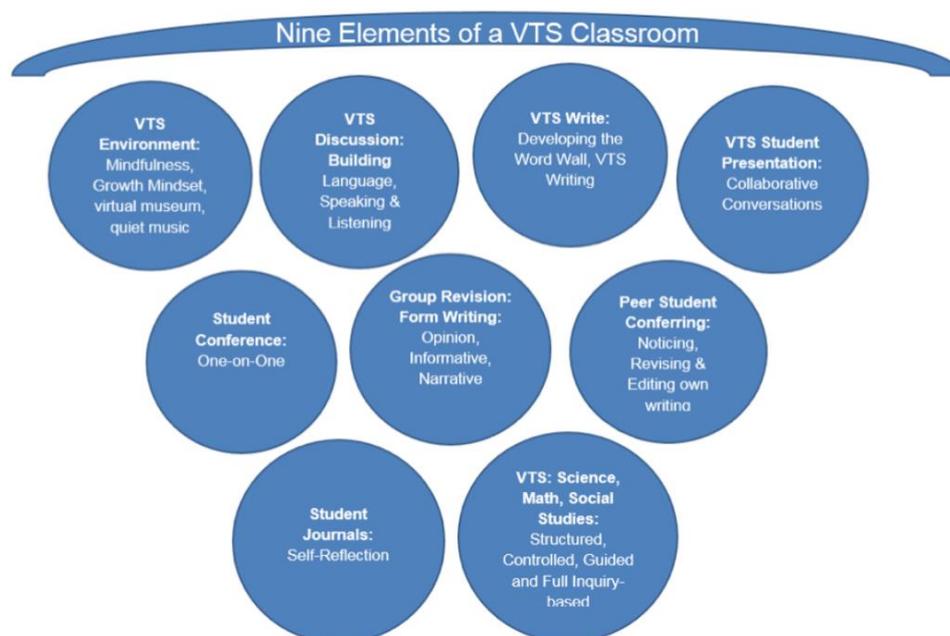


Figure 2. The writing Lab (Bageant 2018)

Bageant's teaching method of writing using VTS includes 9 elements. As Figure 2 shows, the teaching method developed by Bageant uses the VTS discussions as input for writing. Nonetheless, the development of language in the 'Writing Lab'

appears to occur outside the VTS-discussions. Students are made aware of how to improve their writing skills using different metacognitive strategies. Either by being self-scaffolded in the analysis of the writing pieces or peer-scaffolded, whereby peers enter into interactive discussion activities to improve their writing pieces outside the VTS discussions. The researcher, therefore, is using different metacognitive activities in collaborative conversations between peers to raise language awareness of three different types of writing: opinion writing, informative writing and narrative writing, which VTS-led teaching appears to promote. However, Bageant's study does not shed light on the effect of developing visual literacy in the VTS discussions and the development of language as analysed in the students' writing pieces after such discussions.

The second of these studies is a rare study in the literature on VTS in ESOL. Young Yeom (2018) evaluates the impact of the VTS discussion of picture books that were conducted in the students' mother tongues, Korean. Young evaluates the development of the students' better interpretative skills using their writing in English L2. Yong (2018) uses the previously explained coding system suggested by Yenawine (2014), which was analysed using content analysis. The findings of Yong's study suggest a correlation between the critical thinking skills developed in class-discussions in Korean, the students' L1, and more sophisticated writing pieces in English L2. However, a limitation of Young's study is that there is no clear evidence of how the improvement of visual literacy that develops in the VTS discussions in Korean could develop the use of English L2 in the interpretation of the picture books analysed.

As the examples above show, there is need for further research in relation to the impact of the development of visual literacy in VTS on critical thinking, communication and the FL language. Hailey et al. (2015) claim that research should

be carried out using different age groups and needs which include those of English language learners'. In the context of Spanish language learners, González-Sanz (2017) highlights the difficulty in finding studies in which VTS has been put into practice despite the growing number of museums in Spain that are collaborating with various institutions of education. González-Sanz reported an interesting longitudinal project 'proyecto Mira' in which Catalan schools engage in active discussions of artworks using VTS approach in the setting of the Picasso Museum (1998-2002) (Pou, 2002). The outcome of this project suggests that VTS-led teaching promotes active participation in oral discussions which leads to an improvement of their communication skills and listening while raising students' confidence in the value of their own opinions (González-Sanz, 2017, p.157).

2.7 Summary

This chapter began by describing Visual Thinking Strategies as an approach to teach literacy, thinking and communication skills that can be implemented in any curriculum design. Visual literacy is considered in VTS as a competence that is learnable or can be enhanced. The development of communication skills in VTS has been closely related to the development of visual literacy which makes VTS an interesting approach to explore when learning a foreign language.

The Visual Thinking Strategies approach is coherent with the theoretical strands of Social Constructivism and cognitive psychology. VTS developmental stages fall within the cognitive psychology of Piaget. Vygotsky's Sociocultural Theory contributes to this approach in the conceptualisation of language as a medium of thinking and understanding in social interactions. Students' visual understanding is developed when students collaboratively construct meaning during the VTS discussions which are facilitated by a more capable peer. Arnheim's major

contribution to VTS is the theory of visual perception, which considers perceiving and thinking as indivisibly cognitive operations.

According to Housen's research, the development of visual literacy in VTS aims to teach students, beginners, and viewers visual literacy skills in order to facilitate the move from Stage 1 or 'narrative stage' to Stage 2 'pre-analytical stage' of visual analysis for which VTS were created. The type of art-based group discussions promoted by VTS is explained. The importance of selecting the appropriate artworks for each type of educational setting is highlighted. Paintings and photographs are preferred if projected in class with a strong narrative to fit the abilities of beginners' views. Expressive content open to multiple interpretations is advised but also considering accessibility to such content. The facilitation of interaction in VTS discussions is articulated using three open questions. The role of paraphrasing in the facilitation was explained as an important practice in relation to language development. The technique of paraphrasing in VTS was discussed as positive feedback in the light of SCT theory of language learning.

In addition, in this chapter it has been argued that the VTS theoretical background relates well with the principles of Sociocultural Theory in foreign language learning and teaching and new literacy practices in the FL classroom. Four teaching methods were selected to illustrate some common principles with VTS led-teaching in relation to the aims of instruction, as well as the role of the teacher and students. The focus of instruction is not solely language development, but also the cognitive, social, and psychological development of the learner. Language is not just seen as a means to communicate, but also a tool for thinking, as indicated in vygotskian theory. Literacy is not opposite to orality; on the contrary, both are complementary to each other and interdependent modes of communication, as the VTS approach proposes while developing visual literacy. The use of writing after

each of the VTS discussions appears to be a useful instrument, not only to monitor the development of thinking and the ability to interpret the artwork but also to monitor the development of communication skills of the students exposed to such discussions. The relevant literature on VTS suggests the use of six categories to classify the utterances expressed in writing. In conclusion, the theoretical background of VTS, the type of teaching that VTS promotes to develop visual literacy appears to have a place in teaching methods of foreign language learning. Chapter 3 describes the educational intervention created for teaching Spanish FL in this study for a group of intermediate students of Spanish at Dublin City University.

Chapter 3: Operationalising VTS in teaching Spanish (Phase 1 and Phase 2)



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- T: =ahh vale, vale, vale entiendo o sea, tú piensas que hay ... que hay una persona
- L17 : [overlaps the teacher...]enfrente =
- T: =enfrente...aquí ((pointing)) ... que nosotros no vemos ¿vale? En un escenario y que está hablando vale... o que está haciendo:: ¿cómo se dice un show en español? ¿Alguien lo sabe?
- L3: espectáculo
- T: un espectáculo... entonces... L.17 piensa que hay un espectáculo, que hay una persona aquí a la izquierda que nosotros no podemos ver ... ¿no? que está hablando o haciendo algo y los demás están mirando ... a esa persona y escuchando=
- L19: =oo una cosa político//
- T: o un mitín político ummh.
- T: = ahh ok, ok, ok I understand then, you think there is ... that there is a person
- L17: [overlaps the teacher...] in front of =
- T: = opposite... here ((pointing))... that we don't see, okay? On a stage and what is she talking about, okay ... or what is she doing: how do you say a show in Spanish? Does anyone know?
- L3: 'espectáculo'
- T: a show ... so ... L17 thinks there is a show, that there is a person here on the left that we can't see ... right? who is talking or doing something and others are looking ... at that person and listening =
- L19: = oo a political thing //
- T: or a political rally ummh.

(Excerpt 3. Appendix K. Session 2. Theme 'gender')

3.1 Introduction methodological considerations

As explained in Chapter 2, VTS is a programme that enables teachers to use specific strategies as part of their existing curriculum to develop a rich range of thinking skills in social interaction while developing language. In order to investigate whether VTS constitutes a valid teaching strategy to foster the visual literacy skills of the students while developing their communication skills in Spanish FL, an educational intervention was created for an intermediate language module in Dublin City University. The intervention was implemented over three phases of the study (Phase 1/2016, Phase 2/2017 and Phase 3/2018) using a flexible and dynamic Mixed Methods Design.

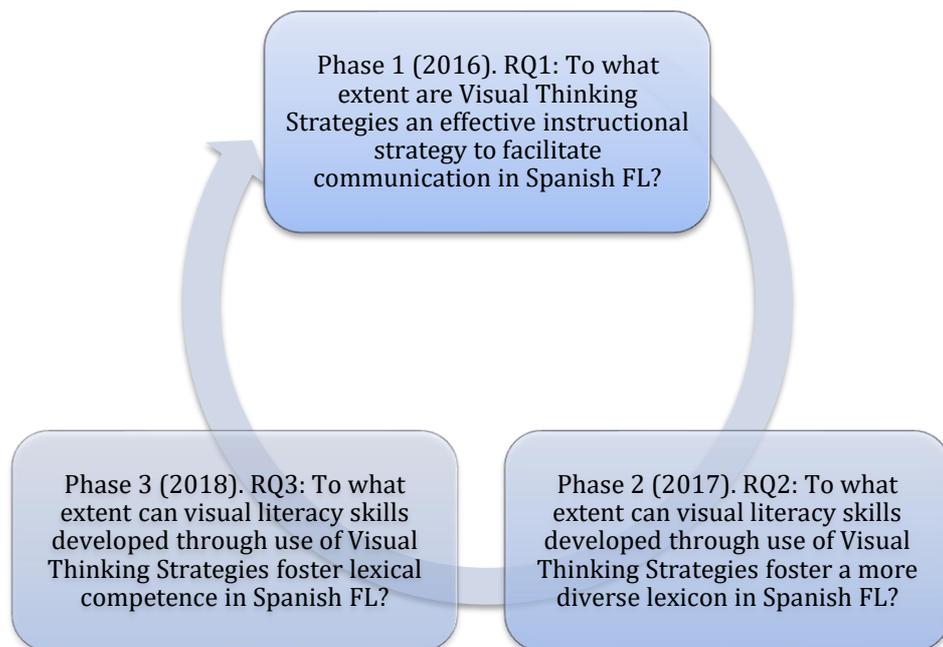


Figure 3. Operationalising VTS in teaching Spanish.

Phase 1 and Phase 2 evaluated the operational aspect of the intervention of VTS led-teaching in the context of Spanish teaching as a foreign language. New knowledge was uncovered in each of the two iterations (Phase 1 and Phase 2), which served to refine the final research question that came forward in Phase 3:

RQ3. To what extent can visual literacy skills developed through the use of Visual Thinking Strategies foster the development of lexical competence in Spanish FL?

The study was situated in the natural setting of the classroom. Different methodologies have been employed to understand the social world of the language learning classroom, and the interactional complexities of it (Burns 2015; Macaro 2003; Larsen Freeman 2016; van Lier 1988). This study proposes a mixed methodological approach using a Mixed Methods Design (Brown 2015; Hesse-Biber 2010) to identify the complexity of the phenomenon under investigation and the effectiveness of a multimodal literacy approach in developing communication skills in the Spanish foreign language classroom.

The research approach borrows elements from Action Research (AR) and Design-Based Research (DBR) without encasing this study in either of these two research methods. As in AR, the research was carried out by the researcher alone. Notwithstanding, the scope of the study goes beyond the mere improvement of local practice, as the AR research method proposes. As in DBR, this research originates and develops from a theory that characterises the design in practice (Barab & Squire 2004). Also, as in DBR, the methodology adopted a flexible and dynamic approach. There was a cyclical movement of the research design that was the subject of constant revision and definition as the research continued to uncover new knowledge over the three phases of this study. However, research studies related to DBR agree (Anderson & Shattuck 2012; Barab & Squire 2004) that one of the main features of this methodology, and for some an indisputable element that DBR should meet, is that the creation of the intervention is a collaborative task involving both researchers and practitioners. This creation begins with an accurate assessment of the local context by the experts and the practitioners. By contrast, in this study the teacher-researcher was

involved in the conceptualisation, design, development and implementation of the VTS-led teaching, as is explained in the rest of this chapter.

The rest of the chapter is structured as follows: Section 3.2 outlines the methodology adopted in Phase 1 and Phase 2 on which the operational principles of this intervention are based. Section 3.3 describes the research context created for the VTS educational intervention. Section 3.4 describes the ethical considerations for this classroom-based study. Section 3.5 describes the research question for Phase 1 and the instruments for data collection and research procedures. Next, the data analysis for Phase 1 is explained. Finally, the issues arising from Phase 1 that served to refine the research question for Phase 2 are explained. Section 3.6 describes the research question for Phase 2 and the instruments for data collection and research procedures. Next, the data analysis for Phase 2 is explained. Finally, the issues arising from Phase 2 that served to refine the final research question for this study in Phase 3 are explained.

3. 2 Overview of the methodology for the instructional design

Section 3.2 outlines the methodology employed to make VTS led-teaching operational in the context of Spanish foreign language teaching. Six seminars were devoted to VTS led-teaching in an intermediate language module in Dublin City University over a semester during:

- Phase 1, February-April of 2016 (Section 3.5)
- Phase 2, February-April of 2017 (Section 3.6)
- Phase 3 February-April of 2018 (Chapter 5)

In each phase, the same educational intervention was implemented (see section 3.3.2) over the three separate semesters. The design principles and methods were revised and changed in light of new findings, narrowing the research question in

each phase. The research design developed in the two first phases of this study which are briefly outlined below.

3.2.1 Phase 1 (2016)

Firstly, Phase 1 (Section 3.5) sought to understand the following research question:

To what extent are Visual Thinking Strategies an effective instructional strategy to facilitate communication in the Spanish FL?

In other words, Phase 1 sought to determine if the VTS could assist students, not only to understand the artwork (See section 2.1), but also to assist students in communicating in Spanish during the VTS discussions (See Section 2.4). The instruments for data collection aimed at recording the perspective of participants involved in this intervention, the teacher and the students. For this purpose, unstructured observations and questionnaires (Section 3.5.2b) were employed. The teacher-researcher played the role of observer over the six weeks of VTS instruction. A holistic approach was adopted in Phase 1 to identify relevant concepts when implementing VTS in the context of Spanish foreign language instruction. The students' perspective was recorded using a post-task questionnaire with open questions. All students enrolled in the module completed the questionnaire anonymously at the end of the VTS instruction in Week 11. Students answered questions with regard to their experience of learning Spanish using VTS (Appendix C). The only method of analysis in Phase 1 was thematic analysis employed in the post-task questionnaire and the teacher's journal. The students' perspective complemented the teacher's perspective regarding the effectiveness of VTS in facilitating communication in the classroom.

The results of Phase 1 (3.5.5) served to narrow the research problem. The main findings from the teacher's journal indicated that students developed better

writing skills and more elaborate writing summaries over the seven weeks. The importance of listening as an input for understanding the artwork is reflected in the teacher's diary. This improved ability to interpret the artwork is reflected in more elaborate writing on the part of the students. In the post-task questionnaire students indicated an improvement in their vocabulary as a major advantage when learning Spanish using VTS-led teaching. The students also indicated greater confidence when expressing opinions and thoughts. The proficiency questionnaire was disregarded as an instrument of evaluation of language proficiency, as it was deemed unclear by the students.

3.2.2 Phase 2 (2017)

Recent literature on teaching vocabulary in the Spanish FL emphasises (Higueras 2017; Nation 2020; Rufat & Jiménez-Calderón 2017, 2019; Schmitt 2010; Wray 2002, 2008) that vocabulary is a major factor in the development of the communicative ability of the students in a foreign language. Taking this into consideration, a new research question was formulated in Phase 2 (3.6.1).

‘To what extent can visual literacy skills developed through use of Visual Thinking Strategies foster a more diverse lexicon when learning Spanish FL?’

A pre-test-post-test design was employed to assess the diversity of lexicon. The instruments of data collection were gathered during class time at two different times: first, at the beginning of teaching in Week 1 students wrote about a photograph (Appendix E) before being exposed to the VTS instruction (pre-test), as described in Section 3.6.2. Second, at the end of the six VTS-discussion sessions students wrote about the same photograph in Week 8 (post-test). The photograph used for both the pre-test and post-test was selected from the VTS section in the New York Times (Appendix E). A Mixed-Method Approach was employed to answer the research question in Phase 2. First, thematic analysis was carried out in the classification of

statements from the written summaries to evaluate any improvement in the visual analysis of the photograph. Learners' corpora were then created using the written composition in a pre-test and post-test design. Corpus analysis was employed to assess the variation of the use of lexicon in the particular case of verbs. The use of verbs was connected to the scaffolding that VTS provides for visual understanding using the three VTS questions (Section 2.4.2). The Sketch Engine corpus query system (Section 3.6.4/b) was used to carry out corpus analysis to assess if there was any variation in the use of verbs before and after the VTS intervention. A positive relationship between the development of visual literacy promoted in VTS and the development of a more diverse use of verbs was noted. This variation was particularly significant using impersonal forms of opinion and judgement. The results of the thematic analysis of the post-task questionnaire in Phase 2 yielded similar results to Phase 1 whereby students identified an improvement in expression particularly when describing things and sharing opinions. An improvement in vocabulary was also noted as one of the main gains using this approach.

3.3 Research context for the educational intervention

This section explains the research context created for the implementation of VTS in a learning context at third level in Dublin City University.

VTS was integrated into a language module for first-year university students of Spanish. The first step in this study was to identify a suitable language module for its implementation, considering both the learning outcomes of the module and the learning goals of VTS. Secondly, the level of language proficiency that students would require in order to engage in a minimum way in VTS discussions was taken into consideration.

SP 140 module was identified as a suitable module. It was an intermediate level module that set the level of B1.1 for the Common European Framework of Reference as its minimum exit level. It accounted for only five credits, and was therefore considered suitable for a classroom-based study in which a new approach to teaching could be implemented, without disrupting the existing academic programme of the students. This module aimed to build on students' existing knowledge of Spanish with particular emphasis on oral and written skills. Two components, language and culture, were part of the learning outcomes of the SP140 module, which were relevant for the VTS discussions using art.

Once the language module was identified, new learning objectives and outcomes were set for the Spanish module. For example, the following aims regarding the use of visual material were added to the existing ones:

'It seeks to develop students' ability to express, in Spanish, their opinions and feelings, and to foster their confidence and competence in spoken interaction through the medium of Spanish. It also focuses on the critical understanding of authentic visual materials to enhance intercultural understanding'.

These modifications were approved by the Head of School which allowed for an alteration in the online description of the module.

3.3.1 The participants

The majority of students who were enrolled on this module were young adults (18-19 years old), mostly with English L1. Some speakers of French L1 were also enrolled. The English speakers had completed six years of study of Spanish at secondary school and had passed the Irish Leaving Certificate in Spanish (B.2.1 in the higher exam level). However, the average proficiency level in terms of the students' communication skills ranged from an A2 to a B.1.1 level (CEFR). Generally speaking, the preparation of oral skills for the Spanish Leaving Certificate exam is based to some extent on rote-learning of role-plays and communicative situations to

recite in the Leaving Certificate exam. The French students were studying a double degree that DCU offers in Global Business. The language proficiency level of the French group (B.1.2) was higher than that of the students that completed their education in Ireland. French students were showing a higher ability to engage in oral discussions. Students were divided into groups by programme of study. The main programmes included students from Translation Studies (ALTS), the International Business degree programme (INTB), Erasmus and Global Business (EBS). For this investigation the speakers of English L1 were the target population.

3.3.2 Implementation Process of Visual Thinking Strategies in this study

In this section, the educational intervention process that was repeated in the three Phases of this investigation (Phase 1/2016, Phase 2/2017 and Phase 3/2018) is described. First, the principles that guided the selection of artworks are explained (see Section 2.4.1). Secondly, the structure of the class discussion is explained (see Section 2.4.2). Then, the additional elements implemented in the VTS intervention of this study are presented. Finally, the ethical considerations that were taken before this educational intervention in Dublin City University are outlined.

a) Selection of artworks (Appendix B)

As mentioned in Section 2.4.1, VTS literature views the selection of artworks as a crucial part of the success of VTS-led teaching (Capello & Walker, 2016; Visual Understanding for Education (VUE); Yenawine 2014, 2019; Yenawine & Miller, 2014). Thus, the artworks for this intervention were carefully selected following the specific recommendations (Section 2.4.1) suggested by Yenawine (2003, 2014, 2019) and considering the following points: (1) Familiarity of themes for discussion, themes of universal significance, such as themes of work, gender, and animals, (2) Artworks that are open to different interpretations, (3) Narrativity, such as the artworks of the

artists Diego Rivera and Frida Kahlo, which are well-known for telling a story, and (4) Diversity of artworks from different art periods and cultures. Artworks were selected from Spanish artists and special emphasis was given to Latin-American artists in this selection which were relevant to the content of the module.

Selected artworks were related to a common theme. Two artworks were presented in each session (See Appendix B for the discussion of artworks in Phase 1).

Students were also involved in the selection process. Students evaluated the selection of artworks at the end of Phase 1. For Phase 2, the selection of the artworks was decided on the basis of the teacher's reflection in the teacher's field journal (Appendix C, section 2), the feedback of the students in the post-task questionnaire (Appendix D) and the training the researcher received in the summer of 2016. The final selection of artworks for Phase 2 and Phase 3 included ten artworks that were representative of five themes (Appendix B).

The first theme discussed was the theme of work. Two artworks were selected for this theme. The first one is a section of a mural painted by Diego Rivera named '*Caña de azúcar*' (Sugar Cane). This mural is set on a sugar plantation and shows the tensions over labour, race, and economic inequality that existed in Mexico after the Revolution (MOMA, exhibition 2011⁷). The second artwork is a photo by the photographer Colita named '*Obreras en la fábrica*' (female workers in a factory). This artwork depicts a group of women clocking out at the beginning of a workday. The feminist photographer Colita introduces the new role of women in the Post-Franco era in Spain (Reina Sofía Museum). The second theme discussed was gender. Two artworks were selected for this theme. The first one painted by Francesc Domingo '*Espectadores*' (Spectators) depicts a group of men watching something. It

⁷https://www.moma.org/interactives/exhibitions/2011/rivera/mobile/mural_details/sugar_cane.html

is open to many interpretations (MNAC). The second artwork by Antonio Guzmán Capel is named *'En la cama'* (In bed). It depicts an intimate scene of a mother and children. The third theme explores the subjects of colonialism in Latin America illustrated by Diego Rivera in *'Gloriosa Victoria'* (Glorious Victory) and Frida Kahlo in *'Autorretrato en la Frontera entre México y Los Estados Unidos'* (Self-portrait on the border between Mexico and the United States). Rivera depicts the US government-led coup d'état against the elected government of Guatemala (1954). Kahlo depicts herself on the border between Mexico and the States with a fire-spitting sun and a quarter moon enclosed in cumulus clouds, which create a bolt of lightning when they touch. On the right-hand side, industrial smoke spreads upwards from four chimney stacks labelled Ford. The industrial atmosphere of the American side threads the ruins and culture of the Mexican past (Frida Kahlo, 2011). The fourth theme explored human relationships with animals using the artwork of Pablo Picasso *'La Muerte del torero'* (The death of the bullfighter) and a photograph of the artist Osvaldo Gutierrez Gómez. Picasso's artwork is part of the series the *'Corrida'* (bullfighting). The photograph was extracted from the New York Times VTS education section (9 September 2017). The caption of the photo reads: 'Dolphinarium staff members in Northern Cuba take care of dolphins before their transfer to the province of Cienfuegos ahead of the arrival of Hurricane Irma.' The last session explores the theme of conflict in today's world. Two photographs from the New York Times education VTS weekly discussion⁸ were used. The first photograph by the artist Tanya Habjouqa is part of the collection theme 'Occupied Pleasures'. The original caption reads: 'After gruelling traffic at the Alandia checkpoint, a young man enjoyed a cigarette in his car as traffic cleared on the last evening of Ramadan. He was taking home a sheep for the Eid celebration. West Bank. The second photograph

⁸ <https://www.nytimes.com/column/learning-whats-going-on-in-this-picture>

by the artist Christophe Archambault came from ‘the Year in Pictures 2016’. The original caption reads ‘a demonstrator perched on top of a traffic light during a protest against labour reforms. This photograph (Appendix E) was used in Phase 2 in 2017 and Phase 3 in 2018 for the students to write about before the VTS-led teaching, pre-test, and at the end of the teaching, post-test. Copyright was granted for all of the artworks.

c) VTS discussion

As explained in Section 2.4.2, guided discussions of artworks represent the core of VTS. In the three Phases of this study, each class discussion followed a similar structure. Two artworks were shown to the students in each of the six seminars devoted to the discussion of the artworks presented in the previous section. Both artworks were related to a common theme as described previously but no clues of the theme were provided to the students. The artworks were projected in the class using an overhead projector without any captions.

The teacher initiated the discussion of the first of the artworks using the VTS questions following the VTS sequence of the group discussion explained in Section 2.4.2 (See also the opening class in the introduction Chapter 1). Students provided different types of observations while the teacher asked for more elaboration of their answers using the second of the VTS questions. In addition to asking questions, the teacher pointed at the details observed on the artwork and responded verbally to all observations paraphrasing each comment and linking students’ comments (see Section 2.4.2 for further information about the facilitation and ‘paraphrasing’ in VTS). The contribution of the students to the VTS discussion was completely voluntary. The average time for each VTS discussion of both artworks was between 20 to 30 minutes over five sessions. After facilitation of the group discussion, students were invited to compare both artworks previously discussed with their peers (an

example of this is Excerpt 4 at the beginning of Chapter 4). Likewise, students were encouraged to share any other thoughts that were not considered in the VTS discussion. This element was added to the established VTS facilitation to introduce a change in the dynamics of the class and to allow students to reflect on the observations heard during the group discussion. Also, students who were intimidated or too shy to participate in the group interaction had an opportunity to share their thoughts orally on a one-to-one basis.

In addition to the structured fixed sequence of a VTS-based discussion (see Section 2.4.2), two extra elements were introduced in context of this study: in the first instance, language awareness of target lexical elements could help students during the VTS discussion. These items were explained at the beginning of Seminar 3 using improved samples of writing from the students (See section 3.3.2/b). Secondly, students were asked to write a composition after each discussion. The way these two elements were implemented is discussed below.

d) Language focus learning

At the beginning of this intervention, it became clear in the first week of VTS class discussions in Phase 1 (See teaching journal, Appendix C, Seminar 1 and 3) that focusing on some target lexical items could help students in making their observations. Thus, the selection of lexical items was the result of a need perceived by the teacher-researcher during the first iteration rather than being planned before the intervention. Students were explicitly reminded during 15 minutes of class in Seminar 3, how to improve their observations both in oral and written form using examples from students' compositions (Appendix C, Seminar 3). The following language functions were highlighted in the feedback provided by the teacher-researcher in the written summaries students produced after each of the VTS discussions:

- How to locate an element in the pictorial space. For example: ‘*en el fondo*’ (in the background), ‘*a la derecha*’ (to the right), ‘*a la izquierda*’ (to the left).
- How to highlight a particular component of the painting. For example: ‘*destaca*’ (it stands out), ‘*llama la atención*’ (it grabs my attention).
- How to express cause in Spanish to support an observation with evidence. For example: ‘*Porque*’ (because), ‘*debido a*’ (due to), ‘*puesto que*’ (since).
- How to speculate. For example: ‘*quizás*’ (maybe), ‘*podría ser*’ (it could be), ‘*es probable que*’ and ‘*es posible que*’ (it is likely that).
- How to introduce an opinion. For example: ‘*parece que*’ (it seems that), ‘*es evidente que*’ (it is apparent that).

e) Using writing

As mentioned in Section 2.6, writing can reveal the impact of class discussion. After each of the discussions, as part of the continuous assessment of the module, students were asked to write a composition about ‘What is happening in one of the artworks?’. They were encouraged to back up their observations with evidence as facilitated during the class discussion and to include a short conclusion. This practice provided an opportunity for students to further elaborate on their own ideas about the artwork while considering and assessing the different interpretations they had heard in the VTS discussion. The teacher could track students’ evolution in terms of visual literacy: in other words, whether the students had improved their ability to interpret the artworks (see Section 2.6). The development of writing could be assessed by comparing what students wrote at the beginning and at the end of the VTS-led teaching.

According to the list of language function in the *Plan Curricular* of the Cervantes Institute, the following language functions were identified to be fostered in the VTS discussions: express existence and identification, express tastes and interests,

express preferences, express opinions attitudes and knowledge, express certainty and evidence, express lack of certainty and evidence, express probability, express knowledge, express ignorance, express feelings, express amazement and oddness. The *Plan Curricular* of the Cervantes Institute (PCIC) was employed as a benchmark (See Section 5.6) to assess the development of students writing based on the inventory of functions specified in the PCIC for the following proficiency levels A2/B1/B2 according to CEFR. The PCIC develops and sets standards of reference for the Spanish language according to the recommendations suggested by the Council of Europe European Framework for Languages. This plan is a fundamental tool for teachers and provides an understanding of communicative language functions and lexical units in the teaching of the Spanish Language with foreign learners (Higuera 2018).

3.4 Ethical considerations

This section explains the ethical considerations taken before the educational intervention, as well as describing the procedures adopted to address some challenges in the implementation of this study.

A low-risk notification form was presented for consideration to the Ethical Committee in December 2015 in which the main instruments of data collection were described (Appendix C, Section 1); the background questionnaire, proficiency questionnaire, and post-task questionnaire were included in the submission.

The main challenge in this part of the project was the fact that the teacher of the module was also the principal researcher. Therefore, the main concern was to maintain the anonymity of the participants and to reassure the students that their participation or otherwise in the project would not affect their final grade.

Different measures were adopted: firstly, the anonymity of the participants was protected at all times in all instruments of data collection (questionnaires, transcripts and recording material). Secondly, specifications about the voluntary nature of this project were added in both a Plain Language Statement (Appendix A) and an Informed Consent Form (Appendix A) included in the application for the Research Ethics Committee. Finally, a particular system of collection of both forms was put in place to avoid causing any unnecessary pressure on students to take part in the research. The form was placed in a sealed envelope and submitted to another lecturer not involved in the Research Project. Also, envelopes were not opened until after the publication of the end of year final results. Data gathered from students who did not wish to participate, or who wanted to withdraw at any stage, was omitted and was not analysed.

The Ethical Committee approved the project in January 2016 without amendments. An amendment form was required for future implementations in Phase 2 and Phase 3 of this investigation.

To conclude, this section has provided a brief overview of the methodology employed in the three phases of this study. The process followed to create the research context for this educational intervention was also outlined. Particular attention was paid to providing a detailed account of how the educational intervention was designed and implemented in the three phases of this study (Phase 1/2016, Phase 2/2017 and Phase 3/2018). Finally, the ethical considerations taken prior to the educational intervention were outlined.

In the sections that follow a detailed account of each phase of the study use to make operational VTS-led teaching in the context of SFL learning is presented. Section 3.5 deals with Phase I in 2016. Section 3.6 deals with Phase 2 in 2017. Each section includes the research question for each phase. Then, the instruments for data

collection and the process of data gathering are outlined. Finally, the methods for data analysis employed to answer the research question for each phase of the study are explained. To conclude, in Section 3.5 (Phase 1) and 3.6 (Phase 2), the issues arising for Phase 1 and Phase 2 that lead to the modifications performed for the next phase in the light of new findings are outlined.

3.5 Phase 1 (2016)

Phase I represents the first implementation of the educational intervention briefly described in Section 3.2. A holistic approach was sought since no references in the published literature were found to support the relationship between the Visual Thinking Approach and the development of communication in the Spanish as a foreign language classroom.

3.5.1 Research question for Phase 1

As discussed in Chapter 2, the development of visual literacy in VTS is closely related to the development of communication skills in social interaction. It was also mentioned that despite the increased popularity of these strategies in education in Spain, little research has been carried out in the Spanish context or remain unpublished (González-Sanz 2017).

Phase 1 sought to understand the effectiveness of the VTS approach in Spanish Foreign Language Learning by exploring this research question:

'To what extent are Visual Thinking Strategies an effective instructional strategy to facilitate communication in the Spanish FL?'

This section is divided in the following subsections: the instruments for data collection for Phase 1 are presented in Section 3.5.2. The research procedures that were followed in Phase 1 are outlined in Section 3.5.3. The main instrument for data

analysis is explained in Section 3.5.4. Finally, the issues arising from Phase 1 and the implications in the design of Phase 2 are briefly outlined in Section 3.5.5.

3.5.2 Instruments for data collection for Phase 1

Two instruments of data collection were employed to record the perspective of the participants actively involved in the intervention, namely the teacher and the students.

A teacher's field journal was kept during the intervention, and the perspective of the students was recorded employing a post-task questionnaire. Also, the students completed a proficiency questionnaire, aiming to identify any changes in language development.

a) Teacher field journal (Appendix C)

Observation is highlighted in literature on classroom-based research as an important instrument of data collection (Allwright & Bailey 1991; Allwright 2003; Bailey 2015; Burns 2016; Dörnyei 2007; Mackey & Gass 2005; Oxford 2011; Van Lier 1989). During the seven weeks of implementation (February-April 2016) of the educational intervention a teaching journal was kept. An entry was recorded in the field journal after each of the seven VTS group discussions that were programmed in Phase 1. The teacher reported in the journal not only any issues that arose during the VTS discussion but also any changes the teacher noted in the quality of the compositions written by the students after each of the group discussions.

An unstructured type of observation was preferred for these purposes since was not possible to anticipate the type of changes in use of language and visual understanding as a result of the intervention. Nonetheless, some recommendations

were followed in the process of observing and reporting that had been addressed in VTS literature⁹.

- *Firstly, to provide examples of students' comments, particularly unexpected ones.*
- *Secondly, to provide any changes in students' performance and behaviour.*
- *Thirdly, to provide a detailed account on how the group interactions went and any issues that arose in the management of interaction.*

In addition to those recommendations, a note about any feelings the teacher had regarding the adequacy of VTS in the context of Spanish foreign language teaching were recorded, as well as her feelings regarding the adequacy of the artworks selected for this educational implementation.

The teacher's perspective was complemented by the students' perspective. What follows next is a description of the type of questionnaires designed for Phase 1 (Appendix C, Section1) and their rationale presented below. The section is divided into three parts: a) background questionnaire (b) proficiency questionnaire and (c) post-task questionnaire.

b) Questionnaires (Appendix C)

b.1) Background questionnaire

The background questionnaire was aimed at providing relevant background information from the students concerning particular learning styles, motivation and learning beliefs when learning a foreign language, which could complement the information about learning using VTS. The Strategy Inventory for Language Learning (SILL) (Oxford 1990) was used as a reference for the background questionnaire. In the adapted version of the SILL employed in Phase 1, only cognitive and affective strategies were taken into account to identify the type of strategies that students apply

⁹ Housen, A; Yenawine, P. Assessing Growth. In www.VisualThinkingStrategies.org. Accessed in November 2016

when communicating a foreign language (Appendix 4.1). Students completed this questionnaire in the first seminar of the module in Week 1.

b.2) Proficiency questionnaire

The proficiency questionnaire was designed for the self-evaluation of students' communicative competence using the categories and scales of the CEFR (2000) for A2, B.1, and B.2 levels. Students completed this questionnaire in Week 1. The same questionnaire was completed in Week 9 at the end of the VTS-led teaching. The students were then asked to compare the results of the first questionnaire they had completed in Week 1 and the latest version they had completed in Week 9. The aim was to assess if students could notice any improvement in language. The following categories were used to assess the language developed as a result of the VTS teaching:

- Overall listening comprehension.
- Overall spoken interaction. Subcategories: Strategies; interaction: turn-taking and cooperating.
- Overall oral production. Subcategory: Conversation: informal discussion.
- Overall written production. Subcategories: Describing experiences. Creative writing.

b.3) Post-task questionnaire

Finally, the post-task questionnaire was designed to understand how students handle specific learning challenges when communicating in the VTS discussions. Students were asked to assess the suitability of VTS-led teaching for learning Spanish. Also, students identified any improvement in language and other skills. Students evaluated the selection of paintings in Phase 1. The findings were complemented from the teaching journal (Appendix C) defining the final selection of artworks (see Appendix B for changes in the artworks) explained in Section 3.

Firstly, students' initial expectations before the intervention were compared to their experience of learning Spanish using this approach.

Regarding language skills, students were asked to assess any improvement in language or other skills. Question 2 focused on the self-evaluation of the skills students felt they practised most, and they were invited to assess if there was any change or improvement in any of the skills outlined in the proficiency questionnaire (listening, oral interaction, oral production, written production).

Regarding the experience of learning Spanish using VTS-led teaching, there were three questions relating to this issue: Question 3 assessed the advantages or disadvantages of using VTS to learn a foreign language. Question 4 assessed the selection of paintings in terms of engagement in the discussion. Students were invited to suggest any other type of artwork. In Question 5 students identified what they gained from the VTS programme and were invited to explain if they would change anything of the 'Visual Thinking Strategies Approach' and to contribute any other comments.

3.5.3 Research procedures for Phase 1

The first implementation of the educational intervention took place in Phase 1 (February-April 2016). Forty students participated in seven VTS discussions, as explained in Section 3.3.2. In the first class of the module, the nature of the research project was explained to the students, and they were given a copy of the Plain Language Statement (Appendix A). Those who agreed to have their work included in the data for this investigation, signed the Informed Consent Form (Appendix A) that was returned to another lecturer in Week 2. During the first week of class, students also completed the profile questionnaire and the proficiency questionnaire (Appendix C).

After each discussion, all students wrote a summary of one of the artworks discussed during class time. Students were invited to add a short conclusion at the end of the composition. All students submitted their compositions via the DCU's learning management system (LOOP). The compositions were incorporated as part of the continuous assessment of the module. Feedback was provided to the students every week as part of the continuous and formative assessment of the module.

After each discussion, the teacher completed the teacher's journal as outlined in 3.5.2. At the end of the VTS-led teaching in Week 8, students completed the post-task questionnaire, which was handled as described in Section 3.4.

3.5.4 Methods of analysis for Phase 1

a) Qualitative component: Thematic analysis. Post-task questionnaire

The results of the students' post-task questionnaire were transferred to an Excel document. Then, the opinions of students were clustered around eight main themes that were created manually (Appendix D). The main themes were as follows:

- Improvement of vocabulary (code green).
- Improvement in cultural understanding (code red).
- Improvement in the visual thinking skills of the artwork (code yellow).
- Improvement in communication skills and expression in Spanish (code pink).
- Positive feelings originated during the discussions (code orange).

Among the disadvantages three themes were coded:

- Negative feelings originated during the discussions (code in light blue).
- Art is a difficult subject for discussion (code light red).
- Vocabulary is difficult to transfer to everyday life (code deep green).

b) Qualitative component: Thematic analysis. Teacher's journal.

The observations from the teacher's journal made by the teacher of the module and researcher were clustered around the following themes:

- Unexpected comments of students.
- Changes in students' performance.
- Changes in students' behaviour.

- Issues that arose in the management of interaction.
- Feelings about learning using the VTS approach.

The teacher's observations and the students' observations provided two perspectives in relation to answering the research question, which are summarised in the next section.

3.5.5 Issues arising from Phase 1 and modifications for Phase 2

Phase 1 of this study set out to understand the following research question:

To what extent are Visual Thinking Strategies an effective instructional strategy to facilitate communication in the Spanish L2 classroom?

The results of Phase 1 supported the idea that a Visual Thinking Approach was an effective instructional strategy to facilitate communication in Spanish in different forms.

The findings in the teacher's field journal (Appendix C) indicated that listening to the ideas of others and the reformulations of the teacher using paraphrasing (see Section 2.4.2) are a source of input in students' writing¹⁰. The observations of the teacher/researcher indicated that the quality of written expression in the students' writing appears to increase in complexity and elaboration of their ideas in the interpretation of the artworks. The number of artworks was considered excessive for only twelve weeks of classes in the semester (see teacher journal Appendix 5). For this reason, the number of VTS discussion sessions was reduced to six in Phase 2.

¹⁰ Quotes from teaching journal (Appendix C, Section 2) *'In addition, the discussion that took place in class was reflected in most of the writings of those who attended the seminar' (Appendix C, VTS discussion 3). "No real discussion takes place in the class like contradicting each other or agreeing about each other's ideas. It is more like adding comments to previous ones. The different interpretations that we hear in class seem to be reflected in their writing. Personal impressions of the paintings which in times have a lot of depth'. 'Reformulations seem to play an important role in what the students write in their summaries. Therefore, listening skills and getting the attention of the students during the discussion seems to play an important role in this approach'* (Appendix C, VTS discussion 4).

The results of the post-task questionnaire (Appendix D) indicated that most students believed that talking about art was going to be boring, technical and challenging before the intervention. However, at the end of the intervention, the general feeling was that it was an enjoyable and an interesting learning experience. The adequacy of the artworks was evaluated by the students as suitable for the purpose of learning Spanish. The importance of listening to other students' opinions and greater confidence using Spanish appeared to be important factors in improving communication in the classroom.

In terms of language development, the post-task questionnaire indicated that improvement in vocabulary was a significant factor in developing communication in the classroom. Therefore, the findings from Phase 1 served to narrow the research question in this investigation. Phase 2 aims to evaluate an improvement in vocabulary as a major factor in the improvement in the students' communication in Spanish using a Visual Thinking Strategies-led teaching.

Among the disadvantages of using VTS for teaching Spanish, four students indicated that this approach is not suitable for the type of learner who is introverted or shy. Contrarily, the information recorded in the teacher's field journal asserts the opposite (Appendix C, Discussion 3)¹¹. Two students also indicated that the vocabulary acquired could be difficult to use in everyday situations.

The outcome of Phase 1 led to some changes in the methods of data collection and analysis. First, the background questionnaire was disregarded since it did not provide information that was relevant in response to the research question. Secondly,

¹¹ *'The first corrections of the written exercises were given. The correction process was very enjoyable. Students expressed different thoughts and impressions about the artworks. Some students surprised me with their complex observations that did not always come from those students with high oral competence. Other students who tend to avoid participation in class also surprised me with their complex analysis and interpretations in the written summaries'.*

the proficiency questionnaire was confusing for the students in relation to assessing any development in the use of language. For this reason, the use of a learner's corpora and corpora analysis were decided as a suitable method of analysis in Phase 2 with which to investigate any improvement in the students' lexicon at the end of the programme.

The post-task questionnaire proved to be especially useful in the first implementation of the educational intervention in Phase 1. This instrument of data collection was therefore maintained since it provided a voice to the students to express their attitudes with regard to the use of VTS-led teaching when learning Spanish.

Finally, as mentioned previously, the number of VTS discussions was reduced to six in which twelve artworks were discussed. A few changes were made in the selection of artworks as a result of the VTS training the teacher-researcher received in the summer of 2016. The final selection of artworks has been explained in Section 3.3.2.

3.6 Phase 2 (2017)

A first evaluation of the effectiveness of VTS-led teaching in facilitating communication (listening and expressing in Spanish both orally and in writing) in Spanish FL was carried out in Phase 1. At the end of the intervention in Phase 1, students felt more confident when expressing their opinions of the artworks and identified that VTS led-teaching particularly supports the learning of vocabulary. Drawing on the findings from Phase 1, Phase 2 focused on the evaluation of VTS-led teaching to foster the lexicon of the students exposed to this approach.

3.6.1 Research question for Phase 2

As was explained in Chapter 2, the development of visual literacy skills in VTS is closely linked to the development of communication skills in English L1 at primary and secondary level and with students with limited English proficiency in the same type of educational setting, as discussed in the literature on VTS.

Previous studies on VTS and language development (Section 2.6) suggest that there is a strong relationship between the development of visual understanding and the development of verbal and written communication skills. The expression of ideas (both in oral and written expression) appears to become more complex at the end of the VTS-led teaching, which in turn, involves using more complex language (see Section 2.6). For example, previous work reports an increasing use of conditional language and hypothetical language.

This relationship between the development of visual literacy and language development was therefore explored in the context of Spanish as a foreign language in Phase 2 with the following research question:

‘To what extent can visual literacy skills developed through use of Visual Thinking Strategies foster a more diverse lexicon when learning Spanish?’

What follows next is an outline of the instruments for data collection employed in Phase 2. Next, the research procedures for this implementation are presented. Then, the research methods employed to answer the research question in Phase 2 are explained. Finally, the main issues that arose in Phase 2 are outlined. To conclude, the modifications performed as a result of this iteration are explained, which lead to the final intervention of this study, Phase 3.

3.6.2 Instruments for data collection Phase 2

a) Pre-test and post-test: Samples of writing

As explained in Section 3.2, a learner's corpus was created in Phase 2, using examples of writing from the students. In 2017, the number of students enrolled in the language module, SP 140, in which this investigation was implemented, increased to 94 students who were divided into three groups. For this reason, it was decided for the analysis in Phase 2 to gather the data from the students in the Applied Language and Translation studies (ALTS) or the BA Joint Honours programmes (Group 1) in which language and culture was an essential component of the programme of studies.

Students' proficiency is usually tested on the learner's performance on a written text or an oral text (Jarvis 2002; Treffers-Daller & Milton 2013; Catañeda Jimenez & Jarvis 2014). For the purpose of this study, samples of writing were collected at the beginning of the VTS-led teaching in Week 1, and at the end of the intervention in Week 8. All students attending the class had twenty minutes to write about a photograph during class time in the first class of the module (See Appendix E). The instructions for the writing task were as follows (See Appendix E for the original document in Spanish and the photograph employed).

Look closely at this image. Think about what you see and ask yourself:

- What is happening in this photograph?
- What do I see that makes me think this?
- What else do I see?

You have between 15 and 20 minutes to write. Try to organise your ideas so that it is easy for others to understand what you think. Review and correct your paragraph when you have finished.

At the end of the VTS-led teaching in which students had the opportunity to participate in six VTS discussions, students wrote about the same photograph during class time in Week 7 without having any written instructions.

b) Post-task questionnaire

As in Phase 1, the post-task questionnaire was completed in Week 8 by all students in the ALTS and BA groups, anonymously and on a voluntary basis. It was returned to the lecturer, as described in Section 3.4. One minor modification was performed, and students did not evaluate the selection of artworks since the findings from this questionnaire in Phase 1 and the annotations of the teacher in the teaching journal (Appendix C) served to refine the final selection of artworks, (See Appendix B).

3.6.3 Research procedures Phase 2

Prior to the intervention, ethical approval was extended in January 2017 using an amendment form for the second implementation of this study in DCU. Samples of writing were collected, as outlined in the previous section, prior to the intervention at the beginning of Week 1 (pre-test). Students then participated in six VTS discussions using works of art between March and April 2017. Twelve artworks were the subject of VTS discussion in class (See Section 3.3.2). The class discussion was facilitated, as explained in Section 3.3. After each of the VTS discussions, students had to write a composition on one of the artworks discussed in class. The teacher gave feedback on the language aspects of the written summaries to the group during 15 minutes at the beginning of the session in Week 3 (See Appendix C, discussion 3). As in Phase 1, these compositions were one of the components of the assessment of the module. Five of the compositions were written by the students outside the classroom in the students' own time (Session 1, Session 2, Session 3, Session 4 and Session 5). The compositions written in Session 6 were completed at the end of the VTS discussion and they were used as the samples of writing for the post-test in Phase 2.

At the end of the educational intervention in Week 8, students completed the post-task questionnaire voluntarily during class time to maximise the number of

responses. Then, the questionnaire was placed in a sealed envelope to guarantee the anonymity of the responders. Those students who were not in class could complete the questionnaire and return it to the teacher in a sealed envelope or alternatively, they could send it to the school office. After that, all the questionnaires were deposited in the SALIS office until the publication of the grades, as approved by the Ethical Committee of DCU to avoid any bias before the publication of grades of the students who participated in Phase 2 of this study (Section 3.4).

3.6.4 Methods of analysis Phase 2

The methods of analysis for Phase 2 included a qualitative component and a quantitative component. Both methods are explained next:

a) Qualitative component: Thematic analysis

Thematic analysis was carried out to classify the different types of statements in the written compositions of the pre-test and the post-test. The classification was adapted from the one suggested by Yenawine (2014, p. 171) for monitoring any variation in visual understanding (see Section 2.6). The following categories used in Phase 2 were determined by the meaning of the statements rather than the language used: simple observation, detailed observation, inferences, inferences supported by evidence, speculations and metaphors and symbols (Appendix F, Section 1).

Examples of each category are as follows:

- Simple observation: ‘*Es muy niebla*’ (is very foggy)(Appendix H, pre-test n°8)
- Detailed observation: ‘*Hay tan niebla que no podemos ver el fondo muy claramente*’ (it is so foggy that we cannot see the background very clearly). (Appendix H, post-test. n°1).
- Inferences: ‘*Aunque hay casas y árboles en el fondo, debido al humo que está cubriendo todos, casi toda la acción está pasando en el primer plano*’ (Although there are houses and trees in the background, due to the smoke that is covering everyone, almost all the action is happening in the foreground (Appendix H, post-test, n°3).
- Speculation. ‘*Yo creo que el humo en el fondo es de una bomba de humo que se usó para detener los manifestantes. Por eso, a mí la policía no parece muy alerta ni expectante. A lo mejor, la mayoría de la acción ya ha tomado parte, y la policía no tiene mucho que hacer.*’ (I believe the smoke in the background is from a smoke bomb that was used to

stop the protesters. For this reason, the police do not seem very alert or expectant to me. Maybe most of the action has already taken place, and the police don't have much to do). (Appendix H, post-test, n°11)

- Symbols and metaphors: *‘En mi opinión el protestante no está seguro sobre a tener enfrentamiento con la policía, hay un semáforo con una luz roja justo enfrente de los antidisturbios que representa sus miedos, detrás de la policía en la distancia hay un semáforo con una verde luz que representa sus metas entre los dos hay humo, sus incertidumbre’* (‘In my opinion the protester is not sure about having a confrontation with the police, there is a traffic light with a red light right in front of the riot police that represents his fears, behind the police in the distance there is a traffic light with a green light that represents their goals between the two there is smoke, their uncertainty). (Appendix H, post-test n°11).

Thematic analysis was also carried out in the analysis of the post-task questionnaire 2017 (Appendix F, Section 3) as in Phase 1 (See 3.5.4).

b) Quantitative component: Corpus analysis

In Phase 2, a learner’s corpus was compiled using a collection of thirty texts produced by fifteen students of intermediate Spanish. The literature on corpus research indicates the advantages of this method of investigation. First, corpora data generated in contextualised discourse allows the researcher to investigate aspects of SLA research and language pedagogy previously neglected (Granger 2009, Mendikoetxea 2014); for example, the study of lexis (for a definition of lexis, see Section 4.2). Secondly, corpus-based research is a good instrument for evaluating different aspects of language pedagogy (McEnery & Hardie 2012; McEnery & Xiao Díaz; Mendikoetxea 2014; Meyer 2004) as well as an invaluable resource for exploring language as a tool of communication (Meyer 2004) and patterns of language use (Egbert et al. 2015), as in this study.

The total number of students who were the subject of analysis in Phase 2 (Group 1) accounted for 30 students. The students’ work included in the corpus was selected on the basis of two conditions that students had to meet: (1) to have completed their secondary education in Ireland and (2) to have attended the first class

when the pre-test was written and the last class when the post-test was written, as well as at least four of the six discussion sessions (See 3.3.2). Fifteen students in the group met these conditions. The compositions of fifteen students were disregarded for the following reasons:

- Three students were exchange students from France.
- Six students had attended less than five of the art discussion sessions.
- Two students never came to class.
- Four students had not completed the pre-test in Week 1.

Complete texts from the fifteen students were included in the learner's corpus. Students' written work was analysed using Sketch Engine. This software was the preferred research tool for undertaking the corpus analysis, since it is referred to in existing literature as particularly useful when researching 'lexis' (Thomas 2016) due to its key feature, Word Sketch. This function is deemed particularly useful when investigating language pedagogy notably under the lexical approach (Thomas 2016). In this approach, the primacy of 'lexis' in learning a foreign language is closely intertwined with the grammatical collocations of words and the functional uses of words (Richards & Rodgers 2014).

The analysis was processed as follows: firstly, the Word List function was used to understand the frequency of verbs encountered in both parts of the analysis, the pre-test and the post-test, in terms of word repetition. Frequency is the core of any type of lexical studies (Nation 2013). The importance of frequency is represented in Zipf's law, which assumes that there is a constant relationship between the rank of a lexical item on a frequency list and its frequency of occurrence. This relation is represented in the Zipf (1965) curve, which demonstrates that in a collection of texts there is a small number of words which occur very frequently and a very large number of words that occur infrequently (Nation 2013, p. 33). Nation (2013) claims that Zipf's law is not a rule that guides language production, but describes the nature

of vocabulary used and has a major impact on vocabulary learning. The low-frequency words required large quantities of input to be learnt (Nation 2013, p. 33).

Frequency also interrelates with other lexical aspects. For example, more frequent words are shorter (grammatical words); less frequent words are longer (content words). MacCarthy and Carter (1997) also identify that frequency varies according to mode. The most frequent words consist of function words in spoken and written discourse.

The lexical categories of verbs were selected as the target lexical items using lemmas in order to understand the variation in the use of verbs. Verbs are essential when answering the VTS questions. Take, for example, the first of the VTS questions to open the discussion: '*What is happening in the artwork?*'. Verbs can be related to the language of interpretation that this approach promotes (See Section 2.6). As described in Chapter 2, in a less developed level of visual understanding, viewers name what they see in the artworks. Later, students could add more personal interpretations using different verbs to introduce an opinion or to make speculations expressed with linguistic forms such as could, maybe or a conditional form.

The variety in the use of verb forms employed to express opinions and to speculate was considered a good indicator of the level of proficiency students showed in their written summaries. The *Plan Curricular* of the Cervantes Institute (PCIC) was the benchmark for understanding any change in the use of these verbs (existence, opinion, and hypothesis) in both the pre-test and post-test according to A2/B1/B2 proficiency level (Section 5. 6).

Thus, the variety of words employed in the pre-test and the post-test was considered in Phase 2 not only in terms of word repetition (see 2.3.7) but also concerning the complexity of the language used. The Word Sketch function was used to understand the use of more frequent verbs in the written corpora. Word Sketch

indicates the grammatical and syntactic collocations of such verbs with other words. This relationship shows the interdependence of grammar and vocabulary (Thomas 2016).

3.6.5 Issues arising from Phase 2 and modifications for Phase 3

The results of Phase 2 pointed to a relationship between the development of visual literacy and the use of a more diverse lexicon in the particular example of the use of verbs (Appendix F). Findings indicated that before the VTS intervention, students had limited skills in providing basic descriptions of what they saw represented in the artwork. In comparison, the result of the post-test at the end of the six weeks of VTS-led teaching indicated that students had developed the habit of backing up their observations of the artworks with evidence and reasoning (Appendix 8.3).

The findings for Phase 2 (Appendix F, Section 1) also indicated that students become more able to provide inferences and speculations at the end of the intervention in Phase 2. This improved ability to interpret the artwork was related to a more diverse and complex use of verbs employed by the students when producing more complex interpretations. This relationship between the development of better interpretative skills and more diverse verbs was noteworthy in the use of verbs to express opinion, judgment and hypothesis employed by the students in their post-test summaries.

An example of this complexity was the remarkable difference of the number of occurrences of the verbs '*ser*' and '*estar*' (both forms of the verb to be) between the pre-test and the post-test. This difference accounts not only for a higher number of repetitions of '*ser*' encountered in the post-test, but also the use of '*ser*' (to be) in collocation with adjectives to form lexical elements to express opinion, judgment, and

hypothesis. The use of these lexical items was related to more complex syntax. An indication of this was a greater use of subordinate clauses in the post-test associated with these forms (Appendix F, Section 2).

The relationship between an improved ability to interpret the artworks and the use of more diverse lexical items and complex syntax fits better under the construct of 'lexical competence'.

Lexical competence accounts not only for the diversity of productive vocabulary understood as single words employed by the students, but also accounts for the use of lexical elements which could be part of direct exponents of language functions (CEFR 2000, *Plan Curricular*, Cervantes Institute 2014) as the findings of Phase 2 indicated. The development of lexical competence should include not only the semantic and grammatical knowledge of lexical items but also the abilities and skills that a student develops to use lexical elements in different contexts of communication (Caro & Mendieta 2017; Jiménez 2002).

The findings from the post-task questionnaire in Phase 2 (Appendix F, Section 3) suggest that students appreciated the fact that VTS discussions promote learning in different ways. There is also a consistency in the disadvantages indicated by a few students. Writing emerged as an area of improvement in Phase 2, which seems to benefit from the input from oral discussions. Speaking about the painting, listening (particularly to the opinions of peers in the art discussions) and subsequent writing appear to be an input for writing about the artworks. Students identified improved expression as the main gain in Phase 2. An improvement in expression was likewise identified in the analysis of corpus and as a major gain. This progress is related to the use of better descriptive language and a better ability to express opinions, which overlapped with the improvement of vocabulary that emerged from Phase 1. Students

also indicated an improvement in vocabulary, interpretative skills and analytical skills in equal weight in Phase 2.

The overall findings served to refine the research question for Phase 3:

‘To what extent can visual literacy skills developed through use of Visual Thinking Strategies foster lexical competence in Spanish FL?’

The findings in Phase 2 led to some modifications in the instruments of analysis in Phase 3 (See Chapter 5). As in Phase 2, a learners’ corpus was created to answer the research question. However, the range of lexical items analysed was extended to other lexical categories (nouns, verbs, adjectives) and the syntactic category of conjunctions. Also, a comparison of corpora was used in the analysis of corpus along with the other tools employed in Phase 2 (Word List and Word Sketch). The post-task questionnaire was modified (Appendix G, Section 1) to have a better understanding of the impact of VTS discussions in the development of three skills (speaking, listening, and writing). Also, two new questions were introduced: Question 5 aimed to assess the impact of class interaction in the students’ ability to express opinions and interpretations. Question 6 aimed to assess which type of strategies and resources students used to complete their written summaries, if different from the ‘Visual Thinking Strategies’ practiced in the VTS discussions.

3.7 Summary

Chapter 3 has presented how the instructional design for this study became operational to evaluate the relationship between the development of a good range of thinking skills and the SFL in the first two phases of this study, for which scarce empirical evidence exists in the VTS literature. Particular attention was paid to the context created for the educational intervention. The characteristics of the module and the participants for this investigation were explained. Also, the elements and sequence

of the VTS-led teaching created for this study were described. The research design was presented explaining how the mix-method approach adopted in this study assists the researcher in refining the central research question in light of the findings from each phase of the study. The instruments for data collection and analysis were revised to narrow and define the research question considering new findings that emerged in each iteration.

Phase 1 explored the extent to which Visual Thinking Strategies constituted a valuable approach to developing communication skills in the Spanish language classroom. This part of the study adopted a holistic approach. The methods of analysis recorded the perspective of teacher and students using a teaching journal and a post-task questionnaire. The importance of VTS for learning vocabulary and improving students' thinking skills and their ability to express opinions of complex artworks emerged from Phase 1 and served to narrow the research question.

Phase 2 aimed to investigate the relationship between the development of Visual Literacy and the more diverse lexicon used by the students at the end of this intervention. Thematic analysis of the statements in students' writings indicated an improvement in the ability of the students to interpret the artwork. These better interpretative skills appeared to be associated with the improvement of verb forms of greater semantic and syntactic complexity, as the findings of corpus analysis showed. Students also identified an improvement in their expression, in the use of descriptive language and their ability to express opinions. Listening appears to be important in the development of their interpretative skills while they profit from peers' ideas and feel more confident about expressing opinions in the VTS discussions.

The qualitative component of this investigation served to situate the study and narrow the research question. The quantitative component of this investigation

employed in Phase 2 served to confirm and expand the results obtained in Phase 1 using other data sources and mixed methods of analysis.

Following on from findings from Phase 1 and 2, Chapter 4 will define and explain the construct of 'lexical competence' that emerged from the two first phases of this study (Phase 1 and Phase 2). Chapter 5 presents the methodology employed in Phase 3 to answer the central research question in the final phase of this study.

Chapter 4: Lexical competence in VTS-led teaching



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- T: *Bueno, pues os voy a dejar unos minutos para que, ahora sí, vais a intentar con las personas que tenéis cerca ver cosas semejantes o diferentes en las dos imágenes y luego vamos a intentar ponerlo así en común ¿vale?*
- L13: *ehh Sí el primer cuadro es colores fríos como rojos y verdes ... pero en el segundo cuadro usarían colores cálidos como rojo y amarillo*
- L16: *ehh La estructura en la primera fotografía (Chapter 3) es más ... ehhh línea? hay más líneas y: en la segunda fotografía es más ehh cálida*
- T: *= muy bien entonces (3) ellas han visto diferencias en la composición aquí es lineal con lo cual nos hace ver esa falta de relación ¿no? entre las personas mientras que aquí la relación es más cercana, más circular que con los colores todo lo que habéis dicho...el lugar nos hace pensar en una escena más cálida..íntima umh acogedora incluso ¿conocéis esa palabra? Se usa mucho para describir un lugar .*

Well, I'm going to leave you a few minutes so that, now, you are going to try with the people close to you to see similar or different things in the two images and then we are going to try to put it in common okay?

- L13 *ehh Yes the first painting (Chapter 3) is cold colors like reds and greens ... but in the second they would use warm colors like red and yellow*
- L16 *: ehh The structure in the first picture is more... ehhh lines? there are more lines: in the second picture is more ehh warm*
- T: *= Good, then (3) you have seen differences in the composition here is linear with which we do see this lack of relationship right? between people while here the relationship is closer, more circular that with colors everything you have said ... the type of place, makes us think of a warmer scene ... intimate cozy even, do you know that word? It is used a lot to describe a place.*

(Excerpt 4. Appendix K. Session 2. Theme 'gender')

4.1 Introduction

As mentioned in Chapter 2, the linkage between visual literacy and communication skills is at the core of the VTS definition and to the best of my knowledge, it has not been investigated in the context of learning Spanish FL. Chapter 4 deals with the construct of lexical competence considered to be a major factor in the development of the communicative abilities of the student in the Spanish as a foreign language (Barcroft, et al. 2018; Higuera 2017; Jiménez 2002; Meara 1989; Sánchez Rufat & Jiménez Calderón 2019; Wray 2002, 2008). The findings from Phase 2 indicated that students not only develop a larger lexicon after being exposed to VTS-led teaching but also the lexical elements students used in the post-test were more complex when interpreting the artwork. This complexity was particularly significant when using lexical elements to express an opinion, a judgment, or a hypothesis, as indicated in the PCIC (See Section 5.6). The final research question of this thesis aims to assess to what extent the development of visual literacy using a VTS-led teaching approach could foster the development of lexical competence of the students learning Spanish FL.

This chapter begins explaining why the study of lexicon has become an important topic of discussion in the studies of Second Language Acquisition and Second Language teaching and learning in the L2 in the last 30 years (Higuera 2017; Jiménez 2002; Lewis 1993; Martín Peris 2017). The rest of the chapter is organised as follows: Section 4.2 examines the concept of lexis to place 'lexical competence' in current studies of language development. Section 4.3 deals with the characteristics of lexical knowledge, which is the basis of the development of lexical competence. Section 4.4 defines which are the two trends in the study of lexical competence according to how this competence is defined. Section 4.5 explains the 4 aspects of

lexical competence. Section 4.6 deals with effective teaching practices to develop such competence. Finally, Section 4.7 revises the main issues addressed in this chapter.

4.2 Lexis and lexical competence

Meara (1989) considers lexical competence as an aspect of L2 communicative competence. In the early literature on lexical competence, lexis and lexical competence were briefly mentioned in Canale and Swain's (1980) seminal paper on communicative competence. They viewed Lexis as part of the 'grammatical competence' which included the knowledge of lexical items, and rules of morphology, syntax, sentence-grammar semantics and phonology (Canale and Swain 1980, p.2). Following the publication of Canale and Swain's paper, Meara (1989) considers that the development of 'lexical competence' has been 'overshadowed by the Communicative Language Learning Paradigm, which dominated the way we think about competence' (Ibid 1989:35).

The centrality of lexis in the acquisition of a foreign language was restored by the lexical approach (Cavanillas 2017; Higuera 2017; Lewis 1993), which set the direction of research into how lexicon is taught and learnt in a foreign language. For example, Lewis (1993) privileges lexis over grammar in learning an L2. For Lewis, the language could no longer be interpreted as a group of syntactic structures in which the lexical elements are incorporated, but rather is formed by lexical elements that are related and connected to each other by syntactic structures (Armstrong 2018; Cavanillas 2017). The primacy of lexis over grammar was also central to the neo-Firthian school of thought (Sinclair 1980) in their understanding of language.

Lexis is therefore a useful concept for expanding the type of lexical knowledge limited previously to the relation of form and meaning (Barcroft et al.

2011; Caro and Mendinueta 2017; Van Vlack 2013). Caro and Mendinueta (2017) argue that a narrow conception of vocabulary as single words has led to the teaching of decontextualised vocabulary lists restricting the lexical development of the student.

The concept of lexis embodies the idea that meanings can be represented by multiple words that operate as single units regardless of the number of words they contain (Barcroft et al. 2011, p.573). Thus, a lexical item is now composed of the union of a lexical form and a single sense (Barcroft et al. 2011; Bogaards 2001; Rufat & Jiménez Calderón 2019), which have their own collocational, syntactic, and morphological relationships. For example, Barcroft et al. (2011) assert that words in the field of cognitive linguistics include not only lexicalised chunks but also ‘the syntactic frames in which lexical items can be inserted, blurring the traditional distinction between the domains of lexis and syntax’ (Barcroft et al. 2011, p. 573). Also, lexical elements include lexicalised phrases, a formulaic language learned as lexicalised chunks which facilitate the retrieval and production of lexicon in the act of communication, as described in the CEFR (2000). This type of formulaic language realises a number of different communicative purposes known as ‘functions’ (Barcroft et al. 2011, p. 573). For example, in this study different lexical items are employed to perform the following functions: expressing opinions, expressing hypothesis and expressing uncertainty, among others (See Section 5.6).

In this vein, the idea of lexis embraces a complex framework of lexical knowledge (Nation 2013; Zareva et al. 2005), which is addressed in the next section.

4.3 Features of lexical knowledge

Richards (1976; 1985) offers one of the first attempts at defining what is implied by knowing a word.

- *The native speaker of a language continues to expand his vocabulary in adulthood, whereas there is comparatively little development of syntax in adult life.*

- *Knowing a word means knowing the degree of probability of encountering that word in speech or print. For many words we also know the sort of words most likely to be found associated with the word.*
- *Knowing a word implies knowing the limitations imposed on the use of the word according to variations of function and situation.*
- *Knowing a word means knowing the syntactic behaviour associated with the word.*
- *Knowing a word entails knowledge of the network of associations between that word and other words in the language.*
- *Knowing a word means knowing the semantic value of the word.*
- *Knowing a word means knowing many of the different meanings associated with a word.*

(Richard 1975, p. 83)

In Richard’s framework, ‘lexical knowledge’ develops in size and frequency of words. Lexical knowledge implies knowing the function and communicative context of the use of such words. Words have a particular syntactic behaviour and are associated with other words in networks. Finally, knowing a word needs to address the various meanings of such words as well as their semantic value.

Richards’ framework inspired what is considered (Schmitt 2010) the best up-to-date version of a definition of lexical knowledge (Nation 2013, 2019). Table 3 shows the three layers of knowledge. The receptive-productive dimension of each layer is considered one of the stronger points in Nation’s framework (Schmitt 2010). The first layer is form, the second layer is meaning, which includes all the semantic knowledge of the word and word associations. The third layer is use, which is considered truly relevant in the development of lexical competence as will be explained in the next section.

Form	Spoken	R	What does the word sound like?
		P	How is the word pronounced?
	Written	R	What does the word look like?
		P	How is the word written and spelled?
	Word parts	R	What parts are recognisable in this word?
		P	What word parts are needed to express the meaning?
Meaning	Form and meaning	R	What meaning does this word form signal?
		P	What word form can be used to express this meaning?
	Concepts and referents	R	What is included in the concept?

	Associations	P	What items can the concept refer to?
		R	What other words does this make us think of?
		P	What other words could we use instead of this one?
Use	Grammatical functions	R	In what patterns does the word occur?
		P	In what patterns must we use these words?
	Collocations	R	What words or type of words occur with this one?
		P	What words or type of words must we use with this one?
	Constraints on use (register, frequency)	R	Where, when, and how often would we expect to meet this word?
		P	Where, when, and how often can we use this word?

Table 3. Layers of lexical knowledge (Nation 2013).

However, the focus should be on lexical competence, not lexical knowledge. For example, Tanaka (2012) stresses that lexical knowledge can remain in ‘the learner’s lexicon as simply knowledge, failing to become part of the learner’s communicative competence’. For this reason, it is important to develop the ‘lexical competence’ of the students and to find effective pedagogical practices that help teachers not only to teach about the different dimensions of a knowing a word, but also to help students to make it part of their communicative competence (Ibid 2012, p. 3). These issues are discussed in the next two sections. Section 4.4 addresses current issues in finding a common definition of what ‘lexical competence’ is. Section 4.5 addresses pedagogical practices that can assist learners in developing such competence.

4.4 Definition of lexical competence

As mentioned in Richard’s framework, there is a general consensus in existing literature that lexical knowledge is developmental (Nation 2010; Read 2000; Schmitt 2010; Tanaka 2012). This implies that knowing the different aspects of a word or any other type of lexical item is acquired at different stages of the acquisition. For

example, Laufer and Goldstein (2004, p. 400) explain how ‘knowing a word could start with a superficial familiarity with the word and end with the ability to use the word correctly in free production’. Thus, lexical competence develops as the proficiency of the L2 learners increases (Zareva et al. 2005)

Jimenez (2002) examined how the concept of lexical competence had been used in studies until 2002. She argues that there was no unanimity regarding the term used. For example, in the studies she analyses different terms were employed: knowledge of a word, vocabulary knowledge, lexical knowledge, semantic competence and lexical competence. According to Jiménez (2002) this is an indication that lexical competence has rarely been investigated as an individual construct and it is more often interrelated with other concepts, such as lexical knowledge or vocabulary knowledge.

Some studies address lexical competence as the semantic and grammatical relationship of lexical items. For example, Meara (1996a, p.14) considers lexical competence as ‘a complete model of semantics, and a complete specification of the syntactic and associational behaviour of all the words in a speaker’s lexicon’ and attributes size as the basic dimension of lexical competence. The CEFR (2000) includes lexical competence as one of the linguistic competences that is necessary in the development of the Communicative Language Competence of the learner. Lexical competence is defined in the CEFR as the knowledge of and ability to use the vocabulary of a language, which consists of lexical and grammatical elements (CEFR 2000, p.110). Thus, the CEFR expands the concept of a word as a single unit and includes not only the knowledge of lexical elements and grammatical elements but also the ability to use this knowledge. In this vein, Caro and Mendinueta (2017) state that a definition of lexical competence should include not only the semantic and

grammatical knowledge of lexical items, but also the abilities and skills that a student develops over time to use lexis in different contexts of communication.

The second group of studies of lexical competence focuses on the difficulty of acquiring lexical competence rather than defining what lexical competence is (Lahuerta & Pujol 1996; Nation 1990; Robinson 1989; Sanjuan 1991; Tanaka 2012). For example, Tanaka (2012) distinguishes between basic lexical competence and extended lexical competence. The former allows individuals to communicate effectively in the target language in common situations. The latter is topic-oriented and adds a wider thematic range.

This study adopts a definition of lexical competence, which includes not only the understanding of the semantic and grammatical relationship of the lexical elements, but also considers the development of the student's abilities to use lexis productively in the communication context created by VTS-led teaching.

There is a more general consensus in publications on lexical studies in relation to the properties of lexical competence, which are discussed in the next section.

4.5 Aspects of lexical competence

The existing literature on lexical studies attributes four dimensions of lexical competence, namely, breadth (size), depth (quality), fluency and metacognitive awareness. The first dimension is size of lexicon, and it has received most of the attention of researchers in lexical studies for a long time (Zareva et al. 2005; Yanagisawa & Webb 2019). Anderson & Freebody (1981, 92-93) called 'breadth' of knowledge the number of words for which the person knows at least some of the significant aspects of meaning. Meara (1989) considered size to be an important dimension of lexical competence. It is generally considered that students with a large vocabulary are likely to function better in the L2 than those with a small vocabulary

(Nation 2001; Schmitt 2010; Rufat & Jiménez Calderón 2019). For this reason, size is normally related to language proficiency.

There are some studies that estimate the required size of vocabulary in English for learners to acquire. Most literature highlights the fact that second language learners require a large lexical coverage to communicate in a casual conversation, for example. However, learners do not need to achieve native vocabulary sizes to use English well (Nation 2013). Size is normally counted in word family units, each of them accounting for approximately three to four words. Nation (2013) estimates that to communicate orally on an everyday basis in English 6,000-7,000-word families are needed. Regarding written vocabulary, Nation (2013) calculates that around 8,000-to-9,000-word families are needed to read a range of authentic text on the highest level (C2) of the CEFR without having a problem understanding a text with unknown words. Vilkaitė-Lozdienė and Schmitt (2019) call for a move to lemmas as a more pedagogical form of counting lexical items. For example, spoken language requires around 3,000 lemmas to reach 95% coverage of conversations, and around 6,000 lemmas to reach this level of coverage of a TV show. 9,000 lemmas are considered enough for understanding academic writing (Ibib 2019, p.30).

The number of words needed to complete a task is closely related to the success of the L2 learner in completing the task. Pelicer-Sánchez and Smith (2010) claim that the number of words needed in a task seems to be normally higher than the lexicon of the learner (Nation, 2013; Pelicer-Sánchez & Schmitt 2010). This has a negative effect on achieving the task. For this reason, target lexical elements should be included to successfully complete a task.

However, despite the importance of size in the learners' lexicon, it is not a sufficient indicator of 'lexical competence' (Tanaka 2012). Yanagisawa and Webb (2019) argue that measuring lexical knowledge based only on breadth (size) can be

misleading, because knowing a word or any other lexical item involves knowing many different aspects of the word apart from form and meaning. For example, derivations, collocations, and associations of a word with others should also be considered; in other words, how well words are known. Nation argues (2013, p. 49) that vocabulary learning is not only incremental in nature but also in the quality of lexical knowledge.

Thus, we should also look at the second dimension of lexical competence, which is 'depth' or the quality of the words known. There is a lack of agreement among L2 researchers about what quality or depth entails (Zareva et al. 2005; Yanagisawa & Webb 2019). One proposal is that depth of vocabulary knowledge refers to aspects of lexical knowledge outlined in the framework of Nation (2013) and Richards (1976) explained in the previous section (e.g., pronunciation, orthography, morphosyntactic and semantic features, register, collocations). Shen (2008) explains that 'depth of knowledge' focuses on the idea that for useful higher-frequency words learners need to have more than just a superficial understanding of the meaning. In the revised version of the CEFR (2018) breadth is equal to lexical range.

In Moghadam et al. (2012, p. 558) the 'depth of knowledge considers the associative behaviour of lexical items as an indication of 'depth' is a network of links between words. It is about how they associate and interact with each other and may be restricted in use according to register and context'. Schmitt (2014) grouped depth of knowledge into seven conceptualisations: (1) receptive vs. productive mastery, (2) knowledge of multiple word knowledge components, (3) knowledge of polysemous meaning senses, (4) knowledge of derivative forms, (5) knowledge of collocation, (6) the ability to use lexical items fluently, and (7) the degree and kind of lexical organisation (Yanagisawa & Webb 2019, p 373).

The third dimension of lexical knowledge somewhat under-researched in the literature of lexical competence, is the receptive-productive dimension (Zareva et al. 2005; Henriksen 1999). This dimension is considered as ‘a bridge between lexical competence and performance’ (Zareva, et al. 2005, p.570). The receptive-productive dimension should not be antagonistic but rather a continuum in which the receptive knowledge of a lexical item passes into productive use (Henriksen 1999; Zareva et al. 2005, p.570). This move to the communicative competence of the student is also described in the relevant literature as ‘automaticity’ (Quian 2002; Pellicer-Sánchez 2015). Schmitt (2010) claims automaticity measures are incredibly important if we want to move from declarative knowledge to procedural knowledge, since the final aim of lexical knowledge is to be used fluently in communication. This ability to use lexical items without thinking is also defined as ‘fluency’ (Nation 2019), which Nation regards highly important as a learning objective. Nonetheless, Pellicer-Sánchez (2015) claims that research into the teaching conditions leading to the improvement of automaticity of lexical access is still scarce. She attempts to identify the effect of frequency of exposure in teaching materials on the acquisition of automaticity of lexical knowledge. The results of her study are encouraging but not conclusive, but it seems that the lexical processing speed can be enhanced in the language classroom (Pellicer-Sánchez 2015, p12).

Less attention has been paid by researchers into what is considered the fourth dimension of lexical competence, the metacognitive awareness (Zareva, et al. 2005; Sato & Batty 2012). This dimension grounds on the idea that quantity and quality of language exposure created through incidental learning, may not be sufficient to acquire lexical competence fully in the target language, particularly in relation to those words of mid frequency that are important for studying or working in an L2

environment (Vilkaite-Lozdiene & Schmitt 2019). For this reason, explicit teaching might be needed (Sato & Batty 2012; Vilkaite-Lozdien & Schmitt 2019).

As we have seen, lexical competence is a key factor in the development of communication in a foreign language. Lexical competence includes not only the semantic and grammatical knowledge of lexical items and association networks, but also the abilities to retrieve and use such knowledge in different contexts of communication. Thus, the development of lexical competence is closely related to the development of the proficiency of the learner in the FL. Regardless of the definition, lexical competence is not limited to the full knowledge of single words, but also includes the knowledge of lexical elements and lexical chunks. The main features of lexical competence consist of breadth, depth and fluency or automaticity and metacognitive awareness. Nation (2019) highlights the fact that the difficulty in acquiring all the learning burden when acquiring the lexical knowledge of a ‘word’ can be affected by a variety of factors, including regularity of patterning (frequency), the learner’s L1, other known languages, opportunity and experience, personal commitment, and pedagogic practices (Tanaka 2012). The latter is the subject of discussion in Section 4.6.

4.6 Good teaching practices for effective development of lexicon

The overall aim of this thesis is to assess if VTS-led teaching is not only a useful teaching practice in developing the students’ visual understanding of the artworks, but also, if by doing so the development of lexical competence could be fostered. As explained in the previous sections, developing lexical competence is a complex and gradual process for the L2 learner. There are some factors to consider for the effective teaching of vocabulary that could foster the acquisition of lexicon in the classroom (Nation 2019; Rufat & Jiménez Calderón 2017; 2019; Schmitt 2010).

Some of these factors have already been addressed in the previous sections of this chapter in relation to the main properties of lexical competence. For example, the centrality of the lexicon should be considered in the development of communication in the L2. Also, the depth of knowledge of lexical units that composed the lexicon of the learner could foster the development of lexical competence (Nation 2013a, 2019; Rufat & Jiménez Calderón 2017; 2019).

In this section two more aspects are discussed in relation to the teaching of the FL. Section 4.6.1 discusses the importance of considering the frequency of lexical items as a factor when teaching different levels of language proficiency. Next, Section 4.6.2 discusses the importance of taking into account the stages of acquisition of certain marked features in the target language. To illustrate this, the example of the verb to be in Spanish '*ser*' and '*estar*' is discussed, since the marked increase in the use of these verbs was an important finding that emerged in Phase 2 of this study.

4.6.1 Frequency

The frequency model of vocabulary teaching is based on the idea that the more one encounters certain words, the better one tends to learn them (Nation 2013; Schmitt 1998a, 2010; Vilkaitė-Lozdienė & Schmitt 2019). The most frequent words are generally considered the most useful (Nation 2013:22; Schmidt 2010; Vilkaitė-Lozdienė & Schmitt 2019) because those words cover a wider range in any text and occur in all kinds of uses of the language. For Brown (2012), the most-frequent words are domain-general lexicon. The knowledge of such words according to Tanaka (2012, p.2) constitute the 'basic lexical competence of the learner'. However, Brown (2012) argues that domain-specific lexicon is also needed as the learner is progressing in proficiency. This type of less frequent lexicon characterises the mid-frequency words of the learner (Vilkaitė-Lozdienė & Schmitt 2019). Barfield (2012) advocates lexical development using a content-based approach. A learner-generated material is

proposed based on the learners' own interests and priorities. Vilkaite-Lozdiene and Schmitt (2019) referred to mid-frequency words, which they considered important for 'those learners that have more ambitious goals in learning an L2, such as studying or working in an L2 environment, these words will be especially important' (2019, p. 91). According to Tanaka (2012) domain-specific lexicon constitutes 'extended lexical competence' (Ibid 2012, p.2).

Frequency is also an important factor in determining the learnability of the lexical item. An increased exposure to lexical items facilitates the lexical access of words from the lexicon, which is our mental store of words' (Barcroft et al. 2010; Vilkaite-Lozdiene & Schmitt 2019). The incremental development of lexical competence can be regressed by a process of attrition, which Barcroft et al. (2011) consider 'a natural fact of learning' (2011, p. 578). Thus, exposure facilitates the acquisition of lexical items. The rate of attrition is connected to the proficiency level of the learner, which is higher in the lower level of language proficiency. Also, attrition does not seem to affect the receptive knowledge of lexical items so dramatically, but rather the productive use of such items (Barcroft et al. 2010). Rufat and Calderon (2017) count that ten repetitions of the target lexical item in context are needed to increase retention. Similarly, Pellicer-Sánchez and Schmidt 2010 advocate recycling the lexical items between different time spacing. They also count to a minimum of ten exposures to learn a lexical item (s).

In summary, frequency is regarded as an important factor in the selection of lexical items. If a lexical item is categorised as frequent, then there is more chance of encountering it in a wider variety of text types. Therefore, these lexical items are more productive to include in a teaching programme in the lower levels of language learning. Frequency also promotes the learnability of lexical items and helps to develop a 'basic lexical competence'. However, to develop an 'extended lexical

competence' students should be exposed to medium-frequency words too. Medium-frequency words form topic-based networks of lexical items that can facilitate access to the lexicon of the student in a given context of communication. Surprisingly, the number of lexical items needed in most language tasks is normally higher than those in the learner's lexicon of the learner. For this reason, target lexical items should be included in the task to be completed successfully.

4.6.2 Phase of vocabulary acquisition: The particular case of '*ser*' and '*estar*' (to be)

As explained previously, exposure to words is a strong condition for the acquisition of lexical items (Brown 2012; Schmitt, 1998a) but not the only one. Research indicates that some lexical items are learnt before others (Geeslin 2014; Lozano 2015; Rufat & Jiménez Calderón 2017, 2019; VanPatter 1985). For this reason, the phase of vocabulary acquisition should be considered in the selection of target lexical items in any task.

The high frequency and different use of '*ser*' and '*estar*' in the post-test of Phase 2 of this study makes these two verbs particularly interesting to discuss as an example of the phase of vocabulary acquisition. Also, the use of these two forms of the verb to be in Spanish '*ser*' and '*estar*' is a well-known challenge for learners of Spanish L2 or FL (Geeslin 2014b; Lozano 2015). Both forms of to be 'occur in a broader range of functions and fulfil the role of copula more often than other lexical items' (Geeslin 2014, p.2219). Geeslin (2014) assesses what is known about how the L2 learners of Spanish develop the ability to interpret and produce the copulas '*ser*' and '*estar*' in the full range of functional context in which they appear. Furthermore, Collentine and Asención-Delaney (2010) claim that studying the acquisition of the Spanish copula provides insights into the interaction among syntax, semantics,

pragmatics, morphology, and vocabulary during the development of these two forms of the verb to be in Spanish (Ibid 2010, p.438).

There are two main studies that set the path of the different stages of acquisition of the verbs ‘*ser*’ and ‘*estar*’. Both studies contemplate the obligatory context of the use of the two forms of the verb to be in Spanish as well as the variable context. The first study by VanPatten (1987) appears to have set the direction of future studies in the study of the developmental patterns of ‘*ser*’ and ‘*estar*’ in Spanish foreign language learning as described in Table 4

<i>Description</i>	<i>Example</i>
Omission of copula	<i>Ella – alegre</i> “She – happy”
Use of <i>ser</i> for most functions	<i>Soy Juan</i> “I am Juan”
Appearance of <i>estar</i> with the progressive	<i>Estoy hablando</i> “I am speaking”
Appearance of <i>estar</i> with locatives	<i>Estoy en clase</i> “I am in class”
Appearance of <i>estar</i> with adjectives of condition	<i>Estoy alegre</i> “I am happy”

Table 4. Phases of acquisition of copula verbs ‘*ser*’ and ‘*estar*’ (to be) (Van Patten 1987).

Table 4 shows the findings made by VanPatten (1987), which lead to some generalisations on the path of acquisition of the two forms of the verb ‘to be’. First, the omission of the copula verb ‘*ser*’ appears to happen in the early stages of the acquisition of these two verbs. Then, the learner seems to enter a phase of over-generalisation of ‘*ser*’ (to be) in all contexts of use. The acquisition of locatives and adjectives of condition takes place in a later stage of the acquisition (Geeslin 2014). Further studies confirmed the two paths of acquisition outlined by VanPatten (Guntermann 2014; Briscoes 1995; Francis 2007). One example of this is the study carried out by Briscoes (1995) that expands on VanPatten’s phases of acquisition illustrated in Table 5.

Briscoes (1995) concluded that some uses of ‘*ser*’ developed after the acquisition of ‘*estar*’ with locatives and conditions. For example, the use of ‘*ser*’ to express time and location as well as passive, seems to appear in a later stage of the acquisition.

Table 13.2 Stages of acquisition from Briscoe (1995)

<i>Function</i>	<i>Length of Stage</i>	
<i>Ser</i> / telling time	Until mid-2nd year	
<i>Ser</i> / profession		
<i>Ser</i> / copula		
<i>Ser</i> + de/origin		
<i>Ser</i> + de/ possession		
<i>Ser</i> + de/composition		
<i>Ser</i> / impersonal expressions		
<i>Ser</i> / characteristic		
<i>Estar</i> / progressive		Mid-2nd year – 4th year
<i>Estar</i> / location		
<i>Estar</i> / condition	Begins in 4th year	
<i>Ser</i> / events (time)	Soon after 4th year	
<i>Ser</i> / events (location)	After 4th year	
<i>Ser</i> / passive		

Table 5. Phases of acquisition of copula verbs ‘*ser*’ and ‘*estar*’ (to be) (Briscoes 1995 in Geeslin 2014).

The second study carried out by Collentine and Asención-Delaney (2010) uses corpus-based analysis to investigate the lexical-grammatical features in relation to the discourse functions that co-occur with ‘*ser*’ and ‘*estar*’. This research is indeed really relevant to the findings of the present study, as revealed in Phase 2. The authors claim that the learner’s copula selection is sensitive to lexical and grammatical features in the surrounding discourse (Ibid, p. 413). Based on the findings of their research, Collentine and Asención-Delaney (2010) suggest that at the earlier levels of instructions learners find ‘*ser*+adjective’ more communicatively productive, therefore, easily associated with a large variety of features in their L1 (Ibid, p. 439). Comparisons with native speakers’ discourse showed that learners used *ser*+adjectives in discourse that is highly descriptive in nature and accompanied by

story-telling elements, especially at advanced levels of instructions. On the other hand, *estar*+adjective segments usually occurred in discourse that is semantically dense, with hypothetical elements (e.g., verbs of probability, causal adverbial clauses), narrative features (e.g., present participles) and descriptive features. Learners in an instructional context use '*estar+adjective*' when they need to fulfil communicative functions that go beyond description which are not so frequently encountered in the discourse in the classroom (Collentine & Asención-Delaney). More abstract registers can evoke greater use of '*estar+adjective*'. Thus, the semantic and pragmatic goals of narratives as well as hypothetical discourse seem to entail more consideration of the state of affairs of referents and changes in the background of a story or situation, thus being more compatible with '*estar+adjective*' (Ibid, 2010, p. 412). For this reason, Collentine and Asención-Delaney concludes that '*it makes sense to teach ser+adjective in beginning levels first because of its frequency and communicative value; However, estar+adjective probably deserves more attention and practice in different kinds of discourse (e.g. narration and hypothetical discourse)*' (Collentine & Asención-Delaney 2010, p. 442).

4.6.3 Conditions that foster the learnability of lexical items

It has been suggested in this chapter that certain classroom practice assist students in gaining faster access to lexical knowledge, generally referred to as fluency or automaticity (Section 4.5), or in other words, the use of lexical content without thinking, which should be the final goal of any teaching method (Nation 2019; Schmitt 2010).

One of the most studied factors in publications on lexical pedagogy is the impact of incidental and intentional learning of lexical content. Incidental learning is defined by Webb (2019) as: 'learning words as a by-product of meaning-focused activities or tasks' (ibid, 2019, p. 226). It is normally contrasted with intentional

learning. Webb (2019) argues that while this comparison is easy to understand, some degree of intention exists within the incidental learning construct (Webb 2019, p.225). There is a consensus regarding what type of learning is the most productive for learning new lexical items. That is, while the amount of lexicon the learner is exposed to in incidental learning is much greater than in intentional learning, intentional learning accelerates the acquisition of lexicon (Barcroft et al. 2011; Jiménez Calderón 2019, 2018; Laufer 2005; Laufer & Hulstijn 2001; Meara 2002; Nation 200, 2013, 2019; Rufat & Jiménez Calderón 2019, 2018; Schmitt 2008; Pellicer-Sánchez 2015; Webb 2019). Yet, the importance of incidental learning (Higuera 2017; Torres 2017; Rufat & Calderon 2017; Webb 2019) should not be underestimated, since it provides greater opportunities to learn vocabulary in context and in contextualised activities and tasks, which might trigger other factors rather than just cognitive ones when learning new words. For this reason, Rufat and Jiménez Calderon (2019) suggest that in order for the instruction of lexical items to be accomplished, both incidental and intentional learning should be complementary (also Webb 2019).

Webb (2019) argues that from a pedagogical perspective, the ‘four strands’ framework created by Nation (2007) provides solid ground for the introduction of these two forms of learning. Schmitt (2008) highlights the importance of learning lexical items using the four strands that Nation (2007) proposes. The four strands adopt a more proactive approach to vocabulary development including meaning-focused input, meaning-focused output, language- focused learning, and fluency development in all teaching tasks.

The most studied form of meaning-focused input in SLA has been reading (Pellicer-Sánchez 2015; Webb 2019). There is incipient literature on the incidental learning of new words through other modes of input (Schmitt 2008; Nation 2013;

Webb 2019). These studies show that words are learned incidentally through listening (van Zeeland & Schmitt 2013a) and viewing (Peters & Webb 2018).

The primary focus of research on incidental vocabulary learning has shown the role that frequency of occurrence plays in learning. Studies have demonstrated that the more often unknown words are encountered in context, the more likely they are to be learned (Webb 2019). Webb (2019) argues that although frequency of occurrence may foster learning, it does not ensure learning. This is demonstrated by Saragy et al. (1978) study in which one target word encountered once in a story was learnt by 70% of participants while another word that was encountered 96 times was only learnt by 40% of participants. There are many factors besides frequency that affect learning words in meaning-focused input (Saragy 1978 in Webb 2019).

In general, existing literature indicates that the gains in vocabulary learning from listening are smaller than the gains from reading and need a greater number of occurrences. A possible explanation for this might be related to the nature of spoken language, which requires faster processing, meaning that listeners simply have less time than readers to focus linguistic information' (Van Zeeland & Schmitt 2013, p, 611). Similarly, Nation (2013) identifies that one of the main challenges for listening is the need for large vocabulary for adequate comprehension. Other challenges that learners face are that they might not recognise words in the stream of speech or they might not be able to achieve a mental representation of the words they hear. Another common problem is that learners understand the words but not the message.

Nation (2013) suggests different techniques to increase vocabulary gains from listening. For example, listening to stories and activating the retrieval of repeated lexical items using keywords. Listening to stories provides a different form of meeting new words or recycling words in a new linguistic context. Ellis (1999) claims that listening and doing tasks is better than input-only by listening. Joe (1998) noticed

that actively listening to a group discussion could lead to vocabulary learning. Also, listening in association with pictures and in discussion and negotiation stretches the knowledge and promotes the retention of the lexical elements (Nation 2013).

Thus, the most effective way to enhance learning from incidental learning is to implement follow-up tasks (Hill & Laufer 2003, Schmitt 2008), which could be as effective as a purely explicit approach. Otherwise, the gain from incidental learning could be lost if it is not consolidated and the advantage could be lost (Schmidt 2008). As mentioned in Section 3.3, the different narratives, and interpretations of the artworks in class-discussion are followed up by a writing task. The impact of tasks when learning lexicon is further studied in the next section.

c) Impact of tasks in the development of lexical competence.

The relative effectiveness of the type of task when learning lexicon has been studied by different scholars. Laufer and Hulstijn (2001, p.13) provide a comprehensive review in relation to which type of task is considered to be more effective when learning lexicon.

The more effective task	The less effective task	Study
Meaning selected from several options	Meaning explained by synonym	Hulstijn, 1992
Meaning looked up in a dictionary	Reading with/without guessing	Knight, 1994; Luppescu and Day, 1993
Meaning looked up in a dictionary	Meaning provided in marginal gloss	Hulstijn, Hollander, and Greidanus, 1996
Reading and a series of vocabulary exercises	Reading only and inferring meaning	Paribakht and Wesche, 1997
Meaning negotiated	Meaning not negotiated	Newton, 1995
Negotiated input	Premodified input	Ellis, Tanaka, and Yamazaki, 1994
Used in original sentences (oral tasks)	Used in non-original sentences	Joe, 1995,1998
Interactional modified output	Interactionally modified input	Ellis and He, 1999
Used in a composition (L1-L2 look up)	Encountered in a reading task (L2-L1 look up)	Hulstijn and Trompetter, 1998

Reading, words looked up in a dictionary	Reading only, words not looked up	Cho and Krashen, 1994
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Table 6. Impact of task in learnability of lexical items (Laufer & Hulstijn 2001, p. 13).

Based on Table 6, it is easy to deduct that the higher the involvement in the task, the more effective the task is in learning lexicon. Consequently, it seems that to create the maximum amount of engagement with lexical items is a priority in the task design. This led Laufer and Hulstijn (2001) to develop the task involvement load hypothesis in which the presence or absence of involvement factors in performing a given task is considered. Laufer and Hulstijn (2001) identified three main factors in the promotion of vocabulary: the need, the search, and the evaluation.

Schmitt (2010) acknowledges the importance of the three factors in the Involvement Load Hypothesis for designing materials that facilitate incidental vocabulary learning; namely need, search and evaluation. Yet, he criticises the fact that this hypothesis ignores the learner. For Schmitt (2010) the need component does not take into account the motivational aspect of learning. He concludes that ‘a strong need is when learners decide that a lexical item is necessary for some language tasks they wish to do’ (Ibid 2010:28). Equally, Nation (2013) considers that the Involvement Load Hypothesis doesn’t contemplate other factors that are important for vocabulary learning, such as, motivation, noticing, the use of techniques that promote retrieval of lexical content and creative use. All these factors promote retention (Ibid, 2013 p. 101).

c) Engagement

As the discussion in this chapter shows, a variety of factors affect vocabulary learning, which makes it hard to determine which is the best type of task for learning lexical items. Nonetheless, the meta-principle that is highlighted in all the relevant literature on lexicon is engagement (Nation 2019, 2013; Schmitt 2008; Rufat &

Jiménez Calderón 2017), which can be triggered by the interest in the task. In order to maximise the engagement with the lexical items which should be learnt, Schmitt states that ‘anything that leads to more and better engagement should improve vocabulary learning, and thus promoting engagement is the most fundamental task for teachers and material writers, and indeed, learners’ themselves’ (2008, pp. 339-340).

4.7 Summary

This chapter has stressed the importance of considering lexis as the basic unit around which meaning is formed. This concept has important implications in the teaching of a foreign language since the language is organised into lexical units that are interrelated and connected by syntactic structures. Thus, these aspects become the focus of instruction when teaching the foreign language. In the concept of lexis, there is a broader approach to lexical knowledge that is comprehensively explained in the well-acknowledged framework that Nation (2003) proposes.

Nation (2003; 2019) expands on the type of lexical knowledge, deepening in all aspects of lexical knowledge. This process entails a substantial learning load that the FL learner can only develop gradually, according to the development of their communicative and lexical competence. Hence, the literature on the subject points out the importance of finding a definition of lexical competence that goes beyond the semantic and grammatical relationship of the lexical elements. This study proposes a definition of lexical competence, which includes not only the understanding of the semantic and grammatical relationship of the lexical elements but also considers the development of the student's abilities to use lexis productively in different communication contexts.

Four main aspects of lexical competence, namely, breadth, depth, fluency, and metacognitive awareness, have been presented. Without a doubt, the most studied of

the four is size. It is well documented that those learners with a larger vocabulary communicate better in the foreign language. However, measuring lexical competence based exclusively on these parameters can be misleading unless one considers how well these lexical units are known. For instance, its derivations, collocations with other lexical units, and associations among others should also be learnt. Therefore, it is important to consider not only size in terms of the number of known words or word families known but also, the quality or breadth of knowledge of such lexical items. A less studied aspect of lexical competence is ‘fluency’, in other words, the productive use of lexical content. We have seen how Nation and Schmitt consider that this should be the main goal in the teaching lexicon. Finally, the least studied aspect in the development of lexical competence is the metacognitive dimension. This dimension is based on the idea that the quantity and quality of vocabulary to which the learner is exposed under incidental learning conditions may not be sufficient to acquire such complex lexical competence. As we have indicated, there are many aspects to the lexical knowledge of a word. In relation to the teaching of vocabulary, it also has important consequences in the facilitation of students' lexical knowledge.

To facilitate the development of lexical competence in the classroom, different factors have been discussed. For example, the frequency of use of lexical units cannot be the only factor in the selection of lexical items in the classroom according to the level of our students. It is also necessary to consider that some lexical items may be more difficult to acquire regardless of their frequency. For instance, a good example of this is the case of the two forms of the verb to be in Spanish. Particular attention was given in the chapter to illustrating the stages of acquisitions of these forms in understanding the development of lexical competence. To finish the chapter, we reflected briefly on the learning conditions required to promote better learning of the lexical elements; in other words, the best type of task for learning lexical items.

Chapter 5: Methodology: VTS-led teaching and lexical competence



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- L19: =Todas los eh hh todas las caras en el centro son muy es__ eh:: específicos eh:: el hombre en el centro eh es como spy?
- T: es como? =
- L19: =eh::: Franklin Delano Roosevelt
- T: Ahh es un presidente =
- L19: =Sí eh:: de los estados unidos
- T: [donde]
- L19: [pero no estoy seguro]
- T: [no no pero nosotros hablamos de suposiciones aquí nadie está seguro de nada nadie ((laugh)) entonces pero es una buena observación no? Entonces° vamos a ver (2) lo que tu piensas:: es que: (.) estos hombres (2) las caras se les puede identificar no? Tienen rasgos que se les puede identificar claramente incluso tú has identificado uno de ellos con un posible presidente de los estados unidos no? Roosevelt (.) Cual es Roosevelt? Este (pointing)?
- L19: Sí=
- L19: = All the eh hh all the faces in the center are very es__ eh :: specific eh :: the man in the center eh h is like spy?
- T: it's like? =
- L19: = huh ::: Franklin Delano Roosevelt
- T : Ahh he's a president =
- L19: = Yes huh :: from the United States
- T: [where]
- L19: [but I'm not sure]
- T: [no no but we talk about assumptions here no one is sure of anything no one ((laugh)) so but it's a good observation right? So, let's see (2) what you think :: is that: (.) These men (2) the faces can be identified right? They have features that can be clearly identified even you have identified one of them with a possible president of the United States, right? Roosevelt (.) Which one is Roosevelt \? This one (pointing)?
- L19: Yes =

(Excerpt 5. Appendix K. Session 3. Theme 'USA & Latin-American')

5.1 Introduction

As explained in Chapter 3, the methodology of this study takes a mixed-methods approach developed in 2 Phases of study and applied in the final phase, Phase 3. The methods of analysis were refined in Phase 1 and Phase 2 to answer the final research questions that emerged from the finding of previous iterations. Thus, Phase 3 represents the main study of this thesis.

The chapter is structured as follows. Section 5.2 discusses the research question for Phase 3 that emerged in Phase 2. Section 5.3 presents the instruments for data collection for Phase 3. Section 5.4 explains the research procedures for Phase 3. The methods of analysis are explained in Section 5.5, while Section 5.6 presents the lexical content listed in the PCIC. Section 5.7 concludes the chapter with some final methodological considerations.

5.2 Research question for Phase 3

As mentioned in Chapter 3, the results of Phase 2 established an initial relationship between the development of visual literacy (Appendix F, Section 1) and the use of a more diverse lexicon in the lexical category of verbs. The findings from Phase 2 indicated that in the pre-test students had limited skills in providing detailed descriptions of what was represented in the artwork before being exposed to VTS-led teaching. In comparison, the result of the post-test at the end of the five weeks of VTS led-teaching indicated that students were more able to provide detailed descriptions of the artwork and more complex interpretations. This improved ability to express complex interpretations of the artwork was related to the use of more diverse and complex verb forms (Appendix F, Section 2). The use of more diverse verb forms was particularly noteworthy when students were expressing an opinion or formulating a judgment and/or hypothesis of the artwork.

Students also seemed to have developed the habit of supporting their interpretations of the artwork with evidence and reasoning at the end of the VTS-led teaching (Appendix F). In light of these new findings, a new research question was formulated to expand our understanding of this relationship:

“To what extent can visual literacy skills developed through use of Visual Thinking Strategies foster the development of the lexical competence in Spanish FL?”

As explained in Section 4.4, the development of lexical competence includes not only the semantic and grammatical knowledge of lexical items but also the abilities and skills that a student develops over time to use lexis in different contexts of communication. In the context of this study, the focus is on improving the students’ ability to interpret the artworks. Thus, lexical competence appears to be a more suitable construct to investigate, as it embodies not only the development of the lexical knowledge of the students but also their ability to use this knowledge in a given context of communication.

The remainder of this chapter will provide a description of the research data employed to answer the research question in Phase 3. First, the research procedures in this part of the study are outlined. Then, the methods for data analysis are discussed. Finally, a reflection on the methodology employed in the 3 phases of the study is outlined in Section 5.7.

5.3 Instrument for data collection for Phase 3

In this section, the method of data collection used in Phase 3 to answer the research question is outlined. The data included the recording of five discussion sessions, the transcript of the classroom discourse of such sessions, and the written

compositions students produced for the pre-test and the post-test using one of the artworks. Also, a new modified post-task questionnaire was employed.

5.3.1 Recording and transcription of the VTS discussion sessions

The research data compiled to answer the research question in Phase 3 consisted of the recording of five discussion sessions that took place in class during February and March 2018. Although initially six VTS discussions were planned as in the previous phases of this study, only five of them materialised. The reason for this change was that a shorter teaching period occurred in 2018 as a result of the closure of the university for one week due to adverse weather conditions. Moreover, the public holidays in Ireland during the spring coincided with scheduled lectures for the target group that included, as in Phase 2, the students from the ALTS and BA programmes (see 3.6.3).

The preferred form of recording was the use of a digital voice recorder used in DCU for the recording of oral exams. An Olympus microphone that could be attached internally to the teacher's clothing was used for this research. The quality of the recording was tested before the intervention, and it was considered satisfactory for the purpose of recording the instructor's voice as well as recording the students' comments at close range. Video recording was excluded since it could discourage students from making voluntary interventions for fear of being recorded.

The Jefferson Transcription system (Appendix K) was used for the coding of the transcription of classroom discourse. This system includes not only what has been said but also annotations of how it has been told, such as fine details of the stressed syllable, pauses, rising intonation, overlapping speech, interruptions, and annotations, which are essential for the analysis of conversation from the perspective of social interaction. This type of analysis was not necessary in relation to the research question of Phase 3. Yet, it opens new lines of research that may come out of this study.

5.3.2 Written compositions

As in Phase 2, written compositions were collected twice (pre-test and post-test). In the pre-test, students were asked to write about the same photograph used in Phase 2 (Appendix E) in the space of twenty minutes during the first class of the 2nd Semester 2018. After five weeks of VTS-lead teaching, students again wrote a summary about the same photograph in Week 6 (Appendix G, Section 2). As in Phase 2, the written summaries produced by students in the pre-test and the post-test were compiled in a learner' corpora. The post-test was written after the VTS discussion in Session 5. Students had limited time to complete their compositions. The reason for this was an unexpected double booking of the classroom where we were holding the VTS session, which forced us to change the classroom before the end of the class. Thus, the compositions were completed in ten minutes in comparison to the twenty minutes students had in the pre-test or in Phase 2. As in Phase 2, students who had finished the Irish Leaving Certificate were the target group (see 3.3.1). In addition, students were required to have attended at least four of the VTS discussions and have written the summaries for the pre-test and the post-test (Section 3.6.2 in Phase 2).

5.3.3 Post-task questionnaire

The post-task questionnaire had been a useful research tool in the two earlier phases of this study (Phase 1 and Phase 2) for recording the students' opinions of their experience learning Spanish using a VTS-led teaching approach. Thus, the core of the questionnaire remained largely the same in Phase 1 and Phase 2 although more specific questions were asked regarding what students felt they had gained in the three skills practiced in VTS-led teaching (listening, speaking, and writing). Questions included:

- In your personal experience over the last six weeks, what are the advantages and disadvantages of using artworks to learn Spanish as a foreign language?
- What have you gained from this approach to learning with regards to listening skills, speaking skills, writing skills, and other skills? (Students were invited to expand their answers for each of the skills referred to).
- Which skills have you developed most using this particular approach?

Also, two new questions were added to the questionnaire in Phase 3. The first one aimed to evaluate the impact of oral interaction in the ability of the students to express their ideas and opinions. The second one aimed to understand which particular techniques and resources students used to write their summaries:

- Regarding your oral interaction during class discussion: how might your participation have changed during the six weeks of discussion of artworks used? Please give reasons.
- Which of the following were helpful in assisting you to prepare your written summaries? Please, specify any other factors which helped you personally to prepare your written summaries.

The questionnaire was completed by the ALTS / BAJI (Group 1), which was the target group for the analysis of the written summaries as in Phase 2. In total 22 anonymous questionnaires were returned to the teacher in a sealed envelope. Questionnaires were completed in the students' own time outside the classroom, in order not to use teaching time in what turned out to be a short term in 2018.

Students' answers were transferred to an Excel document as in Phase 1. The answers were then classified thematically as in Phase 2 (Appendix J).

5.4 Research process for Phase 3

The research procedures followed in Phase 3 are explained in this section. Ethical approval was extended for 2018. The recording of the five group discussions was approved, provided that the anonymity of the students who participated in the conversations was kept (Section 3.4). Then, the same educational intervention (Section 3.3.2) as in Phase 1 and Phase 2 was implemented during February and March of 2018.

RQ3: To what extent can visual literacy skills developed through use of Visual Thinking Strategies foster the development of lexical competence in Spanish FL?

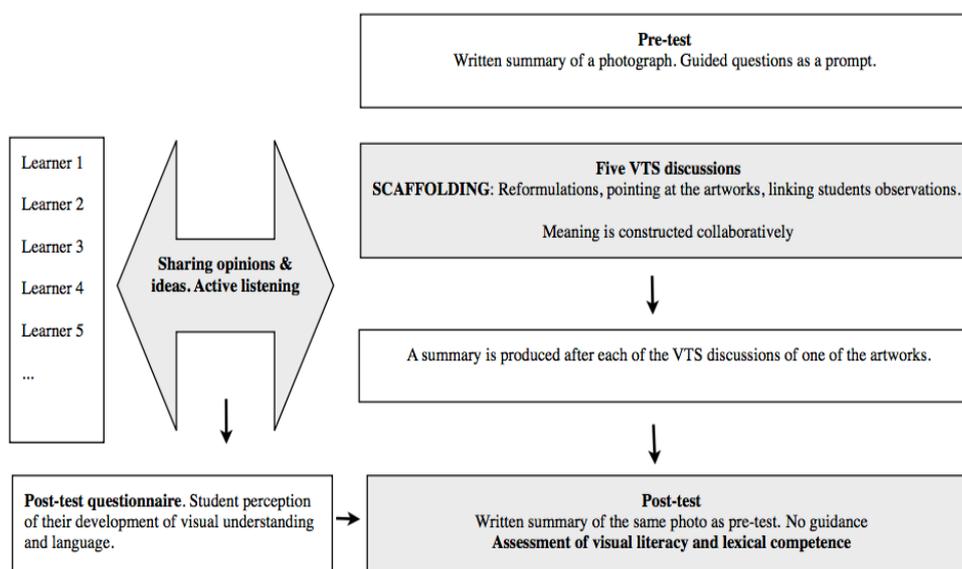


Figure 4. Research design (Phase 3).

As Figure 4 indicates, students wrote about a photograph before the VTS-led teaching started (Appendix E). The students subsequently participated in five VTS discussions, which were recorded, as explained in Section 5.3. The transcript of the five recorded sessions served to create the classroom-discourse for each of the art-based discussions using VTS (Appendix K).

As in Phase 1 and Phase 2, students had the opportunity to further elaborate on their ideas in the summaries they wrote after the five VTS discussions. In Week 6,

students were asked to complete the post-task questionnaire during their own time. In Week 7 the questionnaire was returned voluntarily to the teacher in a sealed envelope.

Seventeen written summaries (Appendix G, Section 2) were selected from the pre-test and seventeen from the same students from the post-test (see Section 5.3.2 for criteria of selection of summaries).

As I will explain in the next section, thematic analysis was carried out in relation to the ideas students had in their written summaries (pre-test and post-test). Statements from the pre-test and the post-test were classified in four categories of visual analysis. The summaries compiled from pre-test and post-test served to create a learner's corpora. Corpus analysis was carried out to understand any improvement in the lexical competence of the students using three lexical categories of words (nouns, adjectives, verbs) and the syntactic category of conjunctions.

The findings from this set of data (written summaries) were complemented with the thematic analysis of the post-task questionnaire.

5.5 Methods of analysis for Phase 3

In this section, the methods of analysis employed in Phase 3 are explained. The modifications implemented in the analysis of the learners' corpora created for Phase 3 are also outlined.

5.5.1 Qualitative component: Thematic analysis

As in Phase 2, thematic analysis was carried out in the classification of utterances in the pre-test and the post-test (See 3.6.4 a).

The classification system of VTS categories of visual analysis was modified and reduced to four categories in Phase 3. It was noticed in the analysis in Phase 2 that the type of verbs employed by the students in the category classified as 'metaphors' and 'symbols' did not differ greatly with the language used in the

categories named ‘inferences’ and ‘speculations’ described below. Therefore, in Phase 3, the statements in the pre-test and the post-test classified as metaphors and symbols (See Appendix F, Section 1) in Phase 2 were now classified according to the language used, as is explained next:

1. *Simple observations*: This category contains single utterances of this type: subject + copula verb ‘*ser*’ ‘*estar*’ (to be) or the verb of existence ‘*hay*’ (there is or there are). Several simple utterances using the verb ‘*tener*’ (to have) + single object or single attribute.
2. *Detailed observations*: This category contains a statement, with one or two utterances linked by coordination, e.g., ‘*y*’ (and) or subordination, e.g., ‘*que*’ (that), in which an element or various elements of the artwork are identified. A characteristic or a quality is given to these elements either by an adjective, a verb phrase or relative phrase. Similarly, an indication of the location of such elements in the artwork may be given. Thus, an increased number of lexical elements to indicate the location are expected in this category, as indicated in Phase 2 (Appendix F, Section 1).
3. *Inferences*: This category contains utterances in which the student shows an ability to create meaning drawn from observations ideally supported by evidence and reasoning. Yenawine (2014) indicates ‘pinpointing observations to back up inferences, it is often expressed as some form of: ‘I think this because’’ (Ibid 2014, p. 171). The type of language that distinguishes this category takes the form of verbs of opinion such as ‘*creo que*’ (I think), ‘*pienso que*’ (I believe) and subordinate clauses of cause introduced by the conjunction ‘*porque*’ (because).

4. *Speculations*: This category contains utterances in which students express a hypothesis or possibility in relation to what it is represented. The type of language that distinguishes this category takes the form of the conditional form of *'poder', 'podría'* (could) or the lexical elements formed by the impersonal form of to be *'ser'+adjective, 'es posible que'* (it is possible that), *'es probable que'* (it is probable that), *'puede ser que'* (it could be), *'quizás'* (maybe), *'a lo mejor'* (perhaps). Thus, a greater variety of lexical items used to speculate or express hypothesis distinguishes this category in Spanish.

An example of each category (post-test) is illustrated in Table 7 in relation to the word “*semáforo*” (traffic-light), one of the most frequent nouns in the corpora (See Appendix H).

Simple observation	<i>El semáforo están (*)¹² rojo (A).</i> The traffic light is (*) red (P1, Appendix H)
Detailed observation	<i>En medio de la imagen se (⊗) destaca una chica sentada arriba de un semáforo.</i> In the middle of the image stands out (⊗) a girl sitting above a traffic light (Appendix H, nº6).
Inferences	<i>Creo que el semáforo rojo representa un mensaje de los manifestantes a la policía y el gobierno para terminar su lucha contra los manifestantes.</i> I think the traffic lights represent a message of the protesters to the police and the government to stop their fight against the protesters (Appendix H, nº 20).
Speculations	<i>El color rojo del semáforo podría transmitir que la policía está intentando parar la protesta pero la chica está luchando para (ww) lo que cree.</i> The red color of the traffic light could convey that the police are trying to stop the protest but the girl is fighting for (ww) what she believes (Appendix H, nº4).

Table 7. Examples of statements around the word 'semáforo'. Visual analysis. Post-test. Phase 3.

Thematic analysis was also carried out in the analysis of the post-task questionnaire in which the students' perception of VTS-led teaching for developing lexical competence was evaluated (Appendix J).

¹² Code of errors is explained in Appendix H. For example (*) indicates wrong use of copula verb and (⊗) the previous word is not needed.

5.5.2 Quantitative component: Corpus analysis

As in Phase 2, a learner's corpora were created with the written summaries of the seventeen students selected using their summaries from the pre-test and the post-test. Seventeen summaries served to create the corpus data from the pre-test. The total number of words of the corpus in the pre-test accounted for 1,015. The smallest of the student's written summaries accounted for 37 and the largest accounted for 117 words, which was the only document above 100 words. Seventeen summaries formed the corpus in the post-test from the same students. The largest document accounted for 162 words and the smallest document for 82. Twelve of the seventeen documents contained more than 100 words, despite the limited time students had to complete their written summaries (See 5.3b). The criteria for selection of written summaries, as in Phase 2, were dictated by the number of VTS-discussions that students attended (a minimum of four) and by the requirement that students should have written the pre-test and post-test during class time.

The same tools available in Sketch Engine as in Phase 2 were employed to carry out corpus analysis (See Section 3.6.4b for more detailed description), which are: Word List, Word Sketch and Concordances. One modification from Phase 2 was the use of a comparison of corpora, which was used exclusively in Phase 3.

a) Comparative corpus analysis

Comparative corpus analysis uses keywords of the corpora. This is a feature of the old interface in Sketch Engine, which serves to identify parts of speech, indicating which lexico-grammatical structures bundle together. The comparative corpus analysis identifies what is typical in the language students employed in the pre-test and the post-test. The comparison also indicates what is rare, unusual, or emerging in terms of usage of the language. The differences or similarities are expressed in Sketch

Engine in terms of the “keyness” score of each word. “Keyness” is a statistical measure used to identify significant differences between two corpora or two parts of a corpus. It considers the frequency of keywords in a corpus A, in relation to the total words in the corpus. Chi-Square or Log-likelihood is the statistical calculation used to obtain the “keyness” (Kilgarriff, 2012). The final score shows the statistical significance of the distribution of the key word and the most marked differences between two corpora.

As the first step in the analysis, a comparison of corpora was carried out using two attributes: tags and words. Tags are described in Sketch Engine as labels assigned to each token in which a part of speech and grammatical categories are identified. The results obtained from this comparison served to identify any significant differences between the two corpora (pre-test and post-test). The tags which had a higher score indicated which domain of the focus corpus (post-test) was markedly different from the pre-test in terms of differences in grammatical and lexical patterns.

Gabrielatos (2018) advocates furthermore that the comparison of the frequency of words in two corpora using ‘keyness’ is useful in addressing not only the differences but also the similarities between the corpora. Thus, the comparison of corpora presented itself as a useful instrument in the understanding of any similarities or differences regarding the lexical items employed by the students in the pre-test and the post-test.

b) Word List

Secondly, the lexical items employed by the students in completing their summaries were counted using tokens to evaluate the lexicon size in three different lexical categories of words – nouns, verbs, adjectives – and the syntactic category of conjunctions. The findings from Phase 2 indicated that other lexical categories of words were used by the students in the interpretation of the artwork. Thus, reducing

the analysis to verb types was not sufficient in the understanding of the development of lexical competence in the interpretation of the artwork. In addition, the description of the language using four categories correlates better with the type of language attributed to each of the four VTS categories of visual analysis (Section 2.6; Section 5.5.1).

The number of tokens was then reduced to types (lemmas) in each of the categories described above (referred to as words in Sketch Engine), with each lemma classified according to its frequency. The frequency of each lemma served to indicate the rarity and complexity of words employed in the corpora, as well as the distribution of words according to their frequency in the student corpora created for Phase 3. As mentioned in Chapter 4, frequency is key to evaluating any development in the lexical competence in any language programme in the FL. The importance of frequency as a learnability factor of a lexical item is also explained in Section 4.6.1a. For this reason, three categories were created in the classification of lemmas according to their frequency in the corpora:

1. High-frequency words are those words with nine or more occurrences in the corpus.
2. Medium-frequency words are those words with between nine and four occurrences in the corpus.
3. Low-frequency words are those words with three to one occurrence in the corpus.

As explained in Section 3.6.4 b, in any corpus there are a small number of words that occur very frequently and a large number of words that occur infrequently (Nation 2013, p. 33). This phenomenon describes the nature of vocabulary used, which was explained using Zipf's law, as we have seen in Section 3.6.4.b. Nation (2007; 2017) states that the Zipf law has a major impact on vocabulary learning since low-frequency words require large quantities of input to be learnt (Nation 2013, p.33).

c) **Word Sketch and concordances**

Once the frequency of each word was identified in the corpora, Word Sketch was used to identify particular lexical items with a high number of occurrences in the written corpora. As was explained previously, Word Sketch is a key feature of Sketch Engine and it has been identified as an especially useful tool in the study of ‘lexis’ (Battaner, 2017; Thomas, 2016) (see Section 3.6.4 b for further information on Word Sketch and Section 4.2 for explanation of lexis). For example, in Phase 2, the case of the verb ‘*ser*’ (to be) and also the form of ‘*estar*’ (to be) were analysed using Word Sketch. The findings indicated that the verb to be ‘*ser*’ frequently appeared in association with adjectives in impersonal constructions used to introduce an opinion or judgment (see Appendix 9.2). This verb form was also associated with greater syntactic complexity. The use of subordination linked to this functional use of ‘*ser*’ was indicated in Word Sketch.

Finally, concordances were used to understand how the highly frequent words were used in the context of the VTS discussions.

5.6 The *Plan Curricular* of the Instituto Cervantes (PCIC)

The *Plan Curricular* of the Instituto Cervantes (PCIC) is a document prepared by an official institution based in Spain for the programming, teaching and evaluation of Spanish as a foreign language. The PCIC is adopted in this study as a benchmark to identify the complexity of the lexical elements used in the pre-test and post-test. Notwithstanding, the PCIC might have limited influence in other international contexts for the teaching of Spanish- e.g., the United States.

One of the criteria for the classification of lexical content in the PCIC is its functionality. The specific inventory of lexical items in the PCIC increases in number and complexity as the proficiency level of Spanish increases in accordance with the

levels of the Common European Framework of Reference. The following functions were identified in written summaries in Phase 2: description, identifying things, expressing opinions, expressing certainty and evidence, expressing lack of certainty and evidence, expressing probability, expressing ignorance. In Phase 3, the description of lexical items for the above language functions found in the pre-test was compared with those that emerged in the findings in post-test.

An example of how this complexity is described in the PCIC is illustrated below using the language functions *expressing opinions* and *expressing possibility*, both of which were more representative in the findings of Phase 2. The list is benchmarked against the CEFR:

A1	<i>Yo creo que</i> (I think that).
A2	<i>Para mí</i> (for me).
B1	<i>En mi opinión</i> (In my opinion). <i>(A mí) me parece que</i> (It seems to me that). <i>Yo pienso que</i> (I believe that). <i>Yo no creo/no pienso/ a mí no me parece que</i> + present subjunctive (I don't think/I don't believe, it doesn't seem to me+ present subjunctive).
B2	<i>A mi modo de ver</i> (In my view). <i>Según</i> (According to ...). <i>Yo considero que</i> (I consider that). <i>Yo opino que</i> (I believe that). <i>Yo veo que</i> (I see that). <i>Yo diría que</i> (I would say that). <i>Yo no creo/no pienso/no considero / no opino/ no veo/ no diría/ a mí no me parece que</i> + subjunctive (I don't think/I don't believe, I don't consider/I don't see/ it doesn't seem to me+ present subjunctive).
C1	<i>A mí entender / parecer</i> (To my understanding/to my opinion.) <i>A mi juicio</i> (In my judgement). <i>En mi modesta / humilde opinión</i> (In my modest humble opinion).

Table 8. *Expressing an opinion* (PCIC, Section 2.2).

As we can see in Table 8, the most basic and probably the most frequent form of expressing an opinion in Spanish is the type of language described in the categorisation of inferences '*yo creo que*' (I think that (..) because). From there, the number of lexical items increased not only in diversity but also in complexity. For

example, in level B.1, four different items are listed to express opinion. Also, the use of the negative form with lexical items to express opinion requires a more complex syntactic structure, which is followed by the conjunction ‘*que*’ and a subordinate clause, which requires the verb to be in the present subjunctive form. According to the PCIC, this type of syntactic complexity is introduced in B1 level and developed further in B2 level. If the verb of opinion is expressed in the past tense or conditional form, the subordinate clauses that follow require a verb in the subjunctive past form.

In relation to the expression of probability, there is a wide range of lexical items in Spanish that sometimes have no correspondence with the same diversity in English. For example, the English word ‘maybe’ has three different translations in Spanish ‘*a lo mejor*’, ‘*quizás*’, and ‘*tal vez*’. The list of lexical items from the PCIC section 2.16 indicates that in the lower levels of language competence, A1 and A2, the lexical items are learnt as a formulaic expression to provide a type of automatised answer to a previous utterance. It is only from B1 level that the lexical item is used as part of an utterance to introduce a hypothetical clause. As mentioned previously, a good variety of items are listed, which in turn need a greater syntactic complexity. For example, in the case of ‘*puede ser que*’ and ‘*es posible que*’ a subordinate clause with a verb in the present subjunctive is needed. In the B2 level, the complexity of the subordinate clause is achieved by using the same lexical items as in the B1 level with the subordinate verbs used in the past form of the subjunctive. The use of the conditional form of ‘*poder*’ ‘*podría ser que*’ (it could be that) is also introduced in the B2 level.

A1	Learnt as formulaic expressions to give an answer: <i>Quizá(s)</i> (maybe). <i>Es posible</i> (it is possible).
A2	Learnt as formulaic expressions to give an answer: <i>Es probable</i> (it is probable). <i>Puede ser</i> (it is possible/likely that).

B1	<p><i>Quizá(s) / Tal vez + utterance</i> (maybe+utterance). <i>Puede (ser) que+ utterance</i> (it may be that +utterance). <i>Es posible / probable que +utterance</i> (it is possible that+utterance). <i>A lo mejor +utterance</i> (maybe+utterance). <i>Seguramente +utterance</i> (surely +utterance). <i>Seguro que +utterance</i> (it is sure that +utterance). <i>Posiblemente+utterance</i> (possible+utterance). <i>Probablemente+utterance</i> (probably+utterance).</p>
B2	<p><i>Quizá(s) / Tal vez+utterance</i> (it may (be) that...) <i>Puede (ser) que+utterance</i> (it may be that...). <i>Podría ser que+utterance</i> (it could be that...). <i>Es (bastante / muy) posible / probable que +utterance</i> (it is quite/very possible/probable that...). <i>Es improbable / poco probable / imposible que+utterance</i> (it is unlikely/impossible that...). <i>Seguramente / Posiblemente / Probablemente+utterance</i> (surely/possibly/probably...). <i>Hay (muchas / bastantes / pocas) probabilidades de que+utterance</i> (There are many/quite/few possibilities that...). <i>Lo más seguro / probable es que +utterance.</i> (The most likely is ...). <i>Yo diría que +utterance</i> (I would say that...). <i>Igual +utterance</i> (...). <i>Debe de + infinitive</i> (it must...). <i>Tiene que + infinitive</i> (it must ...).</p>

Table 9. Expressing probability (PCIC, Section 2.16),

Another reference tool of the Instituto Cervantes that was used as a benchmark is the “*Corpus de aprendices de español*” (CAES). The CAES was used to understand the use of nominalisations by learners of Spanish FL, which is not described in the PCIC. The CAES compiles a collection of 1,400 compositions written by students of Spanish with different L1s and proficiency levels (A1-C1 CEFR) providing a good indication of the use of words in a wider spectrum of compositions of Spanish L2, which would not be available if we applied the PCIC only in this study.

To conclude, so far in Chapter 5 we have presented the research question and research procedures employed in the final phase of this investigation, Phase 3, which is considered the focus of this study. The research data used for Phase 3 was described, followed by the research procedures and the methods of analysis employed. To conclude this chapter, a summary of the methodology presented in this

Chapter is provided in the next section. In addition, the final considerations regarding the use of the Mixed Methods Approach to triangulate the findings is also briefly addressed.

5.7 Methodology-final considerations

Phase 3 represents the final Phase of this study. As mentioned in Chapter 3, the research design is composed of three phases in which the instruments for data collection and analysis were constantly revised to narrow the research question in the light of new findings that emerged from each iteration.

For this purpose, a mixed methodological approach was adopted in this classroom research. The dichotomy between experimental inquiry and naturalistic inquiry in a classroom context has generated many different arguments among its supporters and detractors. The main criticism against naturalistic inquiry comes from research that takes a positivist stand and refers to the subjectivity of the qualitative paradigm normally employed in investigating the classroom (Dörnyei 2007; Ellis, 2010). This assumption is grounded in the fact that the researcher is intimately involved in the conceptualisation, design, development, implementation, and research of a given pedagogical approach in a classroom setting, as is the case with this study. Thus, ensuring that the researcher can make credible and trustworthy assertions can be a challenge (Dörnyei 2007; Ellis 2010).

In contrast, those in favour of naturalistic inquiry support the argument that the classroom is a complex and dynamic system in which action, decisions and behaviours are open-ended and, on occasion, unpredictable (Burns 2015; Lacorte 1999; Larsen Freeman 2016; Macaro 2003; Van Lier 1988). For this reason, the emphasis should be placed on understanding the students' learning process as a whole in the social context of the classroom (Van Lier 1988). Van Lier advocates (1988)

that experimental and interpretative research in the classroom should be convergent and not within parallel lines.

Lacorte (1999) suggests the use of triangulation to rethink the scope of the traditional distinctions between qualitative and quantitative approaches or objectivity or subjectivity of the analysis, process, and product in classroom research (Lacorte 1999). Triangulation implies the work of collecting and analysing different types of data by combining several research methods and techniques (Van Lier 1998). Following from this, different data sets were triangulated to ensure the soundness of the study.

Let us see how the mixed-methodological approach used in this study could serve to triangulate the findings. First, Phase 1 aimed to explore the following research question:

To what extent are Visual Thinking Strategies an effective instructional strategy to facilitate communication in the Spanish FL?

This part of the study adopted a holistic approach. The methods of analysis captured the perspective of the teacher and students using a teaching journal (Appendix C) and a post-task questionnaire (Appendix D). The data was analysed using thematic analysis. Thus, Phase 1 approached the phenomenon under investigation using qualitative methods of analysis. VTS emerged as a good teaching strategy that could foster the learning of vocabulary while fostering the students' ability to express opinions and more complex ideas when interpreting the artworks. In addition, students perceived VTS-led-teaching as a good approach to learn about culture. The use of writing after each discussion was indicated in the teacher's journal as a post-task activity in which students could further elaborate on the ideas heard during the VTS discussions. Students also felt more confident using the language, particularly when expressing their opinions.

Thus, the findings from Phase 1 served to revise and refine the research question, considering the research gap in the VTS literature, the RQ2 was addressed as follows:

To what extent can visual literacy skills developed through the use of Visual Thinking Strategies foster a more diverse lexicon in Spanish FL?

A new set of data was employed to answer the research questions using students' written summaries that were taken at two different times during the intervention using a photograph as a prompt (Appendix E). The development of the visual understanding of the photograph was analysed using thematic analysis (Appendix F, Section 1) with the coding categories that the VTS framework proposes for thematic analysis. The variation in the use of vocabulary was analysed using corpus analysis in a pre-test, post-test design (Appendix F, Section 2). Similarly, in Phase 2, the students' questionnaire was analysed using thematic analysis (Appendix F, Section 3).

The findings of Phase 2 partially confirmed the results of Phase 1. VTS-led teaching appears to foster better interpretative skills on the part of the students at the end of the programme. The findings from corpus analysis expanded the perception of the students in Phase 1, who were perceived to have accomplished better vocabulary as a result of this type of instruction. The findings from corpus analysis clearly indicated that students were more able to use a type of language of interpretation at the end of the programme. Thus, having developed better interpretative skills, the students managed to improve their expression using more complex lexical elements in the interpretation of the artwork. This fact suggested that students could develop their lexical competence at the end of the programme when interpreting the artwork. Furthermore, the use of the different tools of analysis using Sketch Engine showed how lexical-grammatical structures bundle together to produce different types

of discourse assisting the analysis of the lexical competence construct that is the focus of the central and final phase of this study, Phase 3.

In Phase 3, the use of mixed methods was employed to seek for greater elaboration of the results obtained in Phase 2 by addressing the following research question:

To what extent can visual literacy skills developed through the use of Visual Thinking Strategies foster lexical competence in Spanish FL?

Corpus analysis was extended to other lexical categories of words: nouns, verbs, adjectives, and conjunctions. Furthermore, a comparison of corpora was performed using tags to identify which part of speech was different or similar in the pre-test and post-test. Likewise, Word List, Word Sketch and concordances completed the analysis of the corpora. Furthermore, the student questionnaire was modified to answer the research question more precisely.

Hence, the shift and interaction between qualitative and quantitative methods of data analysis have been employed throughout the study to confirm, expand and finally to elaborate further the findings obtained from different data sources in different sequential phases of the study. The shift and interaction between the different data sources and methods of analysis serve to enhance the quality and the soundness of this classroom-based study allowing the researcher to triangulate the findings.

Chapter 6: Visual literacies in VTS (Phase 3)



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- T: *¿Qué está pasando en la imagen?*
- L17: *hay una chica em: encima del:: eh: semáforo↓ está:: protestando*
- T: *que ves que te hace pensar que está protestando (0.6)*
- L3: *está rodeada de:: policía*
- T: *pensamos que es una protesta no? o:: que está protestando °porque aquí abajo (pointing) está rodeada de policía° y además la policía (.) parece (.) fuertemente armada no? con:: los cascos (.) los:: escu:dos:: etc umh qué más? (2)*
- L19: *eh:: está en eh::: parís porque:: hay la palabra bastilla*
- T: *VALE enton::ces (.) tiene lugar en parís no? porque identificamos aquí (pointing) en:: [esta señal] no?*
- L19: *[sí]*
- T: *[la palabra bastille] que es un lugar conocido de parís no?*
- T: *What is happening in the image?*
- L17: *there is a girl em: on top of the :: eh: traffic light ↓ is :: protesting*
- T: *what do you see that makes you think she's protesting (0.6)*
- L3: *is surrounded by :: police*
- T: *We think it is a protest, right? or :: she is protesting °because down here (pointing) she is surrounded by police ° and also the police (.) seem (.) heavily armed, right? with :: the helmets (.) the :: shields :: etc umh what else? (2)*
- L19: *eh :: it's in eh ::: parís because :: there is the word bastille*
- T: *OK then :: then (.) it takes place in parís right? because we identify here (pointing) in :: [this signal] right?*
- L3: *[yes]*
- T: *[the word Bastille] which is a well-known place in Paris, right?*

(Appendix K.Session 5. Post-test. Theme ‘social unrest’)

6.1 Introduction

As explained in the introduction, art-based approaches, when implemented in the L2 classroom, incorporate other forms of literacies, with visual literacy being a fundamental one. Chapter 2 explained how the development of visual literacy in VTS helps students to improve a set of skills that range from the mere description and simple identification of what it is represented in the artwork, to more complex interpretations in which many aspects of cognition are called upon, such as personal association, questioning, speculating, analysing and fact-finding (Yenawine, 1997).

This chapter will present findings from Phase 3 in the classification of statements in the pre-test and the post-test of the four categories of visual analysis: ‘simple observations’, ‘detailed observations’, ‘inferences’, and ‘speculation’ (Section 5.5.1). The purpose of the analysis is to evaluate whether, after 5 weeks of VTS-led teaching in Phase 3¹³, students developed better skills to interpret the artwork which, as indicated previously, might foster other cognitive abilities of the students. The chapter is divided into three main sections. Section 6.2 analyses the comparison of results in the classification of statements in four categories of visual analysis between the pre-test and post-test. Section 6.3 describes the type of linguistic items that defines the categories of visual analysis that indicate description of the representation. Section 6.4 describes the type of linguistic items that defines the categories of visual analysis that indicate interpretation of the representation. Examples of statements for each of the categories for visual analysis are illustrated. Finally, Section 6.5 summarises the main findings in relation to the development of visual literacies in VTS in this Phase 3. The findings of this Chapter are complemented in Chapter 7 with the corpus-based analysis of language use (pre-test and post-test). After that, the findings from the

¹³ The number of sessions in Phase 3 was reduced to five due to unexpected circumstances, which kept the University campus closed during one week of adverse weather conditions. (See Section 5.2.1)

questionnaire in Chapter 8 add the students' perspective in relation to the development of visual literacy (Chapter 6) and lexical competence (Chapter 7).

6.2 Phase 3: Variation in visual understanding

This section defines the categories for visual analysis employed in Phase 3. The six categories used in Phase 2 (as suggested in the VTS literature) were reduced to four in Phase 3 (See Section 5.5.1). The reason for this was that statements were classified not only according to the type of visual analysis, but also to the type of lexical elements employed to express such analysis. Section 6.2.2 discusses the variation of such categories in terms of the number of statements classified in each category and the number of tokens and lemmas used to express description and interpretation.

6.2.1 Analysis of visual understanding.

As mentioned in the introduction, students exposed to VTS-led teaching could develop a set of skills ranging from the mere description and simple identification of what it is represented in the artwork, to more complex interpretations. In Phase 3 of this study four categories of visual analysis were formed based on the type of linguistic items identified in Phase 2.

An example of each category is illustrated in Table 10 around the word '*policía*' (police) that is one of the main elements of representation of the photograph used as an input in the pre-test and the post-test (See the introduction of the chapter). Further description of the lexical items which formed each of the categories of visual analysis is explained in Section 5.5.1.

Simple observation	<i>Toda (G) la persona (G) lleva (A) negro.</i> (All people wear black). (Appendix H, nº1).
Detailed observation	<i>En la parte de abajo de la fotografía se puede observar un gran grupo de policías que están alineados</i> (At the bottom of the picture you can see a large group of police officers who are aligned). (Appendix H, nº8).
Inferences	<i>La chica está rodeada de mucha policía que al parecer están armados.</i>

Speculations	<p><i>Esto nos enseña que la chica está protestando sobre algo muy grave. (The girl is surrounded by a lot of police who are apparently armed. This shows us that the girl is protesting about something very serious). (Appendix H, nº6).</i></p> <p><i>Al fondo de la foto hay mucho humo. Esto podría ser causado por un fuego y la policía podría haberlo hechado (SP) para evacuar los manifestantes. (At the bottom of the photo there is a lot of smoke. This could be caused by a fire and the police could have thought it (SP) to evacuate the protesters). (Appendix H, nº5).</i></p>
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Table 10. Example of statements around the word 'policía'. Visual analysis. Post-test (Phase 3).

6.2.2 Variation of VTS categories

This section evaluates which of these categories are more representative in the pre-test and the post-test based on the classification of statements that indicate description (simple observations and detailed observations) and those that indicate interpretation (inferences and speculation). Also assessed are any differences in visual understanding as a result of the classification of the statements in the four categories of visual analysis described in section 5.5.1.

As discussed in Section 2.6, existing literature on VTS considers that an increase in the number of statements compared to when students start out is an indication of improvement of visual literacy. Besides, students begin to draw meaning from their observations of the visual text which take the form of complex inferences, interpretations, and opinions (Harvey & Yenawine 2015). Indeed, the findings from Phase 3 show an increase in the number of statements classified in the categories that indicate interpretation of the artwork. Figure 5 shows the total number of statements classified in simple observations, detailed observations, inferences, and speculation using the four criteria explained in Section 6.2.1. It can be seen in Figure 5 that the number of simple observations appears to be slightly higher in the pre-test than in the post-test. Similarly, the number of detailed observations in the pre-test is slightly higher in the pre-test (34 statements) than in the post-test (30 statements). The data in Figure 5 also indicates that the number of statements classified as inferences in the

pre-test is lower (21 statements) than in the post-test that reached the highest peak in the chart (56 statements). Also, the number of speculations in the pre-test (6 statements) is lower than in the post-test (20 statements).

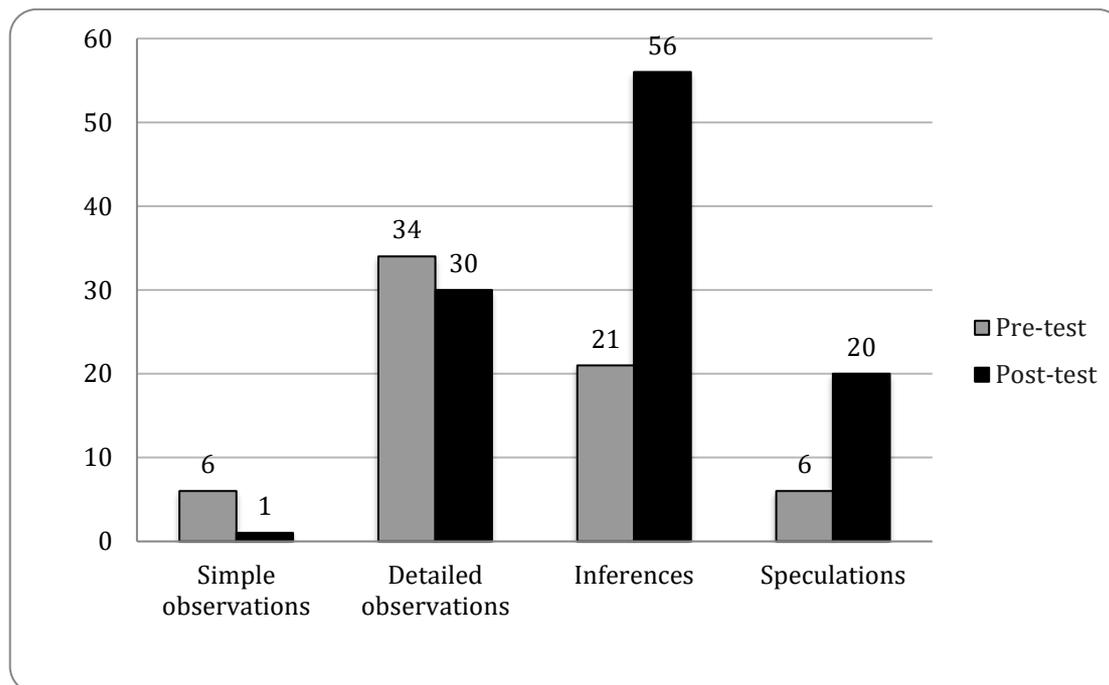


Figure 5. Number of statements classified in each of the categories of visual analysis (Phase 3).

These results suggest that before the programme students had the ability to produce simple observations, and to a larger extent, detailed observations of what is represented. However, the number of statements in which students inferred meaning was much lower in the pre-test, showing a difference of 35 more statements in the post-test. Finally, only six statements were classified in the category ‘speculations’ in the pre-test.

Overall, if we consider the size of the lexicon, there is an indication of improvement in the development of visual analysis. In the pre-test, there were a total of 1,497 tokens employed. However, this increased to 3,142 tokens employed in the post-test. Therefore, the post-test size is nearly double the size of the pre-test, despite the reduction in the time the students had to complete their summary in the post-test (See Section 5.3.2).

Figure 6 shows the lexicon size in terms of the number of tokens divided into each of the four categories described in Figure 6. In the first category ‘simple observations’, students produced 40 tokens in the pre-test but only 9 tokens in the post-test. In the second category ‘detailed observations’ students produced 725 tokens and only 665 in the post-test. The third category ‘inferences’ shows the biggest increase; 567 tokens were counted in the pre-test and 1,790 in the post-test. Similarly, the lexicon size is much larger in the category ‘speculations’ in the post-test. In the pre-test 165 tokens were counted in comparison to the 678 tokens counted in the post-test.

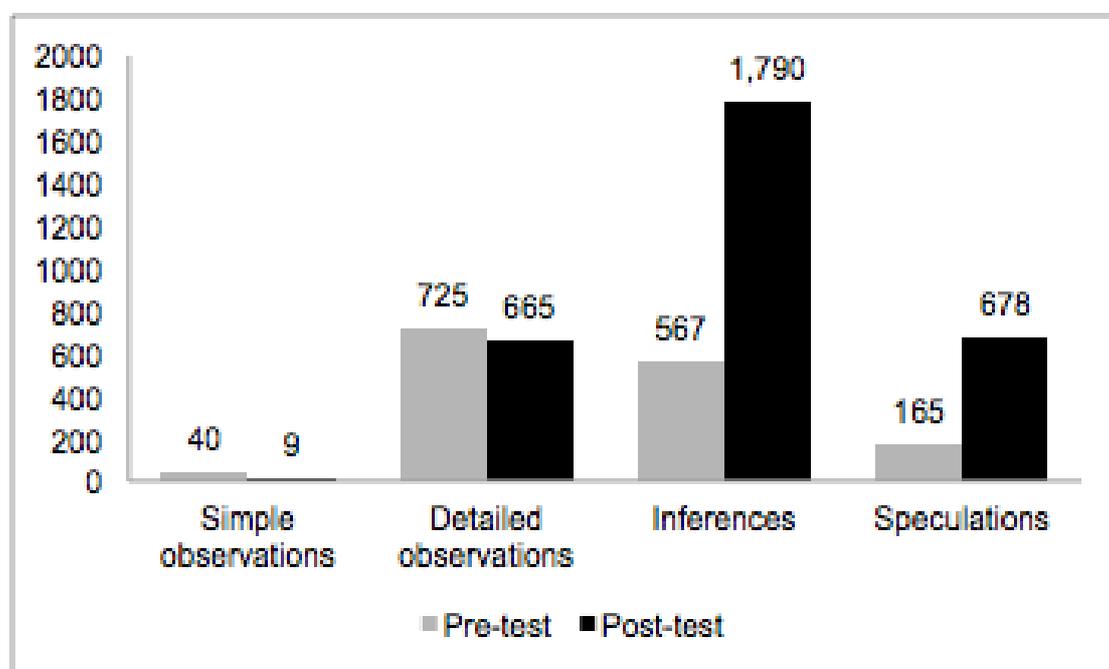


Figure 6. Lexicon size. Variation in the number of tokens (Phase 3).

Figure 7 shows the lexicon size in terms of non-repeated items (lemmas) in each of the categories described (6.2.1), indicating the variety of lexicons students were capable of using to produce written statements. Students produced 35 words in the category of simple observations in the pre-test and 9 words in the post-test. 521 words were counted in the category ‘detailed observations’ in the pre-test, but only 478 words in the post-test. Thus, 43 more words were employed in the pre-test in this

category. Again, the category ‘inferences’ shows the biggest increase. In the pre-test, 407 words were employed, while 1,287 words were employed by the students in their compositions in the post-test, which accounts for a difference of 880 words. The fourth category, ‘speculations’, also shows a big increase. Students produced 118 words in the pre-test, compared to 487 words produced in the post-test, which shows the use of an additional 369 words.

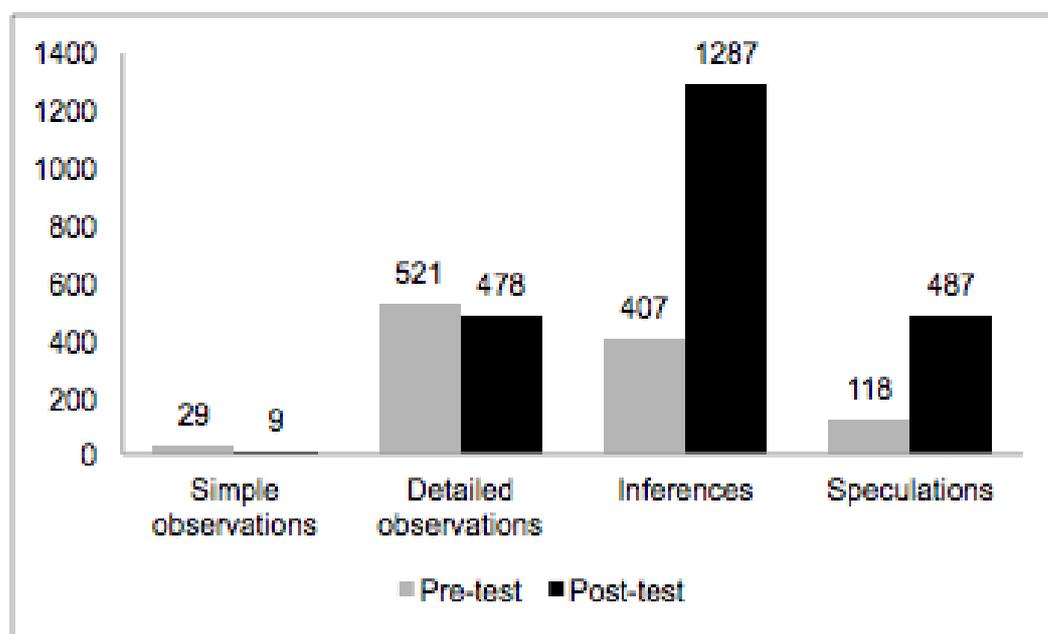


Figure 7. Lexicon size. Variation in the number of non-repeated words (lemmas), (Phase 3)

In conclusion, the findings presented in this section indicate that the lexicon size is larger in the post-test than in the pre-test according to the total number of tokens computed in the corpora created for each time of the intervention (pre-test and post-test). However, when the lexicon size is evaluated in each of the VTS categories, it shows a decline in numbers for the first two categories, where the description of what is represented (‘simple observations’ and ‘detailed observations’) have a larger lexicon in the pre-test than in the post-test. Thus, this increase in the size of lexicon in the post-test seems to be the consequence of an increased number of statements classified in the third and fourth of the VTS categories of visual analysis, which indicate interpretation: ‘inferences’ and ‘speculations’. The data presented in this

section also showed that a larger variation of words, i.e., non-repeated lexical items, were used by the students in these two categories too.

In the next section, examples of the statements for each category will be presented to illustrate the type of linguistic items employed by the students in the pre-test and in the post-test in the categories that indicate description (simple observations and detailed observations) (6.4.1) and the categories that indicate interpretation (inferences and speculations) (6.4.2).

6.3 Analysis of statements. Description of the artwork

In this section, the type of statements that distinguish each category of visual analysis will be presented. First, the categories that indicate a description of what is represented (i.e., 6.3.1) simple observation and 6.3.2) detailed observation) are described in this section. Second, the categories that indicate interpretation of what is represented (i.e., 6.4.1) inferences and 6.4.2) speculation) are described in the next section.

The following annotations are used to code for linguistic errors in the examples used in this section. The annotation is added next to the word in which the error is marked:

- Accent (˘)
- spelling (sp)
- Wrong gender (g)
- Wrong word (ww)
- Wrong form of the verb (wv)
- Word Order (wo)
- Underline. Meaning not clear.
- Agreement verb/subject/plural-singular (A)
- Missing word or word no needed (⊗)
- Wrong choice of copula verb (*)

As previously mentioned, the categories of description are formed by two categories ‘simple observation’ and ‘detailed observation’, as defined in Chapter 5.

The linguistic expressions students employed in the category of ‘simple observations’ is described in the subsection 6.3.1. The linguistic expressions students employed in the category of ‘detailed observations’ is described in the subsection 6.3.2.

6.3.1 Simple observations

Statements in this category take the form of a single utterance in which one element in the representation is identified normally using the verb of existence ‘*hay*’ (there is or there are). Also, there are utterances in which one quality is given taking the form of subject + *tener* (to have) + object or subject copula verb ‘*ser*’ or ‘*estar*’ (to be) + attribute.

The total number of utterances classified as ‘simple observations’ in the pre-test are listed in the following examples (Appendix H).

1. El semáforo está* (´) roja (A). (The traffic light is* red (A). (P1).
2. Tiene el pelo peliroja (sp/g). (She has red hair (sp/g). (P11).
3. El cielo esta (´) nublado. (The sky is (´) cloudy). (P15).
4. Hay una persona en un semáforo. (There is a person at a traffic light ´). (P17).
5. Esta fotografía (´) es muy oscuro (g). (This photograph (´) is very dark G). (P17).
6. Hay mucha niebla tambien (´). (There is a lot of fog too ´). (P17).

In the post-test, there are 2 statements of this type (Appendix H):

- *Toda la (N) persona (N) lleva negro.* (All (A) people (A) wear black). (P1).
- *Los semáforos están rojo (A).* (The traffic lights are red A).

Despite the fact that this category is more representative in the pre-test than in the post-test, the number of statements classified as simple observations are not representative enough to claim that students produced simple descriptions before being exposed to VTS teaching. As was described in Figure 5, most statements in the pre-test belong to the category of detailed observations as is discussed in the next section.

6.3.2 Detailed observations

Statements in detailed observations are formed normally by one utterance or two utterances in which students added more than one quality to an element of description of the artwork (See 6.3.1). The findings from Phase 2 (Appendix F, Section 1) suggested that in this category students increased the use of adjectives, nouns, and relative clauses. Also, an increase of items to indicate location was noticed in Phase 2.

There are four elements identified in the majority of the sentences in the pre-test:

- ‘*La policía*’ (the police) was referred to by 8 students¹⁴(P6,P7,P9,P11,P12,P13,P14,P17).
- ‘*La chica*’ (the girl) sitting on the traffic light ‘*el semáforo*’ was referred to by 12 students (P2,P3,P4,P5,P7,P9,P10,P11,P12,P13,P14,P16).
- ‘*El fondo y el humo*’ (the background and the smoke) was referred to by 6 students (P5,P8,P9,P12,P14,P15).

The following examples illustrate the way these elements were used in this category in the pre-test (Appendix H):

- *En esta fotografía vemos la policía con cascos y antidisturbios.* (In this photograph we see the police with helmets and riots) (n°1).
- *En esta fotografía hay los semáforos y hay una chica arriba de todo de unos. Su cara es verde.* (In this photograph there are traffic lights and there is a girl on top of all of one. Her face is green). (n°5).
- *También hay humo (sp) entre la policía y los edificios.* (There is also smoke (sp) between the police and the buildings). (n°16).

As shown in the examples, the main attributes around which the description is constructed were (1) the helmets the police wear, ‘*la policía con cascos y antidisturbios (ww)*’ (The police with helmets and anti-armour suit (ww); (2) the green face of the girl, ‘*una chica sentada en un semáforo con la cara verde*’ (a girl sitting in a traffic light and her face painted in green); (3) the location of the buildings

¹⁴ Participant number (P)

in the background, *'edificios en el fondo'* (buildings in the background) and (4) the smoke in the background, *'humo'*.

Also, the main verb employed in all statements in this category is *'hay'* (there is and there are) (Appendix H, n° 5, n°6, n°7,n°8, n°9 n°11, n°12, n°14, n° 15,n°16,n°17,n°19, n°23, n°24, n°25, n°26, n°27,n°31, n°32, n°33, n°34). In n° 28 and n°29 *'es'* (to be) was wrongly used for *'hay'* (there is and there are). In addition, most statements started the utterance with *'hay'* (there is and there are) as is illustrated in the next examples, indicating that the students' writing is still very much limited in terms of their descriptions. The verb *'hay'* (there is and there are) is included in the macro function of description in the PCIC (Macrofunción descriptiva, Section 3.1), employed as a verb of existence in basic descriptions in level A1 (CEFR). (See Appendix H for all statements classified as detailed observations).

- *En esta fotografía **hay** los semáforos y **hay** una chica arriba de todo de unos (ww). Su cara es verde. (In this picture there are traffic lights and there is a girl above all of some (ww). His face is green). (n° 5).*
- ***Hay** una mujer sentada encima de un semáforo (´) con la cara pintada verde.*(There is a woman sitting on a traffic light (´) with her face painted green). (n° 6).
- ***Hay** mucha policia (´) alrededor de ella y hay fumo (sp) en la calle.*(There is a lot of police (´) around it and there is smoke (sp) in the street). (n°7).
- ***Hay** dos los (no need for article) semáforos y en medio el semáforo un (g) chica es (*) sentado (g) en eso.* (There are two (no need for article) traffic lights and in the middle of the traffic light a (g) girl is (*) sitting (g) on that). (n°13).
- ***Hay** muchos soldados llevar (A) un yelmo (ww) y tienen escudo.*There are many soldiers carrying (A) a helmet (ww) and they have a shield). (n°14).
- ***Hay** una chica con pintura para (ww) la cara en verde, sentada sobre el semáforo.*(There is a girl with paint for (ww) the face in green, sitting on the traffic light). (n°17).
- ***Hay** mucho humo detrás de la policía.* (There is a lot of smoke behind the police). (n°19).
- ***Hay** una formación de figuras autoritarias como la policia (´).* (There is a formation of authoritarian figures such as the police (´) (L.15). (n°31).
- ***Hay** semaforos (´) que brillan rojo.* (There are traffic lights that shine in red). (n°32).
- ***Hay** un alboroto (ww), hay muchos policias (´) pero en el centro hay una protestador (ww) con una cara verde y está sentado en semáforo.* (There is an uproar, there are many police (´) but in the center there is a protestor (ww) with a green face and is sitting at a traffic light). (n°33).

Other verbs employed with less frequency in this category in the pre-test were ‘*estar*’ (is) to indicate location in five of the statements (Appendix H: n°3, n°4, n°13, n°15, n°30) and ‘*es*’ (is) to add qualities (n° 3 and n°10).

- *Una casa está en el fondo pero el fondo es brumoso.* (A house is in the background, but the background is foggy. (n°3).

And the verb ‘*ver*’ (to see) in three of the statements (n°1, n°10, n°21).

- *Veo mucha niebla y veo unos apartamentos.* (I see a lot of fog and I see some apartments). (n°10).

Both verbs are the most frequently used verbs in Spanish. A few errors were noticed in word selection probably due to the wrong use of a dictionary or insufficient understanding of the context of word use. For example, in number 14 (Appendix H, pre-test, n° 14) the wrong choice of ‘*yelmo*’ (helmet) instead of the modern word for helmet ‘*cascos*’ is probably explained using an online dictionary. The word ‘*yelmo*’ is a type of helmet that lords wore as part their protective gear in the seventeenth century. Thus, the context of use of this word is wrongly employed in modern Spanish. Other errors of word selection, for example n° 10, are probably interferences from the L1.

Let us now move on to the post-test. The main findings indicate that despite having a lower number of statements classified in this category in the post-test, the linguistic items used in the description appeared to be more diverse. Evidence of this is illustrated in the examples below. The main elements around which the description is articulated remained the same as in the pre-test: ‘*la chica*’ (the girl), ‘*el semáforo*’ (the traffic light) and ‘*la policía*’ (the police). Also, the qualities attributed to these elements were similar to the pre-test. The police wearing helmets and shields, the young girl with a green face and the smoke ‘*el humo*’ that now is also identified as ‘*niebla*’ (fog) or ‘*gas*’ (gas). However, the way the observations were introduced

appears to be more elaborate using a richer lexical repertoire, highlighted in bold in the following examples, giving the impression of more elaborate writing (See Appendix H, post-test, detailed observations, for all statements in the classification):

1. *Vimos una chica en un semáforo con su cara pintado (g) verde. (We saw a girl at a traffic light with her face painted (g) green). (n° 1).*
2. ***Debajo de la chica hay una línea (´) de policía con cascos y escudos (Under the girl there is a police line (´) with helmets and shields).**(n° 2).*
3. *En este cuadro hay una chica sentada encima de un semáforo (In this painting there is a girl sitting on a traffic light). (n°3)*
4. *En esta foto, podemos ver una chica está sentado (g) en el semáforo (In this photo, we can see a girl is sitting (g) at the traffic light). (n°5).*
5. *En medio de la imagen se (no needed) destaca una chica sentada arriba de un semáforo.(In the middle of the image stands a girl sitting above a traffic light).(n°6).*
6. *Esta lleva la cara pintada de verde, **la cual resalta al igual que la luz roja del semáforo.** (She has the face painted green, **which stands out** like the red light of the traffic light.). (n°7).*
7. ***En la parte de abajo de la fotografía se puede observar un gran grupo de policías que están alineados** (At the bottom of the picture it can be seen a large group of police officers who are aligned).(n° 8).*
8. *En el (G) foto, hay una chica en un atrás (ww). La chica es un estudiante. (In the (G) photo, there is a girl in the behind (ww). The girl is a student). (n° 9).*
9. *En la fotografía (sp) hay una chica sentado (G) en un semáforo (´). (In the photograph (sp) there is a girl sitting (G) at a traffic light (´). (n° 14).*
10. ***Esta fotografía es muy interesante y hay muchas cosas que puedo hablar sobre (WO). En la foto, hay un manifestante sentando (WV) en un semáforo (´) rojo y hay policía con cascos en la calle. (This photograph is very interesting and there are many things I can talk about (WO). In the photo, there is a protester sitting (WV) on a red traffic light (´) and there is a policeman with helmets in the street. (P8)).** (n° 16).*
11. *Esta foto es un pocito (sp) raro. Hay una pared de policía con armas y **detrás de la pared de policía hay un nube de humo o gas.** (This picture is a bit (sp) exränge. There is a police wall with weapons and **behind the police wall** there is a cloud of smoke or gas). (n° 22).*
12. ***Entre la línea de policía, hay un semáforo y encima del semáforo hay una chica.** (Between the police line, there is a traffic light and above the traffic light there is a girl).(n° 23).*
13. *Hay niebla en el aire y el fondo no está muy claro. (There is fog in the air and the background is not very clear). (n° 25).*
14. *El (G) **niebla o el gas en el fondo enfatiza las figuras oscuras.** The (G) fog or gas in the background emphasises the dark figures. (n° 26).*
15. *En esta foto hay una mujer **arriba de algunos semáforos.** (In this photo there is a woman **above** some traffic lights). (n° 27).*
16. ***Delante de ella hay un muro de policía.** (Hay mucho humo al fondo). (In front of her there is a police wall. (There is a lot of smoke in the background). (n° 28).*
17. ***Algo un poco extraño es que ella tiene una cara verde.** (Something a little strange is that she has a green face). (n° 29).*

As can be seen in the above examples, the statements appear to be introduced by referring to the painting or photograph and locating some of the elements

described in the artwork using prepositions such as *'debajo de'* (underneath) (n°2); *'encima de'* (on top of) (n°3); *'arriba'* (above) (n°5 and n°15); *'entre y'* (between and) (n° 12); *'en el fondo'* (in the background) (n° 13 and n°14); *'delante de'* (in front of) (n°16).

Furthermore, while the main elements of the description remained the same, a wider variety of lexical elements were used to highlight a particular element in the artwork, indicating the development of their description: first, there are a few examples in which a personal impression is introduced with *'ser'* (to be) and an adjective to initiate the statement: *'es interesante'* (it is interesting) in n° 10; *'es un pocito raro'* (it is a bit strange) in n° 11; *'Algo un poco extraño es que'* (something a little bit strange it is) in n°17; Secondly, lexical elements such as *'podemos ver'* (we can see), *'podemos observar'* (we can observe) were used to introduce the statement instead of the single-use of *'hay'* (there is and there are). Finally, a few verbs were used to draw the viewer's attention to a particular element of significance in the artwork; *'destaca'* (to highlight) n°5, *'resalta'* (to stand out) n°6, *'enfatisa'* n°14 (to stand out). The verb *'destaca'* was part of the target lexical items explained in Week 3 during class time to help students to articulate their observations in Spanish in a more proficient manner. The findings show these to have been incorporated in the writing summaries of the post-test (See Section 3.3.2. Also teaching journal, Appendix C, Seminar 3).

To sum up, the findings of this section show students' writing becomes more elaborate in the post-test, in the description of the artwork. The principal elements of representation are listed, and some qualities are attached to them. In the 'simple observation' a single quality is attributed to an element. In the 'detailed observations', different nouns, relative clauses and verbal phrases are used to add attributes to these elements. The majority of statements classified in this category in the pre-test are

formed by the use of the verb of existence ‘*hay*’ (there is and there are) and the specification of the elements represented. The same elements appeared in the description in the post-test. However, the way in which the statements are introduced appears to be more elaborate. First, the main elements of the representation were located in the description. Secondly, a variety of lexical items were employed to draw our attention to them.

6.4 Analysis of statements. Interpretation of the artwork

In Chapter 1, it was argued that ‘visual literacy’ is teachable and can develop. Chapter 2 explained how VTS was created to facilitate the development of visual literacy in novice viewers, which most of us are. This movement from Stage 1 to Stage 2 moves the viewer from a descriptive and narrative stage to pre-analytical stages that characterise Stage 2. (See Section 2.3). The categories that indicate interpretation in VTS were described in Section 5.5.1 as ‘inferences’ and ‘speculation’. In both categories, students are trying to make sense of what is represented in the artwork. The degree of certainty in the interpretation is indicated in the use of verbs, as the findings in Phase 2 indicated. In Section 6.4.1 the category of inferences are analysed and the type of verbs of opinion associated with this category. In Section 6.4.2 the category of speculation is analysed and the lexical elements associated with this category. Such lexical elements are linked to the findings from Phase 2 which indicated that speculations can be drawn using verbs, adverbial locutions, copula verbs+adjectives indicating different degrees of possibility and hypothesis (Appendix C, Section 2).

6.4.1 Inferences

As mentioned in Chapter 2, the term ‘inferences’ in VTS embodies the idea that a conclusion was reached based on evidence found in the visual text. According

to Yenawine (2014), the type of language that distinguishes this category takes the form of ‘I think that ...because...’ (Yenawine 2014).

Unlike the simple or detailed observations above, the language of interpretation includes a wider range of expressions. Let us first see the types of verbs students used, which seem to be more diverse than those employed in the description limited to ‘*hay*’ (there is and there are) and ‘*ver*’ (to see). For this, to identify any variation between the pre-test and the post-test, the verbs were counted and classified. Figure 8 shows the type of verbs students used to interpret the meaning of the artwork in the statements classified as ‘inferences’ (Appendix H). Twenty-one statements were classified in this category in the pre-test and fifty-six statements in the post-test.

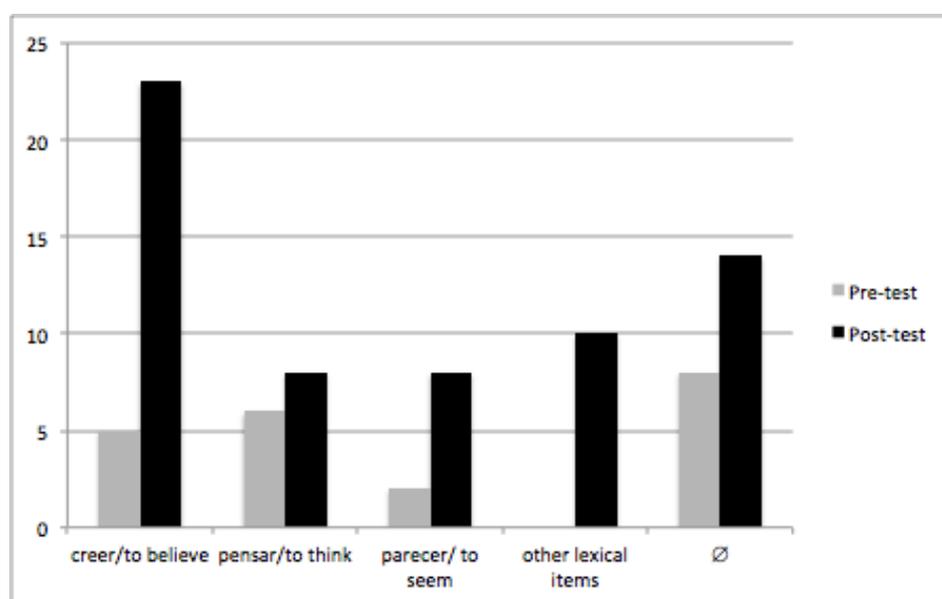


Figure 8. Lexical category of verbs. Verbs to infer meaning (Phase 3).

Regarding the lexical items employed in the pre-test, the verb ‘*creer*’ (to believe) was employed five times (Appendix H, pre-test, n°2, n°4, n°10, n°12, n° 17). The verb ‘*creer*’ is classified in the PCIC as a lexical item to introduce opinion in A1 and A2 level (PCIC Section 2.2). Also, the verb ‘*pensar*’ (to think) was employed six times (Appendix H, pre-test, n°2, n°6, n°8, n°11, n°21). The verb ‘*parecer*’ (to seem) was used twice (Appendix H, pre-test, n°6, n°17). Both verbs, ‘*pensar*’ and ‘*parecer*’,

are part of the lexical content to express opinion in the PCIC, level B1 (Section 5.6). Finally, there were eight statements which were not constructed with a verb of opinion (Appendix H, pre-test, n°3, n°9, n°13, n°14, n°15, n°16, n°19, n°20).

The following are two examples that illustrate the type of inferences in the pre-text.

Yo creo que esta imagen quiere representar algo sobre feminismo. A esta mujer no le importa lo que piensan los demas (') y hace lo que le da la gana y eso es lo que todas las mujeres deberían hacer (I believe that this image wants to represent something about feminism. This woman does not care what others think (') and does what she wants and that is what all women should do (Appendix H, P3).

This is an interesting example in which a student (P3) shows that she is well able to express an opinion in a proficient manner. She believes that the subject of the photograph is 'feminism' and therefore, expresses her opinion about this subject rather than expressing her opinion based on what is represented. Thus, her opinion is not backed up by evidence found in the artwork.

In the second example, the student (P8) produces 'an inference' from the artwork. Notwithstanding, it is not supported by evidence.

Pienso que ella (el manifestante) tiene miedo. (I think she (the protester) is afraid (Appendix H, pre-test, P8).

Regarding the lexical items employed in the post-test (Appendix 14.3), fifty-six statements were classified in this category. Figure 8 shows that a variety of lexical items were used to infer the meaning of the artwork. The most frequent verb was 'creer' (to believe) used 23 times (Appendix H, post-test: n°1, n°3, n°10, n°12, n°13, n°18, n°19, n°20, n°22, n°23, n°24, n°26, n°29, n°32, n°35, n°36, n°40, n°44, n°49, n°52x2, n°54, n°55). Following that, the verb 'parecer' (to seem) in different forms, (Appendix H, post-test: n°6, n°8, n°13, n°14, n°25, n°17, n°25, n°30, n°41) was used nine times. Next, the verb 'pienso' (I think) was used eight times (Appendix H, post-test: n°16, n°21, n°28, n°38, n°47, n°51, n°53, n°55). Finally, there were ten statements that employed a variety of lexical items to introduce an opinion: 'en mi opinión' (in

my opinion) (Appendix H, post-test, n°24, n°39); ‘*a mi juicio*’ (in my judgement) in n°33; ‘*podemos deducir*’ (we can deduce) in n°27; ‘*sugiere*’ (it suggests) in n°4. According to the PCIC, these lexical items are introduced in B1 level (PCIC section 5.6) or even C1 as is the case of ‘*a mi juicio*’ (PCIC section 5.6).

Also the use of copula verb + adjective was employed in a few statements: ‘*es muy simbólico*’ (it is symbolic) (Appendix H, post-test, n° 21 and n°22), ‘*es un símbolo*’ (it is a symbol) (n° 34), ‘*es claro*’ (it is clear) (n° 42), ‘*no estoy seguro*’ (I am not sure) (Appendix 14:3, n° 54). The last two lexical items are classified in the PCIC (PICIC, Section 2.13, B1) as part of the lexical content to express certainty or evidence at B.1 level.

Finally, 14 statements were constructed without any lexical items of opinion (n°2, n°5, n°7, n°9, n°11, n°15, n°17, n°31, n°37, n° 43, n°45, n°46, n°48, n°50). An example of these is presented next:

La chica representa la sociedad y su necesidad de cambio, tiene un (A) mentalidad superior de las autoridades y está () más valiente (no tiene proteccion (´) en relación de su ropa está expuesto) de la policía.* The girl represents society and her need for change, has a (A) superior mentality of the authorities and is (*) braver (has no protection (´) in relation to her clothes are exposed) of the police (Appendix H, post-test, inferences n°2).

Forty-nine of the statements classified as ‘inferences’ were supported by evidence found in the analysis of the artwork. Examples of these types of inferences in the post-test are illustrated in the next section.

a) Inferences supported by evidence

As explained in Section 2.4.2, the VTS discussion is guided by the teacher who facilitates the conversation using a set of three questions:

Q1 ¿Qué está pasando en esta imagen? (What is happening in the image?)

Q2 ¿Qué ves qué te hace pensar esto?’ (What do you see that makes you say this?).

Q3 ¿Qué más ves? (What else you can see?).

In particular, the second of the questions in the VTS discussion ‘¿Qué ves que te hace pensar esto?’ (What do you see that makes you say that?) ‘focuses the attention of the student in the artwork rather than the student’s personal idea or opinion, visual evidence is consistently sought’(Hailey et al . 2015, p. 57).

Figure 9 shows the total number of statements in which students were able to back up their interpretation with visual evidence. Figure 9 indicates that in the pre-test half of the 21 utterances were supported by evidence. In addition, 10 of the 17 students based their interpretation on evidence found in the artwork (Appendix H, pre-test: P2, P4, P5, P6, P8, P9, P10, P11, P13, P16). Thus, there were 7 students who did not validate their interpretation. On the other hand, in the post-test, 49 out of the 56 statements classified as inferences were supported by evidence. 16 out of the 17 students were able to make more than one interpretation, which was substantiated with evidence.

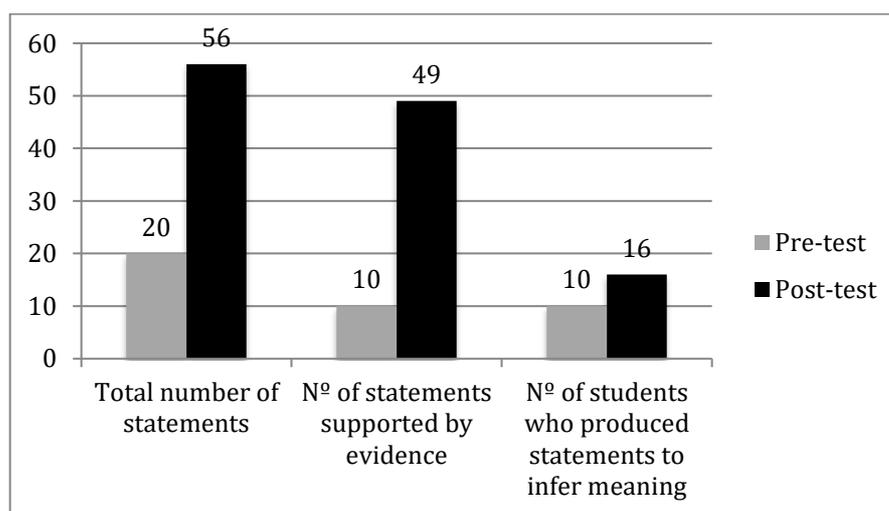


Figure 9. Number of statements classified as inferences backed up with visual evidence (Phase 3).

Next, some examples from the pre-test illustrate the type of statements students formulated to interpret the artwork (Appendix H, pre-test, inferences).

1. *La policía están (A) creando un muro para proteger (sp) las personas en la calle y para parar la manifestación.* (The police are creating a wall to protect (sp) people on the street and to stop the demonstration). (n°16).
2. *A lo alto de un semáforo, vemos a la única manifestante de la fotografía protegiéndose de lo que puede estar pasando abajo.* (At the top of a traffic light, we see the only demonstrator in photography protecting himself from what may be happening below). (n° 15).

Next, a few representative examples describe the type of inferences supported with evidence produced in the post-test (See Appendix H, post-test, inferences for a complete account of all statements). The words in bold are highlighted to illustrate the variety of lexical items students used to introduce their opinions employed in the post-test.

- *La chica está rodeada de mucha policía que **al parecer** están armados. **Esto nos enseña que** la chica está protestando sobre algo muy grave.* (The girl is surrounded by a lot of police who **are apparently** armed. **This shows us** that the girl is protesting about something very serious (n° 6).
- ***Creo que** esta chica es **muy importante** porque su cara está pintado (g) verde. **En mi opinión** este es un (g) metáfora. Mientras las luces (sp) en los semáforos (') están roja (A), la cara de la chica está verde. (**I think** this girl **is very important** because her face is painted (g) green. **In my opinion** this is a (g) metaphor. While the lights (sp) in the traffic lights (') are red (A), the girl's face is green. (n° 24).*
- *En el fondo hay mucha niebla. **Creo que** este es gas que la policía están (wf) usando para parar la gente.* (In the background there is a lot of fog. **I think this** is the gas that the police are using to stop people). (n° 26).
- ***Creo que** la chica es joven, **probablemente** una estudiante porque lleva ropa informal por ejemplo un jersey y tiene una mochilla. (**I think** the girl is young, probably a student because *she wears casual clothes such as a sweater and has a backpack*). (n° 29).*
- *Porque los edificios en el fondo tiene arquitectura (sp) vieja yo **creo que** la ciudad está en Europa, como Francia. La señal cerca de los semáforos tiene una lengua que no es inglés también (').* (Because the buildings in the background have old architecture (sp), **I think** the city is in Europe, like France. The signal near the traffic lights has a language that is not English too ('). (n° 44).
- ***Creo que** es una (g) contraste en posiciones de poder. En realidad la policía (') tienen mas (') poder que los ciudadanos pero en esta imagen la chica está más alto (g) de (ww) ellos y tiene una expresión (/sp) muy orgullosa. (**I think** it is (wf) a contrast in positions of power. Actually the police (') have more (') power than the citizens but in this image the girl is situated higher (g) than (ww) them and has a very proud expression (/ sp). (n° 49).*
- *Ninguno (ww) de la policía está mirando a ella. **No pienso que** saben que ella está allí.* (None (ww) of the police are looking at her. **I don't think** they know she is there. (n° 51).

It can be seen in these examples that there is a richer use of lexical items to express the interpretation in the post-test than in the pre-test: '*al parecer*'

(apparently), '*creo que*' (I think that), '*es muy importante*' (it is very important), '*en mi opinión*' (in my opinion), '*probablemente*' (probably), '*no pienso que*' (I don't think that). There is also a change in how '*la chica*' (the girl) is described in the representation. '*La chica*' (the girl) became 'the green light' for the protesters and exemplified the type of protest that is taking place, 'a student protest'. On the other hand, '*la policía*' (the police) is described as a repressing force due to the gear they wear to stop the protesters. The use of the conjunction '*porque*' (because) or the prepositions '*por*' (for) or '*para*' (for) are both used in both the pre-test and the post-test to support the evidence provided.

6.4.2 Speculations

Existing VTS literature argues that viewers exposed to VTS training were more able to make observations without a prompt at the end of the programme (Chapter 2.6). Viewers were more able to speculate and to accept multiple possibilities expressed in VTS discussions (Yenawine, 2014, p.79). Yenawine (2014) also indicates that the statements produced when speculating are expressed with lexical elements such as 'it could be', 'maybe' (Section 5.6). Indeed, findings from this study confirm this.

Let's discuss the findings of the pre-test first. Figure 10 shows that six observations that contain these kinds of linguistic expressions were classified in the pre-test in this category extracted from five of the summaries (Appendix H, pre-test, speculations: n° 1, n° 2, n° 3, n° 5, n° 6). Four statements were supported by evidence.

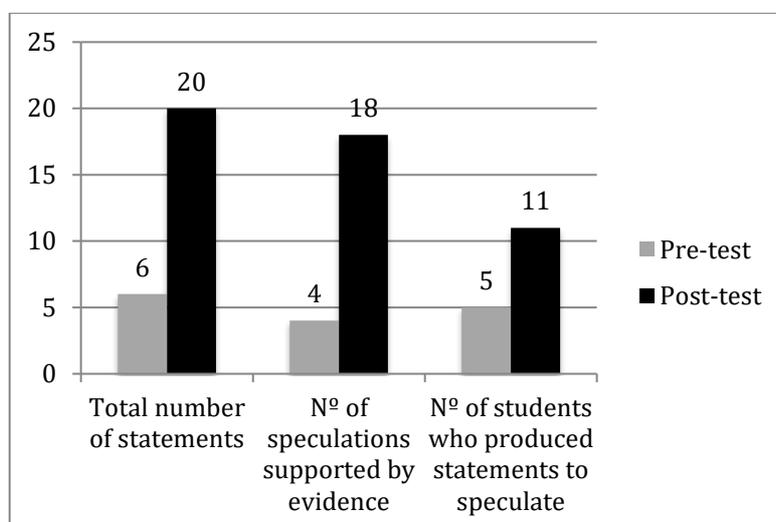


Figure 10. Comparison of the number of speculations backed up with visual evidence (Phase 3).

Interestingly, in nº 1 and nº 2 the students explicitly expressed their ignorance of the subject matter of the artwork despite the supporting evidence provided in their statements.

- *No se (´) el tema pero **quizás** es el medio ambiente porque su cara es verde y hay mucha niebla . (I don't know (´) the subject but **maybe** it's the environment because its face is green and there is a lot of fog). (nº 1).*
- *Entonces veo mucho (g) policia (´) en uniforme. **Es posible que están luchando pero no sé porque (´) y también (ww) no entiendo porque la chica sola tiene una cara verde.** (Then I see a lot of (g) police (´) in uniform. **It is possible that** they are fighting but I don't know why (´) and I also (ww) don't understand why the girl alone has a green face). (nº2).*
- *Sobre el semaforo (´)hay una chica con piel verde. **Podría simbolizar una (g)cambio en el poder. (manifestación) o desigualdad (sp) y la gente que quedan fuera de sociedad o de que no ven.** (On the traffic light (´) there is a girl with green skin. It could symbolise a change in power, (manifestation) or inequality (sp) and people who are left out of society or who do not see). (nº 6).*

In terms of the lexical items used to speculate, a variety of lexical items were employed by the students in the pre-test to express probability: For example, the adverbial form ‘*quizás*’ (maybe) (nº1). That is indicated in the PCIC as the lexical content to express probability that students should know in level A1 and level A2 of Spanish (Section 5.6).

The construction of copula verb+adjective, ‘*es posible que*’ (it is possible that) to express probability requires the use of the present subjunctive in the subordinate clause. However, the students (P2) employed the present tense. According to the PCIC, this construction is introduced at B.1 level of Spanish. (Section 5.6).

Only two students were able to use this type of hypothetical language by using on the one hand the conditional form ‘*podría*’ (it could) of the verb ‘*poder*’ (can, be able to) followed by two different collocations: ‘*Podría simbolizar*’ (it could symbolise) and ‘*podría ser*’ (it could be). And on the other hand, the use of the imperfect subjunctive ‘*pareciera*’ (it seems) of the verb ‘*parecer*’ (to seem), which makes the possibility even more speculative. It also indicates a higher level of proficiency of these two students (P5, P10) (Section 5.6).

In the post-test, 20 statements were classified in this category produced by 11 students, of which 18 were backed up by evidence in the visual text. The dominant lexical item to express probability was the use of the conditional form ‘*podría*’ (it could) of the verb ‘*poder*’ employed 15 times. The most common collocation of ‘*poder*’ was with the infinitive form of the verb to be ‘*podría ser*’ (it could be, or it might be) employed nine times by six of the 17 students (Appendix H, post-test, speculations: P2, P3, P10, P13, P14, P15). It was also used in the combination ‘*podría representar*’ (it could represent) which was employed three times and ‘*podría transmitir*’ (it could transmit) employed once. On two occasions, the verb ‘to be’ was omitted by the student (P14) probably due to the fact that the student had not yet learnt this more complex structure (Appendix H, Post-test, speculations: n° 17 and n°18).

- *El hecho que la chica tiene una cara verde **podría representar** lo que lucha. **Podría ser** una protesta sobre la destrucción del bosque.* (The fact that the girl has a green face **could represent** what she fights for. **It could be** a protest about the destruction of the forest). (n°1).

- *Además, el color rojo del semáforo **podría transmitir que** la policía está intentando parar la protesta pero la chica está luchando para (WW) lo que cree.* (In addition, the red color of the traffic light **could convey that** the police are trying to stop the protest, but the girl is fighting for (WW) what she believes). (n°4).
- *Al fondo de la foto hay mucho humo. **Esto podría ser causado** por un fuego y la policía **podría haberlo hechado** (sp) para evacuar los manifestantes.* (At the bottom of the photo there is a lot of smoke. **This could be caused** by a fire and the police **could have thrown** (sp) to evacuate the protesters). (n°5).
- *Esta chica parece muy dominante en la foto y **puede ser que** ella es el símbolo para esta manifestación.* (This girl seems very dominant in the photo, and **it may be** that she is the symbol for this manifestation). (n°6).
- ***Es posible** (sp) **que** es una protesta para dinero o universidad pero **creo que** es para algo más importante porque hay mucha violencia. (**It is possible** (sp) **that** it is a protest for money or university, but **I think** it is for something more important because there is a lot of violence).* (n°11).
- *Mientras los semáforos visibles (ww) están rojos, hay un semáforo (´) verde en el fondo que **podría representar** otra gente que están protestando y luchando también. La chica no está solita.* (While the visible (WW) traffic lights are red, there is a green traffic light (´) in the background **that could represent** that other people are protesting and fighting as well. The girl is not alone). (n°16).

Other lexical elements were employed in the post-test to express possibility formed with the copulative verb ‘*ser*’ (to be). The impersonal form ‘*es posible que*’ (it is possible) was employed three times and ‘*es probable*’ (it is probable) was employed once, while the adverbial form ‘*probablemente*’ (probably) was employed once. The use of the present subjunctive after these lexical items appeared not to have yet been learnt. Also, as in the pre-test, the verb ‘*parecer*’ (appear) was used by the same students (P5) in the imperfect subjunctive which is a syntactically more complex use of language (Section 5.5).

Estos parecieran que estuvieran luchando o protegiéndose de algo grande, como una manifestación, por ejemplo ya que llevan cascos y escudos (They seem to be fighting or protecting themselves from something big, such as a demonstration, for example since they wear helmets and shields). (n°8).

The findings from this section show that a variety of lexical elements were employed to speculate in the pre-test. However, only a few students were able to use this type of speculative language. The language employed by two of them shows a high level of Spanish with the use of the imperfect subjunctive.

In the post-test, the number of statements classified in this category increased by 14, as well as the number of students who were able to express hypotheses in a more proficient manner. The preferred lexical item was the conditional form of *'poder'* *'podría'* (it could be), also copula verb to be *'ser'* followed by an adjective. These two forms in collocation with other verbs and adjectives indicate a higher level of complexity that is associated with these lexical forms. Yet, it seems not to have yet been mastered by most students. Nonetheless, the findings presented in the section suggest the potential of VTS-led teaching in fostering the use of the speculative language and the lexical items and syntactic complexity associate with them.

6.5 Summary

The data presented in this chapter certainly reveal that the students have developed better skills to interpret the artwork at the end of the five weeks of VTS-led teaching. The data presented shows the lexicon size in the pre-test appeared to be larger in the two categories that indicate description (simple observation and detailed observation). In contrast, the lexicon size is larger in the post-test in the categories that indicate interpretation and visual understanding (inferences and speculations).

The findings presented in this Chapter also demonstrate that in the pre-test students had already the linguistic ability to describe things with a certain degree of detail. Yet, the majority of statements in the pre-test were introduced by the verb of existence *'hay'* (there is and there are) followed by the identification of a single element or more depicted in the artwork. Some qualities were attributed to these elements using adjectives, nouns and to a lesser degree relative clause.

Similarly, in the post-test the focus of the description remains on the same elements: *'la chica'* (the girl), *'la policía'* (the police) and *'el semáforo'* (the traffic light). However, the statements appear to be more elaborate. First, many of the

detailed observations were introduced by referring to the location of the elements of representation in the artwork. Secondly, different lexical items were used to highlight a particular element in the composition giving an impression of more elaborate writing.

Regarding the ability of the students to make interpretations, the findings show that some students were able to interpret the artwork in the pre-test, as the statements in the categories of inferences demonstrate. However, only half of such statements were supported by evidence from the visual text. The type of statements in the pre-test was primarily introduced by two verbs of opinions '*creo*' (I think) and '*pienso*' (I believe). By comparison, the number of statements in the category of inferences reaches its peak in the post-test. In addition, the type of verbs of opinion that distinguishes this category not only increased in terms of number of occurrences, but also in the variety of lexical items used. Furthermore, most of the statements were supported by evidence from the visual text which is regarded in the VTS literature as a clear indication of development in the visual literacy and critical thinking skills of the students.

Finally, regarding the category of speculation, a variety of lexical elements were used in this category in both the pre-test and the post-test. Notwithstanding, in the post-test there is a significant increase in the number of statements classified in this category. Furthermore, 12 students were able to use this type of language to speculate in the post-test in comparison to the five students in the pre-test. This fact shows again an improvement in the visual literacy of the students at the end of the VTS-led teaching programme.

In Chapter 7, we will focus on the linguistic aspects of students' development and present findings from the corpus-based analysis of the language used in the description of the artwork and the language used in the interpretation of the artwork.

Also, other categories of words were considered: nouns, adjectives, and conjunctions in the analysis of linguistic items in Phase 3.

Chapter 7: Lexical competence and VTS led-teaching (Phase 3)



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- T: *Alguna cosa más podemos decir? Sí L5↑*
- L5: *el pose de la chica parece muy:: my:: orgullosa Y.. quizás podemos eh:: compararla↑ con:: un símbolo de la:: la de la fuerza de la manifestación co:mo:: un símbolo de protestación=*
- T: *=umh=*
- L5: *=porque:: parece más fuerte?° o::*
- T: *(4) bien enton::ces eh:: o sea que:: la expresión de la chica muestra una expresión en la que se siente muy orgullosa no? desde luego no parece que tenga miedo no? parece se siente ahí muy orgullosa y quizás ella (.) es un símbolo no? de esa manifestación y de la fuerza (.) de esa manifestación que se está:: sucediendo no?*
- T: *Anything else we can say? Yes L1 ↑*
- L5: *the girl's pose looks very :: my :: proud And .. maybe we can eh :: compare her ↑ with :: a symbol of the :: that of the strength of the manifestation :: a symbol of protest =*
- T: *= umh =*
- L5: *= because :: it seems stronger? ° o ::*
- T: *(4) well then :: the girl's expression shows an expression in which she feels very proud, right? It certainly doesn't seem to be afraid, does she? It seems she feels very proud there and maybe she (.) is a symbol, right? of that manifestation and of the strenght (.) of that demonstration that is taking place.*

(Appendix K. Session 5. Post-test. Theme 'social unrest')

7.1 Introduction

As we have seen in Chapter 2, it is often discussed in VTS literature that there is a strong correlation between how students think and how they express their thoughts.

‘Increasing complexity of thought causes significant changes in writing’ (Yenawine 2014, p.91). ‘For example, the more detailed observations students make need more descriptive language. Likewise, as the number of statements classified as inferences increase in number and complexity, students need more complex language to express their thoughts. As inferences increase in number and complexity, the students find more and more precise language to communicate. Multiple observations lead to complex sentences, as do inferences argued in evidence’ (Yenawine 2014, p. 172).

The findings from Chapter 6 showed that the number of statements when describing the artwork (simple observations and detailed observations) were larger in terms of size in the pre-test (both tokens and lemmas). Despite this, students were able to write more elaborate descriptions of what was represented at the end of the VTS-led teaching in the post-test. In addition, the lexical items, in the lexical category of verbs, employed in the interpretation of the artwork were more diverse and were used more frequently by more students in the post-test.

Following from this, this chapter presents a corpus-based evaluation of the type of lexical items fostered in the description of the artwork and in the interpretation of the artwork by addressing the final and central research question of this study:

‘To what extent can visual literacy skills developed through the use of Visual Thinking Strategies, foster lexical competence in Spanish FL?’.

As explained in Section 5.5.2, learner corpora were created using data generated from 17 summaries written by students about a photograph at the beginning of the VTS-led teaching (See Appendix E for details of the written task) and at the end of the VTS-led teaching. In the post-test students had no written instructions of the task but they had participated in five VTS discussions (See Appendix K) after which a written summary was produced (See also section 3.6.2 and 5.3.2). The use of

learner corpora and corpus analysis is regarded in the relevant literature on lexical competence as a suitable research tool for the investigation of lexical competence in Spanish FL (Geeslin 2014b; Lozano 2015); Corpus analysis provides an understanding of the language used in the summaries which consider syntax, semantics, morphology and meaning of lexical items (Collentine & Asención-Delaney 2010) in the context of communication created in the VTS discussions. This level of analysis is essential in the understanding of lexical competence (See Section 4.4; 4.5). As in Phase 2, Sketch Engine was the software used to carry out corpus analysis. As explained in Section 3.6.4, Sketch Engine seems to be particularly suitable for the study of lexis due to its key feature Word Sketch (for further explanation see Section 5.5.2 c).

Four aspects of lexical competence were considered in the analysis (See Chapter 4.5). First, 'size' was evaluated using two main tools in Sketch Engine, the comparison of corpora and word lists. The second aspect is 'quality' and accounts for the depth of lexical knowledge of a word or any other type of lexical item. In order to understand any variation in the depth of lexical knowledge between the pre-test and the post-test, words were classified in three different groups according to their frequency (high-frequency words, medium-frequency words and low-frequency words) in Word List: particular attention to derivations and synonyms were paid in the three groups. Quality was also analysed considering the findings from Word Sketch in which the morphosyntactic and semantic features of highly frequent lexical items were analysed. A significant example of this is the case of the highly frequent verb to be in Spanish '*ser*' and '*estar*'. Finally, concordances give a holistic view of register and collocations of such highly frequent items in the context of the VTS discussions.

The third aspect, which has been less studied, is the receptive-productive dimension, a bridge between lexical competence and performance, in which the receptive knowledge of a lexical item moves into productive use. The comparison of results from the pre-test and post-test could indicate this move. Finally, the fourth aspect is the metacognitive dimension of lexical competence. Nation (Nation 2013, p. 33) claims that low-frequency words required large quantities of input to be learnt. Therefore, the explicit instruction of target lexical items might be needed to foster the retention and use of less frequent lexical items. A few examples of use of target lexical items (See Section 3.3.2c) emerged in the findings. In light of these findings, the final discussion considers the incidental learning conditions fostered in VTS led-teaching and the impact of language focus learning activities in teaching lexical items using these strategies.

The chapter is organised as follows: Section 7.2 focuses on the lexical items that are more characteristic in the language of description explained in Chapter 6 – simple observations and detailed observations. Section 7.3 is devoted to the case of the two forms of the verb to be in Spanish ‘*ser*’ and ‘*estar*’ that were particularly significant in Phase 2 not only in the description of what is represented but also in the interpretation. Section 7.4 will focus on the use of adjectives. Finally, Section 7.5 describes the features of the lexical items employed in the interpretation of the artwork. A summary of the findings is outlined in Section 7.6.

7.2 Language of description

Section 7.2 describes the type of language used in descriptions of the artwork which, as indicated in Chapter 6, was representative of two of the classifications of visual analysis: ‘simple observations’ and ‘detailed observation’. The findings in the

language of description are divided into three lexical categories of words: nouns, verbs, and adjectives.

As mentioned in Chapter 5, four functions of Sketch Engine were used in the analysis in Phase 3. First a comparison of corpora was used to identify similarities and differences between the lexical items employed in the pre-test and the post-test. Then, the results of the Word List added further elaboration to the findings from the comparison of corpora in terms of the ‘quality’ of lexical items employed and the distribution of such items in the corpora (pre-test and post-test). Finally, highly frequent words were analysed using Word-Sketch. This function presents these highly used lexical items in relation to their grammatical and collocational behaviour with other words (Thomas 2016). The high-frequency items were analysed using concordances to get a better comprehension of how these distinctive lexical items were used in the context of the VTS discussions.

7.2.1 The language of description: Nouns

The results of the comparison of corpora using the ‘tag’ nouns (N) are shown in Table 11. As can be seen, different categories of nouns were tagged. The description of the tag was translated by the researcher using ‘tag description index’ in Sketch Engine. On the first column on the left appears the nomenclature of the tag of the reference corpus (pre-test) and in the following column the number of the occurrences of this type of nouns in the pre-test. Next, the equivalent frequency is calculated in millions of words to minimise the effect of text size. The same is presented in the next two columns for the focus corpus that is the post-test. The final column indicates a score showing the degree of similarity or difference between the two corpora. The higher the score, the higher the difference between the two tags, with a score of 1 indicating the strongest similarity.

Table 11 shows that both corpora were remarkably similar in terms of size, as all the tags are identical to 1 or very close to it. The tag ‘common singular nouns’ (NCCS) accounts for 21 tokens in the pre-test in comparison to the 45 tokens counted in the post-test. Under this tag, invariant gender nouns were classified. For example, ‘*estudiante*’ (student) and ‘*policía*’ (police) used the same ending for both genders. The other two tags scored one. First, the tag common feminine singular nouns (NCFS) accounts for 115 tokens in the pre-test in comparison to the 242 tokens counted in the post-test. Next, the tag common masculine singular nouns (NCMS) accounts for 63 tokens in the pre-test in comparison to the 128 tokens classified in the post-test. Despite the difference in size, the score (See Section 5.5.2) indicates strong similarities in all the categories of nouns between the two corpora (pre-test and post-test) showing no difference in two of these tags in NCFS and NCMS.

	Pre- test	Frequency millions	Post- test	Frequency millions	Score
Nouns/Common/Common/Singular (NCCS)	21	18600.5	45	19788.9	1.1
Nouns/Common/Feminine/Singular (NCFS)	115	101860.1	242	106420.4	1.0
Noun/Common/Masculine/Singular (NCMS)	63	55801.6	128	56288.5	1.0

Table 11. Comparison of corpora. Tag Nouns (Phase 3).

Figure 11 shows the classification of nouns using Word List, according to their frequency in the corpora. The data shows that there is a small difference in the number of nouns used with high frequency between the pre-test and the post-test (more than nine occurrences in the corpus). This difference becomes more pronounced as the frequency of nouns decreases (See Zip’s Law in Section 3.6.4).

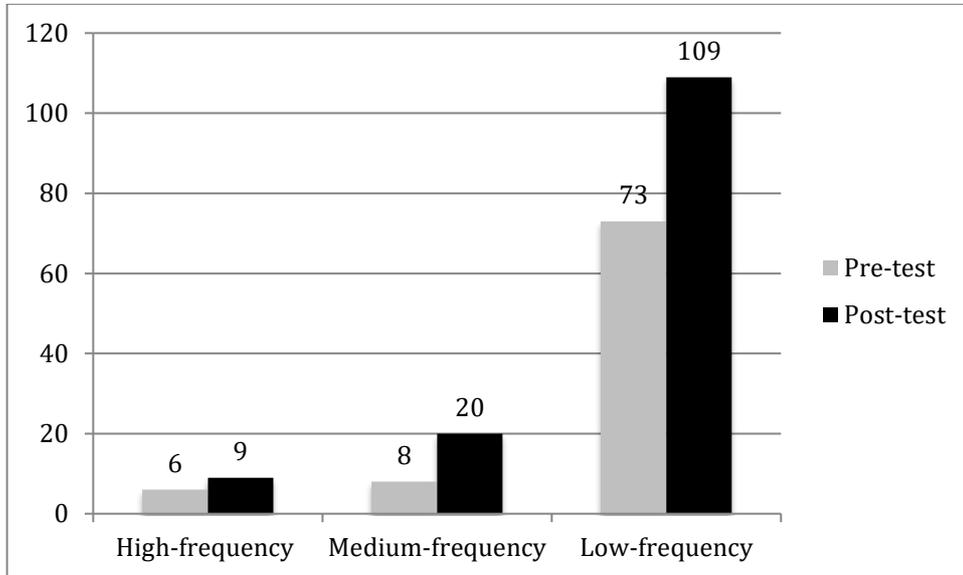


Figure 11. Distribution of nouns (lemmas) in the corpora (Phase 3).

a) Description. Most frequently used nouns (Nine or more occurrences).

Next, Figure 13 shows that the description of the photograph used in the pre-test and the post-test (Appendix E) was articulated around the same elements in both the pre-test and post-test: ‘la chica’ (the girl), ‘la cara verde’ (the green face), ‘el semáforo’ (the traffic light) and ‘la policía’ (the police).

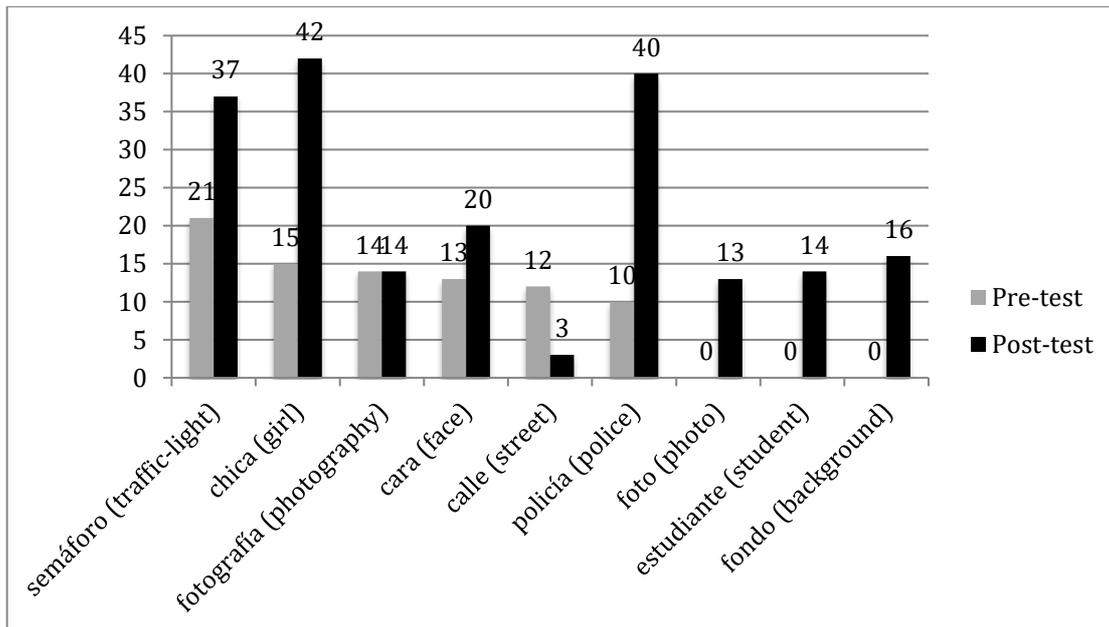


Figure 12. Word-list. High frequently used nouns.

In addition, the results of the Word List indicated that two nouns were included in the post-test, ‘*el fondo*’ (the background) and the ‘*student*’ (the student). The former helps to situate the elements of representation in the composition. The increased use of ‘*el fondo*’ (the background) is significant, since this word was part of the target lexical items explicitly addressed (See 3.3.2d) in Session 3 to facilitate the expression of ideas. ‘*Estudiante*’ (student) is explained in Section 7.5.1 in relation to the interpretation of the artwork.

b) Description. Medium frequency used nouns (Eight to four occurrences)

Medium-frequency nouns were considered those nouns with less than nine concurrences and more than three. In the pre-test eight words were employed and in the post-test twenty words.

<u>Pre-test:</u>	<u>Post-test</u>
1. ‘ <i>imagen</i> ’ (image) (6)	1. ‘ <i>humo</i> ’ (smoke) (8)
2. ‘ <i>mujer</i> ’ (woman) (6)	2. ‘ <i>manifestante</i> ’ (demonstrator) (7).
3. ‘ <i>humo</i> ’ (smoke) (6)	3. ‘ <i>Francia</i> ’ (France) (7)
4. ‘ <i>manifestante</i> ’ (demonstrator) (5)	4. ‘ <i>gas</i> ’ (gas) (7)
5. ‘ <i>escudo</i> ’ (shield) (5)	5. ‘ <i>imagen</i> ’ (image) (6)
6. ‘ <i>manifestación</i> ’ (demonstration) (4)	6. ‘ <i>niebla</i> ’ (fog) (6)
7. ‘ <i>Bastille</i> ’ (4)	7. ‘ <i>casco</i> ’ (helmet) (6)
8. ‘ <i>fondo</i> ’ (background) (4)	8. ‘ <i>manifestación</i> ’ (demonstration) (6)
	9. ‘ <i>universidad</i> ’ (university) (5)
	10. ‘ <i>mochila</i> ’ (rucksack) (5)
	11. ‘ <i>contraste</i> ’ (contrast) (5)
	12. ‘ <i>luz</i> ’ (light) (5)
	13. ‘ <i>opinión</i> ’ (opinion) (5)
	14. ‘ <i>derecho</i> ’ (right) (4)
	15. ‘ <i>gente</i> ’ (people) (4)
	16. ‘ <i>ciudad</i> ’ (city) (4)
	17. ‘ <i>escudo</i> ’ (shield) (4)
	18. ‘ <i>ropa</i> ’ (cloth) (4)
	19. ‘ <i>expresión</i> ’ (expression) (4)
	20. ‘ <i>señal</i> ’ (sign) (4)

Table 12. Medium-frequency nouns (Phase 3).

The nouns in the pre-test were used to describe the people depicted in the image: ‘*image*’ (6 occurrences): ‘*la mujer*’ (the woman) (6) and ‘*el manifestante*’ (the demonstrator) (5). Also, a few nouns provide more a detailed description of the police

accessories: *'el escudo'* (the shield), while the topic of the photograph is also identified: *'manifestación'* (a demonstration) (4). *'El humo'* (the smoke), describing the atmosphere in this demonstration, is referred to six times. Finally, *'el fondo'* indicates location in the representational space and was used four times in comparison to the sixteen times used in the post-test. This is an example of the positive effect of language-focus learning activities in teaching lexical items.

The words in the post-test can be semantically clustered around: *'el manifestante'* (the demonstrator) (7) and *'la manifestación'* (the demonstration) (6). Also, three different nouns described the atmosphere of the demonstration: *'humo'* (smoke) (8), *'gas'* (gas) (7) and *'niebla'* (fog) (6). Different items were identified in the description of the police and the girl. For example, *'el casco'* (helmet) (6) and *'el escudo'* (shield) (4) or the girl wearing clothing typical of students *'ropa'* *'atuendo'* (clothing) (4) and *'mochila'* (rucksack) (5). There was also a group of words to express more abstract concepts such as *'el contraste'* (the contrast) (5), *'el derecho'* (the right) (4), *'la expresión'* (the expression of the girl) or the word opinion *'una opinión'* (4) that is discussed in the next section as part of the lexical items used in the interpretation.

To sum up, the findings in this section indicate that a larger variety of lexical items were employed in the description of what is represented, thus adding more detail to the description than in the pre-test. There are also three words that were used to refer to non-tangible things such as *'la expresión'* (the expression), *'el derecho'* (the right), *'el contraste'* (the contrast). The word *'opinión'* (opinion) was used to introduce inferences discussed in the next section.

- d) Low frequency used nouns (three occurrences or less).

Low-frequency words are those words that have less than 3 occurrences in the corpora (Appendix I, Section 2). In this category, 73 nouns were used in the pre-test and 109 in the post-test, indicating a total of 36 new words used in the post-test.

Most of these nouns can be clustered in the pre-test into different semantic fields, as indicated in Figure 13. The most frequently represented themes include more than five items. First, there were nouns referring to the description of the atmosphere in the artwork: ‘*niebla*’ (fog), ‘*alboroto*’ (uproar), ‘*clima*’ (climate), ‘*cielo*’ (sky), ‘*visibilidad*’ (visibility), ‘*ambiente*’ (atmosphere), ‘*aire*’ (air) and ‘*nube*’ (cloud). There were also words describing the elements in the city: ‘*poste*’ (poste), ‘*apartamento*’ (apartment), ‘*casa*’ (house), ‘*señal*’ (sign), ‘*barrio*’ (neighbourhood), ‘*ciudad*’ (city), ‘*cárcel*’ (jail). Another well-represented group was about people or part of the group: ‘*figura*’ (figure), ‘*formación*’ (formation), ‘*grupo*’ (group), ‘*soldado*’ (soldier), ‘*persona*’ (person), ‘*gente*’ (people), ‘*estudiante*’ (student) and ‘*muro*’ (wall), metaphorically referring to the formation of the police in the photo. Finally, there was a group of nouns that express the result of an action: ‘*la desigualdad*’ (inequality), ‘*el cambio*’ (change), ‘*la defensa*’ (defence), ‘*la violencia*’ (violence), ‘*la acción*’ (action).

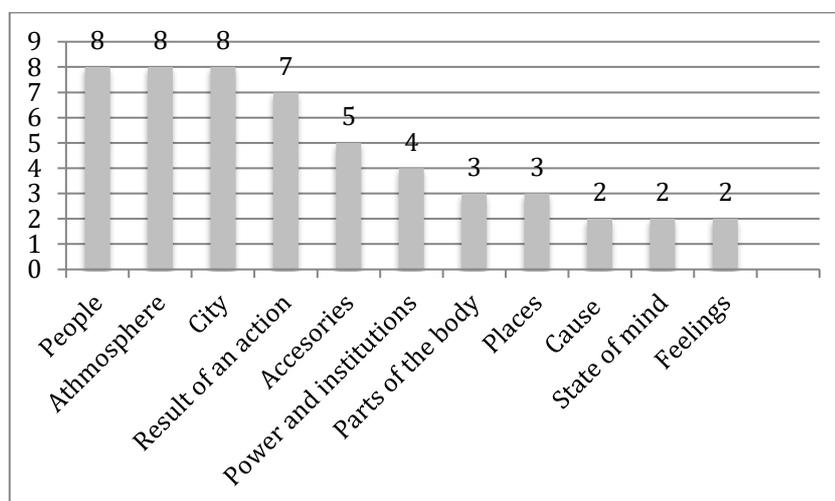


Figure 13. Semantic fields. Low-frequency nouns. Pre-test (Phase 3).

The less represented semantic field (less than four nouns) includes words to describe the accessories that the police carry: '*el casco*' (helmet), '*el bastón*' (stick), '*la bomba*' (bomb), '*el proyectil*' (weapon). In the context of the discussion these words were used to support the idea that a protest '*una protesta*' was represented. A similar number of nouns described fewer tangible items, such as the civil institutions and power: '*sociedad*' (society), '*los políticos*' (politicians), '*gobierno*' (government), '*poder*' (power). Finally, a few words were used to describe parts of the body, to refer to places or to describe things as they were perceived by the students, such as the state of mind or feelings of the elements of representation.

A variety of nouns were used with low frequency in the description in the post-test. Figure 14 shows that the peak of the chart is in the group of nouns derived from verbs that indicate the result of an action (this group is analysed separately in Section 7.2.2). Next, a greater variety of nouns were used to describe the elements of the city '*apartamento*' (apartment), '*calle*' (street), '*parque*' (park), '*barrio*' (neighbourhood), '*edificio*' (building), '*poste indicador*' (signposting), '*arquitectura*' (architecture), '*farola*' (lamppost), '*tráfico*' (traffic), '*parque*' (park), '*árbol*' (tree). Also, a good range of nouns was employed to refer to the people in the representation: '*persona*' (people), '*rival*' (rival), '*silueta*' (silhouette), '*figura*' (figure), '*joven*' (youngster), '*grupo*' (group), '*pueblo*' (people), '*ciudadano*' (citizen), '*mujer*' (woman). Also 3 words metaphorically referring to the formation of the police in the photo; '*muro de policía*' (wall of police), '*pared de policía*' (wall of police), '*línea de policía*' (line of police). In the last group are five nouns forming part of lexical items that indicated location: '*en el centro*' (in the centre), '*en la parte*' (in this part), '*elemento*' (the element), '*en el medio*' (in the middle), '*en la derecha*' (in the right). Finally, a group of nouns referring to less tangible things such as power and

institutions: ‘*la sociedad*’, (society) ‘*el sistema*’ (system), ‘*el poder*’ (power), ‘*el dinero*’ (money), ‘*la guerra*’ (war).

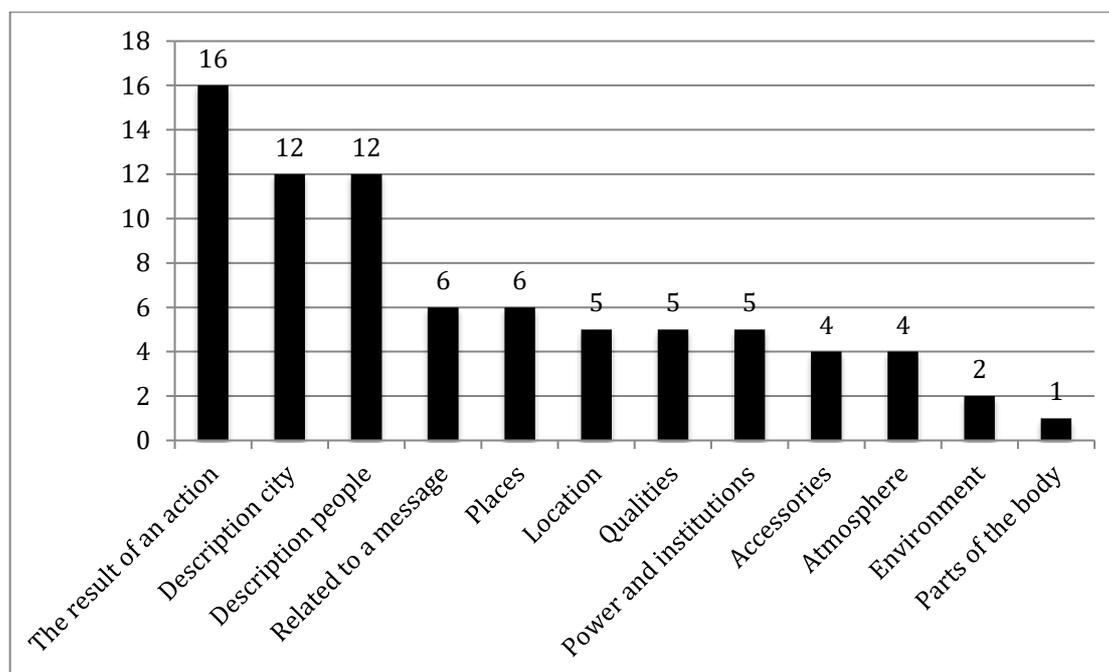


Figure 14. Semantic fields. Low-frequency nouns. Post-test (Phase 3).

The semantic field with the lowest representation included nouns that indicated accessories, ‘*maleta*’ (suitcase), ‘*atuendo*’ (attire), ‘*bomba*’ (bomb) and ‘*arma*’ (weapon), words to describe the atmosphere represented on the photo (‘*el aire*’, ‘*el ambiente*’, ‘*el fuego*’, ‘*la nube*’). There were two words in relation to the environment, ‘*la naturaleza*’ (nature) and ‘*el bosque*’ (forest) that were part of the interpretation of the artwork.

In summary, the findings of this section indicate that a wider range of words was used in the description of the main elements of representation in the post-test compared to the pre-test. More thematic fields and the use of synonyms to refer to the main elements of description emerged in the findings. Particularly significant is a group of nouns to refer to people in different ways. Places, locations and more abstract groups of nouns describe fewer tangible things suggesting that they are the result of an interpretation of what is represented. The most unexpected finding is the

increased number of nouns used to indicate the result of an action and abstract qualities in the post-test expressed by nouns constructed by a process of lexical derivation. The findings in relation to these nouns are explained in the next section as ‘lexical nominalisations’.

7.2.2 Language of description. Lexical Nominalisation

The findings described in the previous section show that many nouns in the Word List were formed by a stem derived from a verb or an adjective and a suffix which is referred in the grammar of the Royal Academy of the Spanish Language as ‘lexical nominalisation’ (RAE 2014). This phenomenon is seen as part of the studies of lexical morphology and word-formation. Each noun is composed of a lexical base (stem) that provides the meaning of the word and a suffix adds extra information of a different kind (RAE, p.7). While this is a well-observed phenomenon in linguistics research, in terms of pedagogy, there is no reference to word-formation in the ‘*Plan Curricular*’. This phenomenon of nominal derivation (*derivación nominal*) and word-formation is included in the learning content of current teaching methods of Spanish that adopt a lexical approach. The *Aula Internacional* 2, 3 and 4 are examples of these methods (CEFR level A2, B1 and B2).

Lexical nominalisations are used for the condensation of information, and the expression of abstract qualities that normally characterise an informationally rich discourse, which conveys large amounts of information densely (Biber et al. 2006).

Figure 15 shows the number of derived nouns classified according to its frequency in the corpora. There is an indication that the number of nouns derived from adjectives and verbs increased greatly in the low-frequency band in the pre-test, as was explained in Section 7.2.1c, showing its peak in the low frequency group in the post-test.

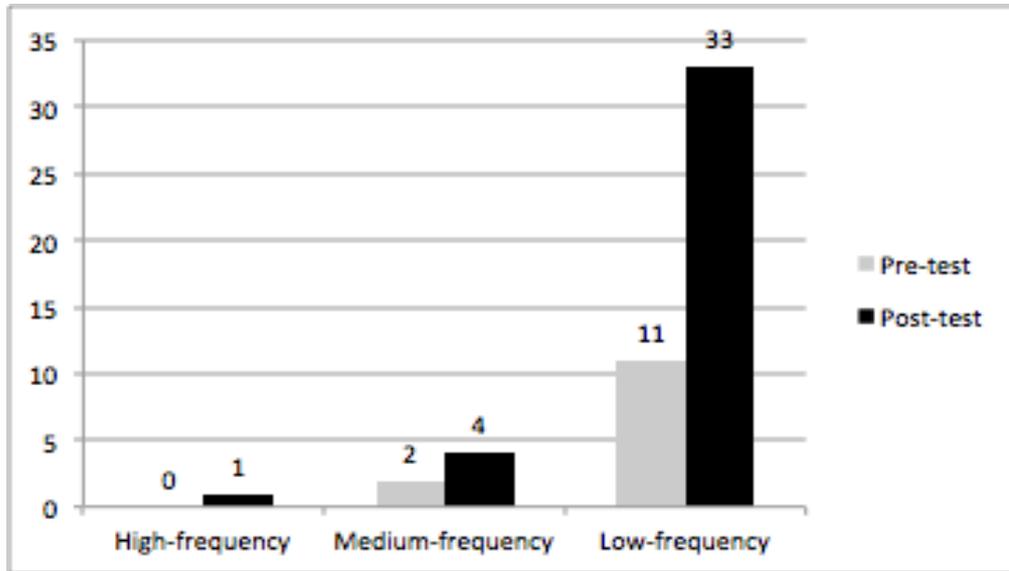


Figure 15. Variation in the number of nominalisations (Phase 3).

In this section, such nouns are classified according to the suffixes of verbal base mainly indicating action and effect (RAE Chapter 5). Suffixes of adjectival base that indicate quality, state, and condition (RAE Chapter 6) are treated similarly. In addition, next to each noun, there is a reference of how a given noun is classified in a wider learner's corpus, '*El corpus de aprendices del español como lengua extranjera*' (CAES). The CAES is a student corpus that compiles 1,423 written compositions of students of Spanish with a different L1. The aim of the use of the CAES in this study is not to prove the acquisition of nominalisations through VTS-led teaching, but rather, to have an indication of how these lexical items were used by other students of Spanish of different proficiency levels. This piece of information will assist the researcher in the interpretation of data, cautiously, since certain words might have not been recorded in the corpus simply because they were not relevant for the topics of the compositions.

Many nouns are formed from *-ar* verbs adding the suffix '*-ción*'. These suffixes express action and effect (Dictionary of the RAE). It appears in the form '*-tion*', not preceded by a vowel, in certain nouns generally from Latin. The suffix '*-ción*' has English cognates in the suffix ending in '*-tion*'. Also, the suffix '*-sion*' in

English has a Spanish equivalent ending in ‘-sión’. These suffixes are always feminine in Spanish and normally indicate a process or the result of an action. In addition to its abstract meaning (RAE), ‘-tion’ and its variants can denote object, place. Table 13, shows that there are 12 examples of this type:

-ción	Pre-test	Post-test	A1/ CAES	A2/ CAES	B1/ CAES	B2/ CAES	C1/ CAES
Total	9	22	20	9	24	55	34
‘manifestación’ manifestation	6	6	0	0	3	2	0
‘expresión’ expression	2	4	0	2	1	3	0
‘acción’ action	1	1	15	3	5	11	10
‘convicción’ conviction		3	0	1	0	1	0
‘declaración’ declaration		1	0	0	1	0	1
‘posición’ position		1	1	2	4	8	1
‘anticipación’ anticipation		1	0	0	0	0	0
‘sensación’ sensation		1	1	0	2	1	3
‘destrucción’ destruction		1	0	2	0	2	0
‘relación’ relation		1	3	0	4	13	16
‘conclusión’ conclusion		1	0	0	1	12	2
‘protección’ protection		1	0	1	0	2	1

Table 13. Number of nouns derived from verbs ending in ‘-cion’, ‘-sion’ (Phase 3).

From this data it can be seen that the number of nouns formed with the suffix ‘-ción’ increased to 22 after the intervention. The reference corpus CAES suggests that this type of word formation is more common in compositions from learners of Spanish in higher levels of language competence B1, B2, C1 except for the word ‘acción’ that has a high representation in A1. This is probably explained by the fact

that these suffixes have cognates in many Romance languages, as was indicated previously in the case of the English language.

Many nouns in this category are formed from the past participle of verbs. These can also be seen as the verb stem + the suffixes ‘-ada’ (verbs of the group -ar) and ‘-ida’ (for verbs of the groups -er, -ir). No entries of these nouns were found in the reference corpus (CAES). Three examples of this were found in the post-test.

	Focus corpus	Focus corpus	CAE S				
‘pintada’ (graffiti)	0	2	0	0	0	0	0
‘comunicado’ (message)	0	1	0	0	0	0	0

Table 14. Number of nouns derived from verbs by adding the suffix ‘ada/o’ (Phase 3).

Some nouns in this category are of a vowel stem + -o, -e or -a.

+ -o, -e , -a	Pre-test	Post-test	A1/ CAES	A2/ CAES	B1/ CAES	B2/ CAES	C1/ CAES
Total	8	33	10	25	35	61	31
‘protesta’ (a protest)	3	24	0	0	0	0	2
‘gobierno’ (government)	1	2	7	10	11	72	12
‘motivo’ (motive)	1	0	4	0	17	18	7
‘causa’ (cause)	0	3	3	2	7	9	3
‘cambio’ (change)	1	2	1	4	5	15	9
‘progreso’ (progress)	0	2	1	0	0	0	0
‘calma’ (peace)	1	1	0	1	0	0	0
‘duda’ (doubt)	1	1	0	18	6	16	10
‘defensa’ (defence)	1	0	1	0	0	3	0

Table 15. Number of nouns derived from verbs by adding ‘-o/-a’ to the verb stem (Phase 3).

From this data it can be seen that the number of nouns formed with the suffix ‘-o/-a’ increased to 33 after the intervention particularly due to the high number of occurrences of the noun ‘protesta’ (protest). The table indicates that this type of word

formation is more widely represented in compositions by learners of Spanish from A2 level, and increased in higher levels of language competence B1, B2, C1.

The suffix ‘-encia’ is used to form abstract feminine nouns, of very varied meaning, determined by the derivative base (RAE). There are only two examples of this type: the noun ‘*violencia*’ (violence) in the pre-test and the noun ‘*resistencia*’ (resistance) in the post-test. Two examples are found in the reference corpus in level A2, interestingly from students whose mother tongue is Arabic.

-ncia	Pre-test	Post-test	A1/ CAE S	A2/CAE S	B1/CAE S	B2/CAE S	C1/CAE S
Total	1	1	0	2	0	0	0
‘ <i>resistencia</i> ’ resistance	0	1	0	2	0	0	0
‘ <i>violencia</i> ’ violence	1	0					

Table 16. Number of nouns derived from verbs by adding ‘-ncia’ to the verb stem (Phase 3).

A group of nouns that are difficult to classify as in previous groups indicating action and effect are: la defensa.

	Pre-test	Post-test	A1/ CAES	A2/ CAES	B1/ CAES	B2/ CAES	C1/ CAES
‘ <i>defensa</i> ’ defence	1	0	0	0	0	0	0

Table 17. Derived nouns of difficult classification (Phase 3).

Other suffixes of action and effect identified in the RAE as very productive are the suffix ‘-miento’ acknowledged as being widely used to form nouns from verbs in the official Spanish grammar (RAE 5.2.2A) or the suffix ‘-aje’ also used to form nouns from verbs. However, no examples of this type of nominalisation were found in the corpus of this study.

In addition to the previous nouns derived from verbs, a few abstract nouns were classified derived from adjectives. For example, the suffix ‘-ad’ is frequently employed to form abstract nouns derived from adjectives. According to the dictionary of the RAE, ‘-dad’ means ‘quality’ in abstract nouns derived from

adjectives. There are six examples of this type in the corpus, five of them in the post-test.

-dad	Pre-test	Post-test	A1/ CAES	A2/ CAES	B1/ CAES	B2/ CAES	C1/ CAES
Total	1	9	2	15	5	92	10
' <i>sociedad</i> ' (society)		3	0	2	1	40	7
' <i>autoridad</i> ' (authority)		2	0	1	0	7	1
' <i>mentalidad</i> ' (mentality)		2	0	4	1	2	0
' <i>visibilidad</i> ' (visible)	1	0	0	0	0	0	0
' <i>posibilidad</i> ' (possibility)		1	0	4	2	43	1
' <i>necesidad</i> ' (necessity)		1	2	4	1	7	1

Table 18. Derived nouns formed by adding '-dad' (Phase 3).

From these data it can be seen that the number of nouns formed with the suffix '-dad' increased to nine after the intervention. There is an indication in the CAES that these types of derived nouns are more present in compositions of learners of Spanish at B2 level.

Derived nouns by adding the suffix '-itud', '-etud' which indicates quality or state (RAE) are also representative in the post-test.

Noun	Pre	Post	A1	A2	B1	B2	C1
Total	0	2	0	0	0	0	0
' <i>juventud</i> ' (youth)		1					
' <i>inquietud</i> ' (unrest)		1					

Table 19. Derived nouns formed by adding '-itud'/'etud' (Phase 3).

Other common suffixes to create nouns derived from adjectives which express quality are the '-ez, -eza, -icia', the suffixes '-icie, -ura, -or, -eza', the suffixes '-ía, -ería, -ia, -ncia' and finally the suffix '-ismo'. No examples of this formation were found in the corpus.

In summary, the findings from the comparison of corpora show strong similarities between the two corpora (pre-test and post-test) in the use of nouns. However, when the nouns are analysed in relation to their frequency and type in the

corpora using Word List, there is an indication that the VTS discussions foster the use of more variety of nouns in the description and more diverse semantic fields. The most unexpected finding in this part of the study was the increased number of nouns derived from verbs and adjectives in a process of lexical derivation. The most common suffix of nouns derived from verbs has a cognate in English. This fact could explain its use. However, in the case of nouns derived from adjectives, the findings suggest that these types of nouns used for the description of abstract qualities were fostered in the description. As explained previously, lexical nominalisations are used for the condensation of information, and the expression of abstract qualities that normally characterise an informationally rich discourse, which conveys large amounts of information densely (Biber et al. 2006).

7.2.3 The language of description: verbs

The comparison of the corpora using tags (parts of speech) indicated a clear distinction and similarity between the pre-test and post-test in the tag of verbs (V). The tags in which there was a clear indication of a part of speech to support the description of the artwork are explained in this section, which show stronger similarities between the pre-test and post-test. Section 7.4 describes the tags indicating a clear interpretation of the artwork in which a more marked difference between the two corpora was shown.

a) Comparison of corpora. Language of description. Verbs

Table 20 presents the results of the comparative corpora analysis in the lexical category of verbs used in the description of the artwork. The first column indicates the nomenclature of the tag as attributed in Sketch Engine. As in the case of nouns, the description of the tag was translated by the researcher. In the next column, the number of occurrences in the focus corpus (post-test) is indicated. Next, the equivalent

frequency is calculated in millions of words to reduce the effect of text size. The same is presented for the reference corpus (pre-test). The final column indicates the score, with a score of 1 being the most similar feature between the two corpora.

	Post- test	Freq.mill	Pre- test	Freq.mill	Score
Verb/Main/Indicative/Present (VMIP1P0)	11	4837.3	4	3543	1.4
Verb/Semi-auxiliary/indicative/present/singular (VSIP3S0)	53	23306.9	21	18600.5	1.3
Verb/Main/Participle/Singular/MMasculine (VMP00SM)	14	6156.6	6	5314.4	1.2
Verb/Main/Participle/Singular/Feminine (VMP00SF)	13	5716.8	6	5314.4	1.1
Verb/Main/Indicative/Participle (VAIP3P0)	7	3078.3	3	2657.2	1.2
Verb/Main/Indicative/Present (VMIP3S0)	146	64204	71	62887.5	1

Table 20. Comparison of corpora. Language of description. Tag Verbs (Phase 3).

Likewise, Table 20 indicates strong similarities between the two corpora (pre-test and post-test) in the verbs used in the description. Three tags scored above 1 in the post-test. Tag (VMIP1PO) indicates a score of 1.4 and includes the part of speech using the verb ‘*podemos*’ (we can) followed by the infinitive ‘*ver*’ (to see) and ‘*distinguir*’ (to distinguish). This type of part of speech was characteristic of the language of the detailed observations in the post-test, as described in Section 6.3.2. Tag VSIP3S0 (Appendix I, Section 3) indicates a score of 1.3 and includes the form of the verb to be ‘*es*’ (is) (the verb to be is discussed in Section 7.3). Tags VMP00SM scored 1.2, which includes the past-participle in the masculine form and VMP00SF scored 1.1, which included the past participle in the feminine form. The tag VAIP3P0 scored 1.2, indicating a small difference in the use of verbs in the present participle (gerund) (see Section 7.3 for the use of gerund with the auxiliary verb ‘*estar*’ (to be)).

Finally, tag VMIP3S0 scored 1 indicating a strong similarity between the the two corpora (pre-test and post-test) in the use of verbs in the present tense indicative form. These verbs are further analysed using Word List, since they represent the more frequently used verbs in both corpora.

b) Word list

Figure 15 shows the classification of verbs according to their frequency using Sketch Engine's Word List function. The table shows that unlike the lexical category of nouns, the highest variation in size between the pre-test and the post-test is found in verbs with high frequency in the corpora and in verbs with low frequency, which feature more largely in the post-test. Interestingly, students employed nine verbs with medium frequency in the pre-test but only six verbs were employed in the post-test.

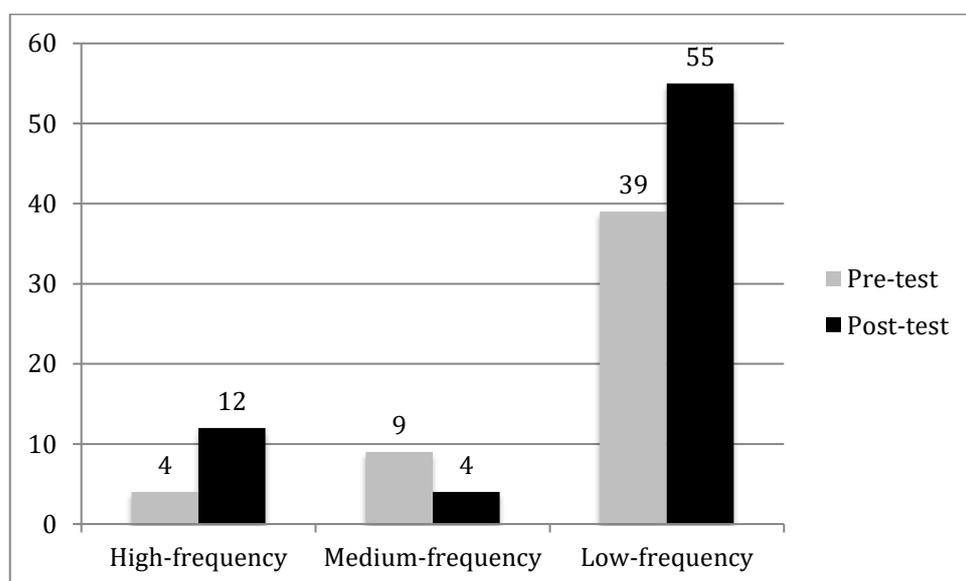


Figure 15. Classification of verbs according to their frequency (Phase 3).

In relation to the verbs employed more frequently, four verbs were classified in the pre-test in comparison to the twelve verbs employed by the students in the post-test. Verbs of opinion are included in the classification in the post-test and will be discussed in the language of interpretation (See also Figure 19).

Figure 16 shows that the description in the pre-test was articulated around four verbs: ‘*hay*’ (there is and there are), ‘*ser*’ and ‘*estar*’ (both meaning to be), and the verb ‘*ver*’ (to see). In the post-test the same verbs were used. However, as occurs with the nouns, the number of occurrences was much higher. This is particularly significant with ‘*ser*’ and ‘*estar*’ (to be), as was the case in Phase 2 (Appendix F, Section 2).

The verb ‘*ver*’ (to see) was employed in equal frequency in the pre-test and post-test. However, in the pre-test it was mainly used in the first person of the present tense ‘*veo*’ (I see) and in the post-test ‘*ver*’ (to see) was used in collocation with the modal ‘*ver*’ ‘*podemos ver*’ (we can see), (see also detailed observations in Section 6.3.2).

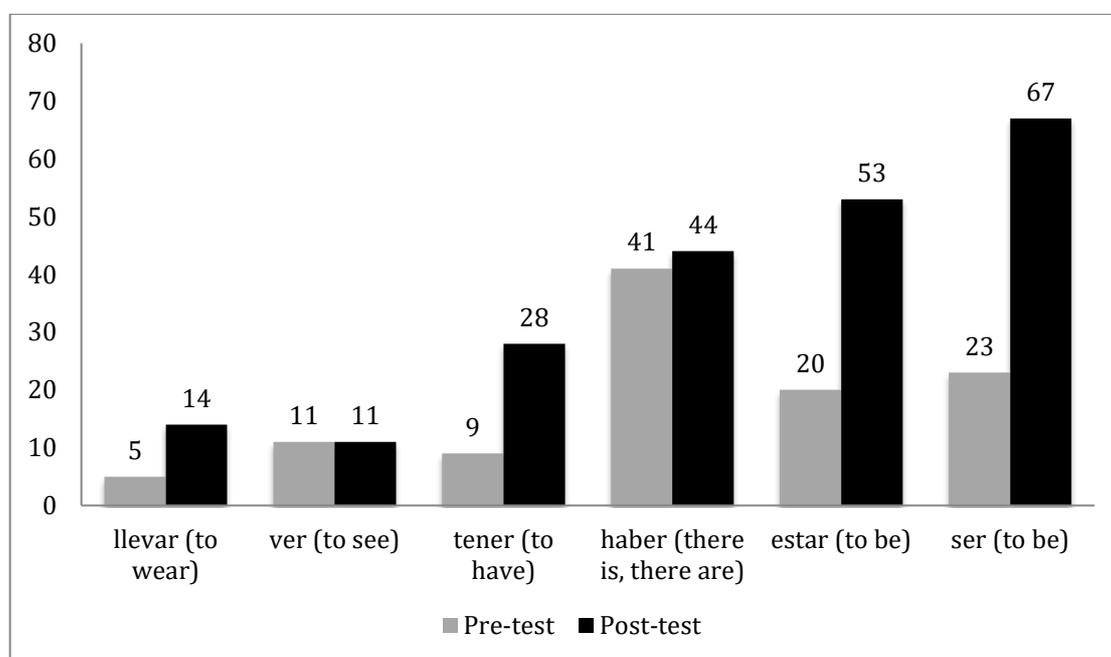


Figure 16. Frequently used verbs in the description (Phase 3).

Finally, Figure 16 indicates that two verbs ‘*tener*’ (to have) and ‘*llevar*’ (to wear) increased. In order to understand this difference, the concordances of ‘*tener*’ and ‘*llevar*’ showed that the use of these two verbs is connected to the context of discussion. Both verbs were used to add qualities to the main elements of representation ‘*Hay muchos soldados llevar (A) un yelmo (ww) y tienen escudo (A)*’

(There are many soldiers carry (A) a helmet and they have a shield, Appendix H, n°14). ‘*Tener*’ (to have) and ‘*llevar*’ (to wear) were also used to explain the student’s interpretation of the main elements in the representation. An example in the pre-test is: ‘*Me parece esta (´) protestando, porque hay un montón (´) de policía detrás de ella. Tienen bastones y tienen un expresion (´) muy serio (g)*’ (I think she is (´) protesting, because there is a lot (´) of police behind her. They have canes and they have a very serious expression (´) (Appendix H, pre-test. n°18). This use became more frequent in the post-test ‘*el manifestante tiene una cara verde y creo que es para representar su causa*’ (the protester has a green face and I think is to represent her cause (Appendix H, post-test, inferences, n° 19) or complements ‘*la chica es una estudiante porque lleva ropa informal y tiene una mochila escolar*’ (The girl is a student because she wears casual clothes and has a school bag (Appendix H, post-test, inferences, n° 45).

In relation to verbs of medium frequency, nine verbs were employed by the students in the pre-test, most of which were verbs of opinion that are the subject of discussion in Section 7.5. Only six verbs were employed with medium frequency in the post-test. Most of them describe a type of action. For example, ‘*protestar*’ (to protest) (9)’, ‘*luchar*’ (to fight) (7)’, ‘*parar*’ (to stop) (9)’, ‘*pintar*’ (to paint) (8)’ or the intention of carrying out an action ‘*querer*’ (to want) (4)’. Also, the verb of location ‘*situar*’ (to locate) (4)’ is represented with medium frequency.

As mentioned earlier, the largest difference in the use of verbs relates to the verbs of low frequency (Appendix H, Section 4). Figure 17 shows that in the pre-test there were 21 verbs used to describe the main actions that occur in the description. In comparison, seven more verbs were employed in the description of action in the post-test. In the pre-test only one verb was used to highlight an element in the representation, ‘*observar*’ (to observe) in comparison to the five different items used

in the post-test, ‘*observar*’ (to observe), ‘*resaltar*’ (to highlight), ‘*destacar*’ (to stand out), ‘*enfaticar*’ (to emphasise), ‘*distinguir*’ (to distinguish). ‘*Destacar*’ was a target lexical item to facilitate the description of the artwork as explained in Section 3.3.2 c (See also Section 6.3.2 for examples of detailed observations in the post-test). Finally, three verbs were used in the pre-test to explain what the main elements of description are trying to do: ‘*querer*’ (to want), ‘*deber*’ (ought to), ‘*intentar*’ (to try). In comparison, only one verb ‘*intentar*’ (to try) was used in the post-test.

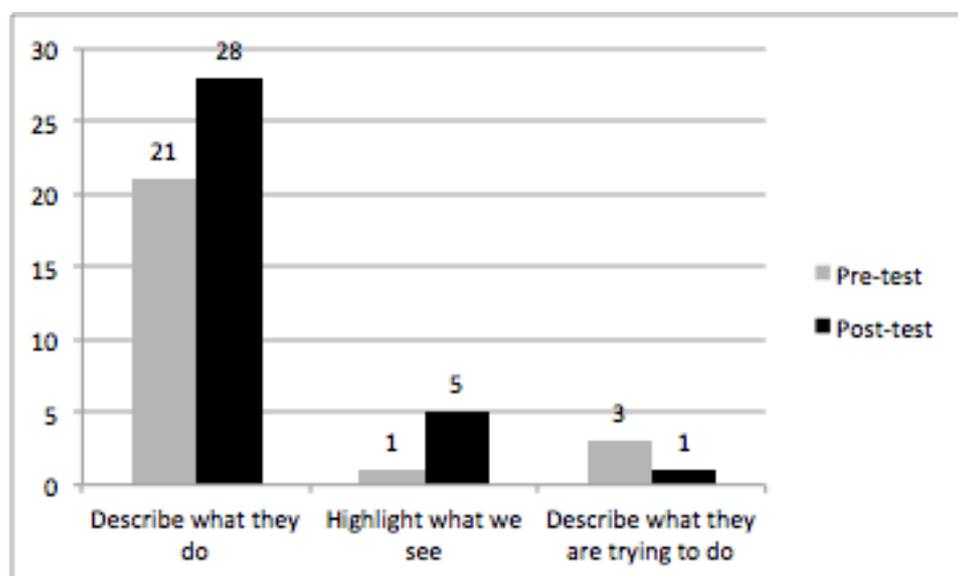


Figure 17. Low-frequency verbs. Classification according to the meaning (Phase 3).

To conclude, the findings of this section indicate a great similarity between the pre-test and the post-test in the use of verbs employed in the description in terms of size. The main difference in the comparison of corpora shows a small increase in the post-test in the use of verbs in the past participle form and present participle form. However, the description was articulated around the same highly frequent verbs. Word List indicates that the most salient difference in the use of more frequent verbs in the description is the different use of the verb ‘*ver*’ (to see) as part of a periphrastic construction with the modal verb ‘*podemos*’ in the post-test. This lexical item adds more complexity to the way in which the description is introduced, as noticed in

Section 6.3.2. As in Phase 2 (Appendix F, Section 2), there is a significant difference in the use of '*ser*' and '*estar*' (to be) between the pre-test and the post-test. I will return to this in the next section, as the use of '*ser*' and '*estar*' has been studied in the relevant literature as an example of the development of lexical competence (See Section 4.6.2). In addition, there is a small increase in the number of verbs that describe actions in the post-test. As we have seen in the case of nouns, a few verbs, which were target lexical items to highlight an element in the representation (see section 3.3.2.c), are used with greater diversity in the post-test. This helps to make the description more elaborate, as indicated in the examples of detailed observations in Section 6.3.2.

7.3 The particular case of the verb to be '*ser*' and '*estar*'

Section 4.6.2 explained how the use of the two forms of the verb to be in Spanish '*ser*' and '*estar*' has been studied in the development of lexical competence using corpus analysis. Both forms occur in a broad range of communicative functions and fulfilled the role of copula more often than other lexical items in Spanish (Geeslin 2014, p. 2219). For this reason, the findings regarding these two verbs are explained separately in this section, since their use is characteristic in the language of description, but also in the language of interpretation, as the findings from Phase 2 suggested (Appendix F, Section 2).

The results of the comparison of corpora using 'tags' in the previous section indicated that the use of '*es*' (he/she is) is one of the distinct differences between the two corpora (pre-test and post-test). Also, the comparison of corpora using 'words' indicated the use of the infinitive '*ser*' (to be) as one of the marked differences between the pre-test and the post-test.

	Post-test	MM	Pre-test	MM	Score
Ser	8	3518	1	885.7	3.7

Table 21. Comparative corpus analysis 'ser' (Phase 3)

Further analysis of 'ser' (to be) using Word Sketch (Appendix I, Section 5) indicates that in the pre-test 'ser' was wrongly used four times to indicate location in collocation with 'sobre' (on top of) and 'en' (in or on). Research indicates (Section 4.6.2) the appearance of 'estar' with locatives in a more advanced phase of the acquisition of the two copula verbs (Van Pattern 1987; Briscoe 1995). Also, 'ser' was employed in collocation with adjectives seven times, five of which were adjectives to add qualities, and twice as part of the hypothetical clause, 'es posible que' (it is possible), or the clause denoting an impression, 'es difícil' (it is difficult).

Prepositions after X	4	17.39
'sobre' (on top of)	1	12.41
'en' (in/on)	3	12.12

Table 22. Word Sketch. Prepositions after 'ser'. Pre-test (Phase 3).

In the post-test, the use of 'ser' (to be) with a preposition, as in the pre-test, was wrongly used four times as locative instead of 'estar'. Also, the use of 'para' (for) suggests that an indication or explanation of an action was stated.

Prepositions after X	4	17.39
'para' (for)	2	12.29
'sobre' (on top of)	1	12.41
'en' (in/on)	3	12.12

Table 23. Word Sketch. Prepositions after 'ser'. Post-test (Phase 3).

In the post-test there is an indication of the use of 'ser' for interpretation of the artwork in different ways. First, the attributes of 'ser' showed the use of nouns in the interpretation of the elements of representation e.g., 'es un estudiante' (she is a

student) or the main subject of representation ‘*es una protesta*’ (it is a protest). Moreover, other nouns were in collocation with ‘*ser*’: ‘*es un símbolo*’ (it is a symbol), ‘*es un contraste*’ (it is a contrast), ‘*es una metáfora*’ (it is a metaphor), as part of the interpretation of the artwork.

The use of ‘*ser*’ with adjectives in the post-test increased to 22, out of which 16 items were part of a clause to introduce an impression, opinion, or possibility (in bold). For example, ‘*es interesante*’ (it is interesting) served to introduce a more detailed description (see Section 6.3), or an interpretation: ‘*es interesante comparar dos fotos porque ambos (g) incluir (wf) elementos de protestar (wf)*’ (It is interesting to compare two photos because both (g) include (wf) elements of protest (wf) (Appendix H, post-test, inferences, nº12). Also, ‘*es importante*’ (it is important) and ‘*es simbólico*’ (it is symbolic) were used to introduce statements of inferences.

También es muy simbólico que el manifestante está sentando en el semaforo (‘ porque es más alta que la policía y pienso que representa que las convicciones de los manifestantes es (WF) correcto y más alta (A) que las convicciones de la policía y el gobierno. (It is also very symbolic that the protester is sitting at the traffic light (‘) because she is taller than the police police’s convictions and government. (P8) (Appendix H, post-test, inferences nº 21).

Adjectives after X		33.33
‘ <i>interesante</i> ’ (interesting)	4	12.29
‘ <i>rojo</i> ’ (red)	3	11.77
‘ <i>importante</i> ’ (important)	2	11.41
‘ <i>peligroso</i> ’ (dangerous)	2	11.41
‘ <i>posible</i> ’ (possible)	3	11.41
‘ <i>probable</i> ’ (probably)	1	10.47
‘ <i>imposible</i> ’ (impossible)	1	10.47
‘ <i>claro</i> ’ (clear)	1	10.47
‘ <i>oscuro</i> ’ (dark)	1	10.47

'joven' (young)	1	10.47
'correcto' (right)	1	10.47
'simbólico' (symbolic)	1	10.47
'alto' (tall)	1	10.47

Table 24. Word Sketch. 'Ser' in collocation with adjectives. Post-test (Phase 3).

The relationship of the verb to be 'ser' is also associated with the expression of probability using different lexical items. For example, the modifier 'probablemente' (probably) was used once. Also, 'ser' appears in collocations with the adjectives 'es posible' (it is possible) and 'es probable' (it is likely). These results show similar findings to those obtained in Phase 2 (Appendix F, Section 2). Finally, there is an indication of a more complex syntactic relationship of the verb to be 'ser' in the post-test than in the pre-test in the expression of probability, as PCIC indicates. First, 'ser' (to be) was employed in the infinitive form in collocation with the conditional form of 'poder' (can) 'podría ser' (it could be) (6 times) and four times in the present 'puede ser' (it can be) (Appendix I, Section 5). The use of both forms of 'poder' (can, to be able to) is discussed in Section 7.5.2.

With regard to the other form of the verb to be 'estar', the results of Word Sketch (Appendix I, Section 5) show that this form of to be with locatives is correctly used three times in the pre-test. 'Estar' (to be) is also the auxiliary verb of the present participle of five verbs in which there is an indication of an action in progress. However, the most frequent verb in the present participle is 'pasando' (happening) which gives the impression of a type of echo sentence in response to the first of the VTS questions 'Qué está pasando en este cuadro? (What is happening in the artwork?) (See section 2.4.2 for the facilitation of the VTS discussion).

Objects of to be	9	47.37
<i>pasar</i> /to happen	4	13.3
<i>luchar</i> /to fight	2	12.54

	<i>preparar</i> /to prepare	1	11.67
	<i>usar</i> /to use	1	11.67
	<i>crear</i> /to	1	11.67

Table 25. Word Sketch. 'Estar'. Pre-test (Phase 3).

In the post-test, the use of 'estar' with locatives was employed three times, as was the case in the pre-test. Also, a greater variety of verbs was used in the present participle, as indicated in the comparison of the corpora (See Table 20, Tag VAIP3PO). Research indicates that the appearance of 'estar' with the progressive is acquired as a later stage than 'ser' (to be) (See section 4.6.2).

Objects of X		15	32.61
	<i>luchar</i> /to fight	3	12.41
	<i>mirar</i> /to look at	2	11.91
	<i>intentar</i> /to try	2	11.91
	<i>llevar</i> /to wear	2	11.83
	<i>protestar</i> /to protest	2	11.75
	<i>producir</i> /to produce	1	11
	<i>usar</i> /to use	1	11
	<i>marchar</i> /to march	1	11
	<i>sentar</i> /to sit down	1	11

Table 26. Word Sketch. 'Estar'. Post-test (Phase 3).

In summary, the use of the copula verb 'ser' (to be) shows similarities in the selection of the copula verb in relation to the description of location, which is sometimes wrongly used in both the pre-test and the post-test. The appearance of 'estar' with the progressive form indicates more variety of items in the description of what is happening in the artwork in the post-test. Furthermore, the most prominent difference between the two corpora (pre-test and post-test) lies in the collocation of 'ser' with adjectives as part of an impersonal construction to introduce an impression, opinion and hypothesis, which is more representative in the post-test. Also, other lexical items, such as modifiers and nouns, are used for the expression of possibility in the post-test in collocation with 'ser' (to be).

7.4 The use of adjectives

The previous section described how the use of adjectives with the copula verb to be is situated in a middle zone between the language of description and the language of interpretation.

Table 27 shows the result of the comparative corpora indicating a small difference in the 2 tags of adjectives above 1. AQOCS00 scored 1.6. AQOMS00 scored 1.5.

	Post-test	Freq. mill	Pre-test	Freq. mill	Score
Adjectives/Qualificative/Common AQOCS00	57	25066	18	15943.3	1.6
Adjectives/Qualificative/Masculine/Singul ar AQOMS00	28	12313.1	9	7971.7	1.5
Total	85		27		

Table 27. Comparative corpus analysis. Tag Adjectives (Phase 3).

Table 27 summarised the results of Word List (Appendix I, Section 6), which indicate that there is a small increase of three items in the number of adjectives used in the description between the pre-test and the post-test. There is also an increase in the number of occurrences of only two adjectives ‘*verde*’ (green) and ‘*rojo*’ (red), which accumulate 18 occurrences in the pre-test and 39 in the post-test (Appendix I, Section 6). The symbolic use of these two colours seems to be relevant in the interpretation of the artwork as indicated in Section 6.4. Finally, there is a small increase in the number of items to express an impression, opinion, or hypothesis. As indicated in the previous section, the use of these lexical items was more frequent in the post-test, as the high number of occurrences indicates.

Use of adjectives	Pre-test	Post-test
N° of items used to describe	14	17
N° of occurrences	32	64
N° of lemmas to express an impression, opinion, or hypothesis	4	7
N° of occurrences	4	16

7.5 Language of interpretation

Section 7.5 describes the type of language used in the interpretation of the artwork which, as stated in Chapter 2, is fostered when students moved from the descriptive stage to a pre-analytical stage of visual analysis (See Section 2.2a and 2.3). The language of interpretation is indicated in two categories of visual analysis ‘inferences’ and ‘speculations’ (See Chapter 6).

In this section the use of nouns in the interpretation is briefly outlined in Section 7.5.1. Next, the use of verbs other than ‘to be’ employed in the interpretation of the artwork are discussed in Section 7.5.2. Finally, the use of conjunctions employed to support the statements used in the interpretation of the artwork is described in Section 7.5.3.

7.5.1 Language of interpretation: nouns

The findings presented in this chapter show that most nouns were used by the students in the description of what is represented. However, the comparison of corpora (Appendix I, Section 1) indicates that there were a few words that had no representation in the pre-test.

For example, the word ‘*mi*’ (my) shows a marked difference between the two corpora with a score of 23.0 above 1. The concordances of this possessive adjective indicate that ‘*mi*’ is part of the lexical item ‘*en mi opinión*’ (in my opinion) and ‘*a mi juicio*’ (in my judgment) used to express opinion. The former appears in the list of lexical items to express opinion of the PCIC B1 level (CEFR). The latter is classified as C1 level in the same document.

Query DP1CSS 5 (2,198.77 per million) 

doc#0 pintada de verde, pienso que es una protesta. En **mi** opinión la policía está enfadado porque tienen
doc#2 porque la policía tiene un granado de humo en **mi** opinión. La policía tiene un escudo también y el
doc#2 . La policía tiene un escudo también y el casco. A **mi** juicio, los estudiantes están protestando y la
doc#7 porque su cara está pintado verde. En **mi** opinión este es un metáfor. Mientras las luces
doc#14 quizás se querría hacer una declaración. En **mi** opinión, es una estudiante porque tiene una

Table 29. Concordances 'en mi opinión'. Post-test (Phase 3).

doc#0 painted in green, I think it is a protest. In my opinion the police is angry because they have
doc# 2 because the police have a smoke grenade in my opinion. The police has a shield as well and
doc# 2 The police have a shield as well and a helmet. To my judgment, the students are protesting and the
doc#7 because her face is painted in green. In my opinion this is a metaphor. While the lights
doc#14 maybe she would wish to make a declaration. In my opinion, she is a student because she has.

The noun 'contrast' (contrast) also with a high score of 23.00 indicated a marked difference in the post-test. As explained previously, the symbolic use of the colours 'verde' (green) and 'rojo' (red) was often contrasted in the interpretation (Appendix H). Another interesting example is the word 'estudiante' (student) that scores a difference of 6.3 (Appendix I, Section 1). A close look at the concordances of this word indicates that despite the fact that 'estudiante' describes who is the main person in the photograph (See the photo in the introduction), the collocations before the word 'estudiante' (student) are lexical items emitting an opinion or judgment or expressing probability.

Query estudiante 14 (6,156.55 per million) ⓘ

doc#0 Lleva ropa informal y tiene una mochilla como un **estudiante** . Su cara está pintada de verde, pienso que es una
doc#2 . Creo que la chica es joven, probablemente una **estudiante** porque lleva ropa informal por ejemplo un
doc#2 un escudo tambien y el casco. A mi juicio, los **estudiantes** estan protestando y la policia quiere parar la
doc#2 para continuar la protesta. Creo que los **estudiantes** estan protestando sobre las cuotas
doc#5 el foto, hay una chica en un atrás. La chica es un **estudiante** . Debajo de la chica hay la policia. Es posible
doc#5 Paris porque la palabra "Bastille" es allí. El **estudiante** pintó su carra en verde y tiene una mochila en la
doc#6 y una mochila que podría representar estar un **estudiante** . Abajo de ella hay mucha policia con cascos y
doc#11 a la farola a su lado. Podemos pensar que es **estudiante** por el atuendo y la mochila que lleva a la espalda
doc#12 . Podría ser una manifestación. La chica es una **estudiante** porque lleva ropa informal y tiene una mochila
doc#13 . La chica no está solita. La ella podría un **estudiante** universidad porque tiene una maleta y no son
doc#13 . La protesta podría sobre los derechas de **estudiantes** de universidad o una problema en la sistema
doc#14 hacer una declaración. En mi opinion, es una **estudiante** porque tiene una mochila y podria estar
doc#15 lleva una mochila por la cual pareciera una **estudiante** . Ella parece valiente y que haria lo que fuera
doc#16 el foto en Francia representa el facto que los **estudiantes** viviendo allí tienen más derechos, tienen el

Table 30. Concordances 'estudiante'. Post-test (Phase 3).

doc#0 She wears informal clothing and she has a rucksack like a student. Her face is painted in green, I think is a
doc#2 I think the girl is young, probably a student because she wears informal clothing for example a ...
doc#2 a shield and a helmet. In my judgment, the student is protesting, and the police wants to stop the
doc#2 to continous the protest. I think the students are protesting about the fees
doc#5 the photo, there is a girl behind. I think she is a student. Underneath the girl there are police. It is possible...
doc#6 and the rucksack could represent she is (wrong choice of to be) a student. Underneath her there are a lot of police with helmets and...
doc#11 At the lamppost next to it. We can think that she is a student by the outfit and the backpack that she carries on her back
doc#12 It could be a demonstration. The girl is a student because she wears informal cloth and she a rucksack
doc#13 The girl is not alone. She could be a student at university because she has a suitcase, and they are
doc#14 to do a declaration. In my opinion, she is a student because she has a rucksack, and she could be...
doc#15 she wears a rucksack for which it seems (*imperfect subjunctive) a student. She seems courageous and she would do anything.
doc#16 The photo in France represents the fact that students living there have more rights than...

There are a group of less frequently nouns in wordlist (Appendix I, Section 2) that are more related to the interpretation of the message in the artwork rather than the description: '*la conclusión*' (the conclusion), '*la razón*' (the reason), '*la causa*' (the cause), '*el símbolo*' (the symbol), '*el mensaje*' (the message), '*la metáfora*' (the metaphor). Also, the group of nouns that refer to less tangible things (Section 7.2.1c) suggests that they are the result of the interpretation rather than the description of

what is depicted: *'la sociedad'* (the society), *'el sistema'* (the system), *'el poder'* (the power), *'el dinero'* (money), *'la guerra'* (war).

7.5.2 Language of interpretation: verbs

The findings of Phase 2 indicated a higher and more diverse use of verbs employed in the interpretation of the artwork after VTS-led teaching (See Section 6.4). This part of the section describes the findings of Phase 3 in relation to the lexical items employed in the interpretation of the artwork.

a) Language of interpretation. Comparison of corpora

The results of comparing corpora in the tag 'verbs' (V) clearly shows that the most prominent differences between the two corpora (pre-test and post-test) lies in the part of speech that indicates interpretation and speculation (Appendix I, Section 1).

Comparison/Student/ Corpora	Corpus	user/sso_2573/cuadros_5_pos test_018					
Cuadros0/5	Subcorpus %s	-	Freq	Freq/ mill	Freq_ ref	Freq_ref/ mill	Score
Verb/semiauxiliar/infinite	VSN000	8	3518	1	885.7	3.7	
Verb/Main/Conditional	VMIC3S0	14	6156.6	2	1771.5	3.3	
Verbs/Main/Infinitive	VMN000	51	22427.4	15	13286.1	1.7	

Table 31. Comparative corpus analysis. Tag Verbs (Phase 3).

The tag VSN0000 scored 3.7 in the post-test which includes the use of *'poder'* in collocation with the infinitive form *'ser'* (Appendix I, Section 3). As mentioned in Section 7.3, when *'poder'* (can) is followed by to be *'puede (ser) que+ subjunctive'*, it translates as 'might/maybe/could' rather than 'can'. Using *'podría'* instead of *'puede'* would make the possibility more speculative as in most statements in the post-test (Appendix H). Both forms of the verb *'poder'* *'puede ser que'* (it might be) and *'podría'* (it could) are poorly represented in the pre-test (two occurrences).

As shown in Table 32, the use of the conditional form is a marked feature of the language of interpretation in the post-test indicated in the tag VMIC3S0 with a

score of 3.3. The use of the conditional form is described in research on VTS as the predicted language of speculation that students may develop (Section 2.6). The findings in Section 6.4.2 indicated that the language of speculation in the pre-test was diverse but fewer students were able to use this type of language when making speculations or hypotheses.

doc#6	semáforo. Tiene una cara verde y una mochila que	podría	representar estar un estudiante. Abajo de ella
doc#6	con cascos y también hay humo o gas en el fondo que	podría	ser peligroso. Además, el color rojo del
doc#6	peligroso. Además, el color rojo del semáforo	podría	transmitir que la policía está intentando
doc#6	cree. El hecho que la chica tiene una cara verde	podría	representar lo que lucha. Podría ser una
doc#6	una cara verde podría representar lo que lucha.	Podría	ser una protesta sobre la destrucción del
doc#9	grave. Al fondo de la foto hay mucho humo. Esto	podría	ser causado por un fuego y la policía podría
doc#9	Esto podría ser causado por un fuego y la policía	podría	haber lo hechado para evacuar los
doc#11	de verde y me lleva a pensar que la protesta	podría	ser relacionada con la naturaleza o el medio
doc#12	. Debajo de ella hay una file de policía.	Podría	ser una manifestación. La chica es una
doc#12	luces semaforos. Parece que la manifestacion	podría	ser sobre una cosa ecológica o de naturaleza o de
doc#13	rojos, hay un semaforo verde en el fondo que	podría	representar otra gente que están protestando y
doc#13	también. La chica no está solita. La ella	podría	un estudiante universidad porque tiene una
doc#13	una lengua que no es inglés tambien. La protesta	podría	sobre los derechas de estudiantes de
doc#15	una estudiante. Ella parece valiente y que	haría	lo que fuera por luchar por sus derechos. En está

Table 32. Concordances 'Podría'. Post-test (Phase 3).

Finally, under the tag VMN000 is a group of verbs in the infinitive form indicating a difference in score of 1.7. In the pre-test 15 examples of statements used this form. Five infinitives were wrongly used (Appendix I, Section 3: doc 2, doc 4 twice, doc 8 and doc 11). The infinitive was correctly used in the pre-test after the preposition 'para' (for) four times, after 'poder' (to be able to) twice, after a verb in the conditional form twice and after an impersonal expression constructed with to be

'puede ser' once. In the post-test, the use of the infinitive was employed after collocation with modal verbs (18 occurrences in the post-test), the preposition *'para'* (for) (14 occurrences in the post-test) and after impersonal constructions (four occurrences) (Appendix I, Section 3).

b) Language of interpretation. Word List verbs

Figure 19 shows the main differences in the use of verbs in the language of interpretation from Word List (Appendix I, Section 4). Some distinct differences are found in the use of highly frequent verbs (more than nine occurrences) and the least frequent verbs (less than three occurrences).

Figure 18 confirms the results of the comparison of corpora indicating the largest difference in the chart in the use of *'poder'* (can, to be able to). Three verbs of opinion *'creer'* (to believe), *'parecer'* (to seem) and *'pensar'* (to think) had a medium frequency in the pre-test. In comparison, the use of these verbs increased highly in the post-test, as indicated in Figure 19. Also, the verb *'representar'* (represent) was never used in the pre-test. This indicates that students attempted to explain the meaning of the artwork in the post-test.

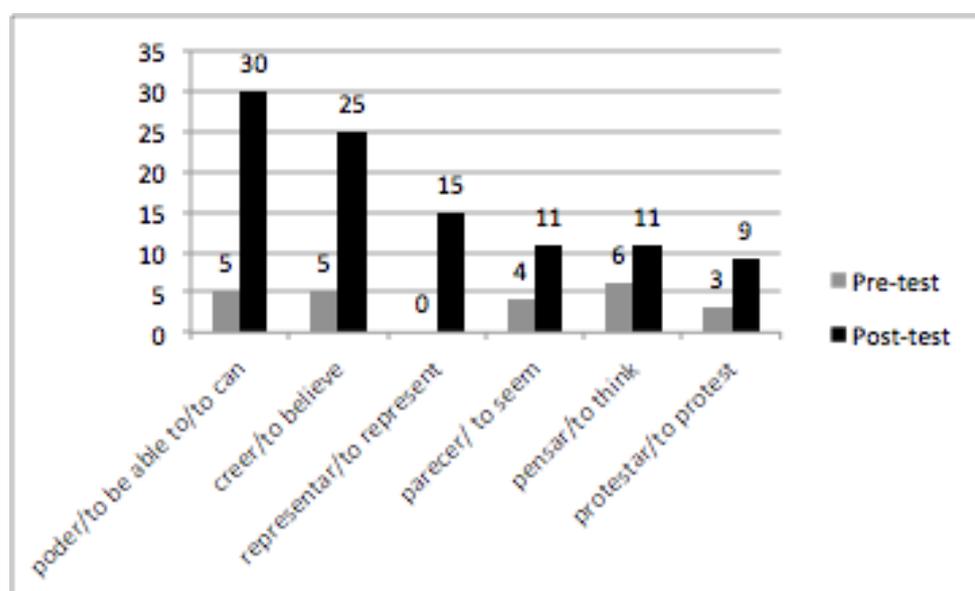


Figure 18. Most frequent verbs employed in the interpretation (Phase 3).

Figure 19 shows that the main subjects of interpretation of the verb ‘representar’ used in the singular form as indicated in Word Sketch are ‘el semáforo’ (the traffic light), ‘la fotografía’ (the photograph), ‘la chica’ (the girl). Some abstract qualities are given to them expressed with ‘lexical nominalisations’ (see Section 7.2.2). Examples of these are illustrated in the pink section of Figure 19: ‘la mentalidad’ (the mentality), ‘la sociedad’ (the society), ‘la juventud’ (youth), ‘el mensaje’ (the message), ‘la causa’ (the cause), ‘la lucha’ (the fight), ‘el progreso’ (the progress), ‘la manifestación’ (the demonstration). The ‘facto’ transfer from the English word ‘the fact that’. The correct item in Spanish is ‘el hecho de que’.

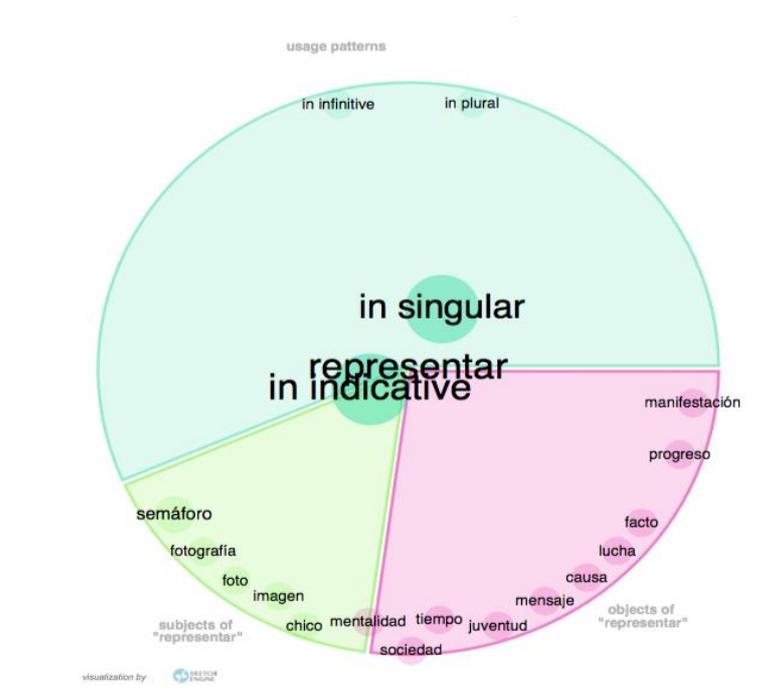


Figure 19. Word Sketch. Visualisation of the verb 'representar' (Phase 3).

Finally, there are a few verbs occurring only once that were used to relate and compare different elements in the composition: ‘relacionar’ (to relate), ‘comparar’ (to compare), ‘contrastar’ (to contrast). Also, there are a group of verbs in the post-test which indicate that a conclusion was reached based on reasoning, such as ‘interpretar’ (to interpret), ‘deducir’ (to deduct), ‘causar’ (to cause), ‘indicar’ (to indicate), ‘sugerir’ (to suggest) that were not used in the pre-test.

In summary, the results of the comparative corpora indicated a clear difference in the use of verbs in the interpretation in the post-test. Furthermore, the findings drawn from Word List suggested that verbs of opinion were known by the students prior to the VTS-led teaching sessions. However, after VTS-led teaching the expression of opinion was fostered, as the highly frequent use of verbs of opinion suggests. Also, a group of low frequency verbs was used, which suggests that students were reaching conclusions as a result of reasoning.

7.5.3 Conjunctions

VTS literature referred to in Chapter 2 explains that an important part of teaching in Visual Thinking Strategies aims to get students to support their observations with visual evidence from the artwork discussed. This type of reasoning in VTS is normally expressed as ‘I think this because’ (Yenawine 2014). Evidence of this was described in the visual categories of interpretation: ‘inferences’, and ‘speculation’ in Section 6.4.

In this section the findings obtained in relation to the use of such conjunctions are described. The first indicator of a difference in the use of conjunctions is demonstrated in the comparison of corpora tag ‘CS’. Table 33 shows a difference of 2 in the score indicating a certain degree of difference between the use of conjunctions in the two corpora (pre-test and post-test).

		Post-test	Millions	Pre-test	millions`	Score
Conjunctions	CS	97	42656.1	24	21257.8	2

Table 33. Comparative corpus analysis. Tag conjunctions (Phase 3).

Figure 20 shows the frequency of use of conjunctions as computed in Word List. The highest variation in the use of conjunctions between the pre-test and the post-test was found in the use of the subordinating conjunction ‘*que*’ (that) (Appendix I, Section 7). Sixteen occurrences were counted in the pre-test and sixty-two

occurrences in the post-test, indicating a difference of forty-six more tokens being used in the post-test. Further analysis using concordances showed that twelve verbs of opinion were associated with the use of this conjunction in the pre-test (Appendix I, Section 7) in comparison to the forty verbs in the post-test (Appendix I, Section 7). The other verbs associated with ‘*que*’ (that) in the post-test were ‘*poder*’ (can, to be able to) in both the present tense and conditional mode, as explained in the previous section, as well as the verb ‘*ser*’ (to be) followed by an adjective to indicate opinion, judgement, or possibility, as described in Section 7.3.

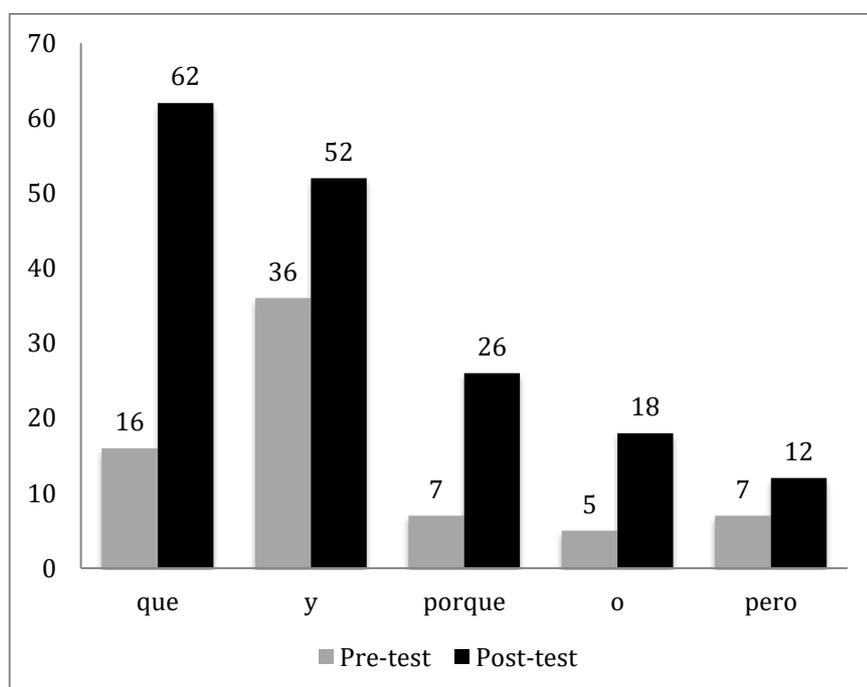


Figure 20. Wordlist. Variation of the use of conjunctions (Phase 3).

The conjunction ‘*porque*’ (because) was the one most employed by the students to support their observations, both in the pre-test and the post-test. The use of ‘*porque*’ (because) is listed in adverbial clauses of cause in the PCIC, level A2. The number of occurrences in the pre-test account for seven and twenty-six in the post-test. This difference is in line with the findings described in Section 6.4 regarding the language of inferences in the post-test. However, there is no evidence of the use of more diverse conjunctions to express cause (Appendix I, Section 7), which were part

of the target lexical items explained in Seminar 3 to help students to articulate their statements in a more advanced manner (Section 3.3.2).

7.6 Summary

Phase 3 of this study sets out to address the following research question:

'To what extent can visual literacy skills developed through use of Visual Thinking Strategies foster the development of lexical competence in Spanish FL?'

In other words, it proposes to explore whether the use of VTS discussions not only contributes to the visual understanding of the artwork, as was indicated in Chapter 6, but moreover contributes to the development of lexical competence of a group of low intermediate students of Spanish.

In the introduction to this chapter, it was explained that in the literature on lexical competence there are four aspects that serve as indicators of the development of such competence: size, quality of the lexical items, fluency and the metacognitive aspect in learning these elements.

The results of this chapter indicated that there are no notable differences in the comparison of corpora in relation to the use of nouns in the description of the work of art between the pre-test and the post-test. However, the classification of nouns in Word List reveals some interesting differences particularly in the use of nouns formed through a process of lexical derivation. This finding indicates that the use of these types of nouns was fostered as a result of VTS-led teaching. Moreover, a wider range of nouns was used in the description in the post-test as indicated in the more diverse use of synonyms and semantic fields discussed in the Chapter.

In relation to the type of verbs used in the description, likewise, the findings presented in this chapter indicated no remarkable differences in the use of the most frequently used verbs, as was the case with nouns. However, when the verbs were classified in the Word List, some differences were shown. For instance, a small

increase in the variety of verbs used in the description was noticed, especially in the type of action verbs and verbs used in the present participle form to indicate an action in progress. Perhaps the most remarkable difference in the use of verbs in the description of the artwork is the increasing use of verbs in the past participle form as part of an adjectival sentence to add qualities to the main elements of description. Likewise, one significant finding in the post-test is the use of a group of verbs which were target lexical items to draw the viewer's attention to some prominent elements in the representation. Furthermore, students employed more synonyms and a variety of lexical items ('*es*' + adjectives) to draw our attention to the elements of the representation.

The findings presented in relation to the use of the verbs '*ser*' and '*estar*' (to be) indicated that VTS teaching promotes the use of these verbs in a variety of communicative functions. For example, the use of these verbs was identified in the description both in the use with adjectives and with nouns, which increased slightly in the post-test. The use of '*ser*' and '*estar*' (to be) with locatives showed that although certain errors were perceived in the choice of copula verbs, this communicative function is certainly promoted both in the pre-test and the post-test. Also, the use of '*estar*' in the description of actions increased in the post-test. Word Sketch shows that a greater variety of verbs was associated with '*estar*'. Despite these interesting findings, the analysis of the corpora shows that the most marked difference between the pre-test and the post-test is the use of '*ser*' (to be) in collocation with certain adjectives. For instance, there is an increase of these forms in the post-test as part of impersonal expressions in the expression of opinions and hypotheses. This use of the verb '*ser*' in the language of interpretation is reinforced by the use of '*ser*' with modifiers and nouns in the expression of hypotheses.

In relation to the use of adjectives, the comparison of corpora shows an increase in the use of adjectives in the description. Yet, the classification of adjectives in the Word List shows that this increase was related to the high frequency of two adjectives '*verde*' (green) and '*rojo*' (red). The concordances reveal the symbolic use of colours in the interpretation in the post-test. As mentioned previously, there was also an increase in the number of adjectives used in impersonal expressions to express judgement, opinion, and hypothesis in the post-test.

Regarding the language of interpretation, the findings presented in this chapter indicate a significant difference in the increase of some nouns in the formation of lexical elements in the expression of opinion in the post-test. Also, it seems that there are some low-frequency abstract nouns that were promoted in the interpretation. Regarding the use of verbs in the language of interpretation, the findings of the chapter indicate significant differences between the pre-test and the post-test. First, the number of lexical items to express opinions increased in number and was more diverse. In addition, there were also significant differences in the expression of the hypothesis, especially regarding the use of the conditional form or expressions, such as 'it may be that', or created in collocations with adjectives. These findings were corroborated in the increased number of the subordinate conjunction '*que*' (that) in collocations with verbs and lexical elements of opinion and hypothesis.

Another significant finding in this chapter was the increase in the use of the conjunction '*porque*' (because). This finding is indeed remarkably interesting since it indicates an increase in the number of statements in which the interpretation of the artwork is justified using the evidence in the visual text. However, unlike what happens with some nouns and verbs that were the object of intentional teaching in Seminar 3, the results do not indicate any variation in the use of conjunctions of

cause. Students use the conjunction '*porque*' which is more characteristic of oral discourse, and it is classified in the PCIC in a lower level of proficiency A2.

To sum up, the results presented in the chapter indicate an improvement in the development of lexical competence of the students exposed to VTS teaching in different ways. First, students were able to write more elaborate descriptions of what is happening in the artwork. Secondly, there is a clear indication that the language in the interpretation of the artwork has improved. The frequency of certain lexical elements significantly increased, especially in relation to the expression of opinion and hypothesis. These items are more diverse and complex, as indicated in the PCIC. Also, there was an increase in the use of nouns formed by nominal derivation and nouns with abstract qualities. The use of the verbs '*ser*' and '*estar*' (to be) seems to be fostered as a result of VTS-led teaching in different communicative functions. Finally, there was a positive outcome in the use of certain target lexical items that were the subject of intentional instruction to facilitate the interpretation and description of the artwork.

Chapter 8: Students' attitudes to VTS-led teaching (Phase 3)



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- L8: *Creo (.) que es sobre la diferencia entre el México tradicional y moderna porque a la izquierda hay un edificio ehh encima de los mayas y aztecs pero a la derecha↑ ha:y: (.) factorías y un ciudad muy grande y:: la chica en el centro está ehh llevando ropa tradicional pero tiene un cigarrillo (.) en su mano.*
- T: *Muy bien (.) entonces lo que L8 ve aquí (.) sería (2) igual que en el otro cuadro un gran contraste no? Entre la parte de la izquierda que tiene todos esos elementos tradicionales (1) aquí incluso tu ves: esta pirámide que::: identificas con una pirámide azteca verdad? Y::: aquí todos estos elementos que:: son:: de la industria (.) industriales no? y además eso se representa en la figura de Frida no? Porque con una mano la que indica lo tradicional tiene la bandera de México↑ pero lo que indica lo moderno (.) sujeta (2) un cigarrillo ↑ umm bien*
- L8: *I think (.) It's about the difference between traditional and modern Mexico because on the left there is a building ehh above the Mayans and Aztecs but on the right ↑ has: and: (.) Factories and a very large city and :: the girl in the center is ehh wearing traditional clothes but she has a cigarette (.) in her hand.*
- T: *Very good (.) So what L8 sees here (.) Would be (2) the same as in the other painting a great contrast, right? Among the part on the left that has all those traditional elements (1) here you even see: this pyramid that ::: you identify with an Aztec pyramid, right? And ::: here all these elements that :: are :: from industry (.) Industrial, right? And all that is also represented in the figure of Frida, right? Because with one hand the one that indicates the traditional has the flag of Mexico ↑ but what indicates the modern (.) holds (2) a cigarette ↑ umm good.*

(Excerpt 8. Appendix K. Session 3. Theme 'USA & Latin America')

8.1 Introduction

This chapter will focus on the findings and discussion based on the post-task questionnaire, which provided a valuable instrument for refining the research questions. Certainly, the perception of the students in Phase 2 revealed an incipient relationship between the development of better interpretative abilities and increasing confidence in expressing opinions and thoughts. This relationship is further elaborated in Phase 3 using a modified questionnaire, explained in the next section, to address the final research question that was posed in Phase 3.

To what extent can visual literacy skills developed through use of Visual Thinking Strategies foster the development of lexical competence in Spanish FL?

Section 8.2 presents the five questions of the modified questionnaire used in Phase 3. The findings of these five questions are then presented in five separate sections. Section 8.3 reports the findings of Question 1 in relation to the advantages and disadvantages of VTS-led teaching to learn Spanish FL. Section 8.4 reports the findings of Question 2 in relation to any improvement in the following language skills: listening, speaking, or writing skills of the students. Section 8.5 reports the findings from Question 3 in relation to which of the above skills students felt to have improved the most. Section 8.6 reports the findings of Question 4 in relation to students' participation in oral interaction when expressing their ideas about the artworks. Section 8.7 reports the findings of the final question of the questionnaire, Question 5, in relation to the techniques and resources students identified as helpful in writing their written summaries. The chapter finishes with a summary of the findings in Section 8.8.

8.2 Students' questionnaire: VTS and lexical competence. Phase 3

In this section, the modifications of the questionnaire in Phase 3 will be discussed with a view to answering the research question from the perspective of the students. As mentioned in Chapter 5, the final research question came forward as a result of the overall findings of Phase 1 and Phase 2. The final research question was:

'To what extent can visual literacy skills developed through the use of Visual Thinking Strategies foster lexical competence in Spanish FL?'

The modifications of the questionnaire aimed to expand our understanding in relation to how the development of visual thinking and the development of lexical competence is perceived by the students in the oral interaction and in the subsequent written summaries used in the VTS-led teaching programme.

In Phase 3, five questions were answered by the students. Question 1 aimed to assess the following question: *'In your personal experience over the last six weeks, what are the advantages and disadvantages of using a discussion of artworks to learn Spanish as a foreign language?'*. In other words, this question assesses the overall positiveness of VTS as a teaching strategy for learning Spanish. This question was particularly useful in Phase 1 and Phase 2 in our understanding of how students perceived the development of language and visual understanding in VTS led-teaching. The findings of this question are discussed in Section 8.3. Question 2 aimed to assess the following research question: *'What have you gained from this approach to learning with regard to listening skills, speaking skills and writing skills?'*. In other words, what are students able to do now that they were not able to do previously in relation to the use of the three language skills? A modification was applied in the questionnaire in Phase 3, where each of the language skills was addressed in a separate section. Question 3 aimed to assess the following question: *'Which skills*

have you developed more using this particular approach? Please give a reason'. The rationale for this question was to identify in the view of the students which of the above three skills had developed more in their particular case and in which way as a result of being exposed to VTS-led teaching. The next two questions were new in the questionnaire in Phase 3. Question 4 aimed to address the impact of class discussion as perceived by the students in developing visual understanding and if this could lead to increased participation in the VTS discussions in the following question: *'Regarding your oral interaction during the class discussion: how might your participation have changed during the six weeks of discussion of the artworks used? Please give reasons*'. Question 5 aims to assess the following question: *'Which of the following were helpful in assisting you to prepare your written summaries? Please tick as appropriate*'; in other words, which strategies and practices assist students in writing their summaries? Eight techniques and strategies were outlined. Students had to rate them on a scale from 1 to 5, with a score of 1 described as 'not at all helpful' and 5 'very helpful'. In addition, students were asked to specify any other factors which helped them personally to prepare their written summaries.

8.3 Question 1: overall experience (Phase 3).

In relation to the overall experience of learning using VTS, students were asked to answer the following question:

'In your personal experience over the last six weeks, what are the advantages and disadvantages of discussing artworks to learn Spanish as a foreign language?

Five themes were identified and colour coded in the data in Q1. Three of them were directed related to the development of lexical competence and the development of better ability to interpret the artwork. The themes are displayed in Figure 22 (Appendix 25.1).

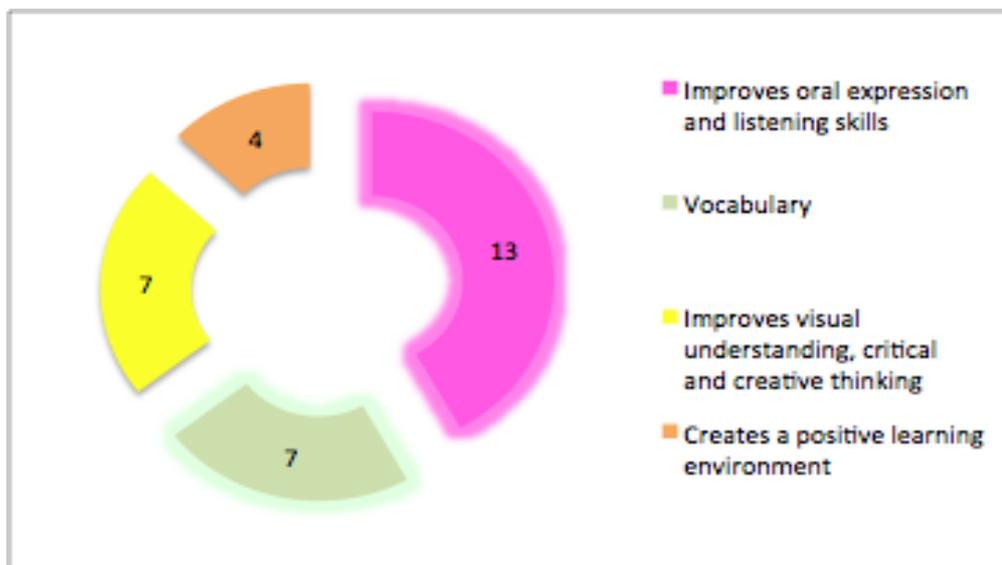


Figure 21. Advantages VTS-led teaching (Phase 3).

Figure 21 shows that 13 students perceived that VTS is a good teaching strategy for developing oral expression as in Phase 2. Students themselves gave various reasons for this improvement of expression (Appendix J, Q1), such as acquiring better skills to interpret the artwork or to express opinions in Spanish and having developed a better ability to describe things.

- *'Describing photos in class is helpful for oral and listening skills; feel more able to talk about things I haven't seen before (P6)'*.
- *'It benefits in terms of listening skills and expressing abstract conceptions in a second language (P7)'*
- *'I liked it because there was a gradual introduction to expressing opinion and describing a scene. It was easier to do this by having a visible image instead of a theoretical situation' (P11)*
- *'I have definitely become more confident expressing my opinions in Spanish (P12)'*
- *'We get to discuss political and quite important views that occurred in the word some were slightly challenging but it helped me to improve my Spanish' (P13)'*.
- *'Makes you develop a good speaking skill confidence that you wouldn't get in a normal grammar exercise class (P20)'*.
- *'Improves your speaking capacity and confidence in the language you learn from what your peers are talking about (P22)'*.

Seven students mentioned that VTS fosters the acquisition of vocabulary.

Some examples of the students' comments are (In Appendix J, Q.1):

- *'Practicar oralmente es importante para ganar vocabulario, escuchar también' (The practice of oral skills is important to gain vocabulary)(P16).*
- *'Very useful dynamic, allow to develop oral skills and critical appraisal, develop a range of vocabulary' (P18).*

- *‘It helps learn connecting words, practices describing objects which could help if you were something over in Spain, helps learn new words and improves standard of oral Spanish’ (P19).*
- *‘Speaking about the different artworks helps to advance vocabulary and knowledge about different works’ (P21).*

Also, seven students mentioned that VTS fosters the development of critical and creative thinking, which in the students’ perception appears to be closely connected to listening to peers, as four students indicated (P1, P7, P14, P22):

- *‘It gives us an idea of what others think and what the image is about’ (P1).*
- *‘Being more aware of Spanish history through art and being a more creative thinker as a result’ (P5).*
- *‘It benefits in terms of listening skills and expressing abstract conceptions in a Second Language’ (P7).*
- *‘It makes thinking in Spanish easier and improves level’ (P10).*
- *‘If you are unsure of what is happening in the artworks you can get some ideas from other people’ (P14).*
- *‘Very useful dynamic, allow to develop oral skills and critical appraisal, develop a range of vocabulary’ (P18).*
- *‘Improves your speaking capacity and confidence in the language you learn from what your peers are talking about (P22)’.*

A dynamic and positive learning environment was also reported by five students, which seems to encourage the group to express ideas (Appendix J, Q1).

- *‘I find it is very productive since you feel in a non-judgmental environment and we get to express ourselves in a relaxed way, with no fear of making mistakes’ (P3).*
- *‘Very useful dynamic, allow to develop oral skills and critical appraisal (P18)’.*

Unlike the advantages mentioned, students only reported two kinds of disadvantages. For example, five students indicated that sometimes it can be difficult to come up with ideas for four different reasons (Appendix J, Q1):

- *‘Had no previous experience describing art’ (P5).*
- *‘Confusing at first to understand what type of description and language is needed’ (P6).*
- *‘It makes hard to express ideas in a clear manner which can cause misunderstandings’ (P7).*
- *‘If the images were boring there wasn’t much to talk about’ (P9).*

Three students reported, as in Phase 1 and Phase 2, that VTS is not an adequate strategy to develop basic conversational Spanish and one student mentioned

that if you lack the vocabulary it can be slightly intimidating to speak up and express your opinion in class.

- 'Don't help with conversational Spanish. No right or wrong answers' (P15)
- 'Doesn't help with basic speaking and learning the language' (P21)
- 'It doesn't improve your conversational Spanish (P22).

The following section discusses to what extent the listening, speaking and writing skills have developed as a result of being exposed to VTS led-teaching.

8.4 Question 2: VTS and the improvement of language skills (Phase 3)

Students were asked to answer the following question in relation to their achievements using VTS:

What have you gained from this approach to learning with regard to listening, speaking skills, writing skills and other skills?

Students had to comment on the three skills and to add examples of their achievements in relation to the three skills that were practiced in the VTS-led teaching: Listening skills, speaking skills, writing skills.

Figure 22 shows the three main themes coded in response to what students perceived they had gained in listening skills (Appendix J, Q2, Part 1).

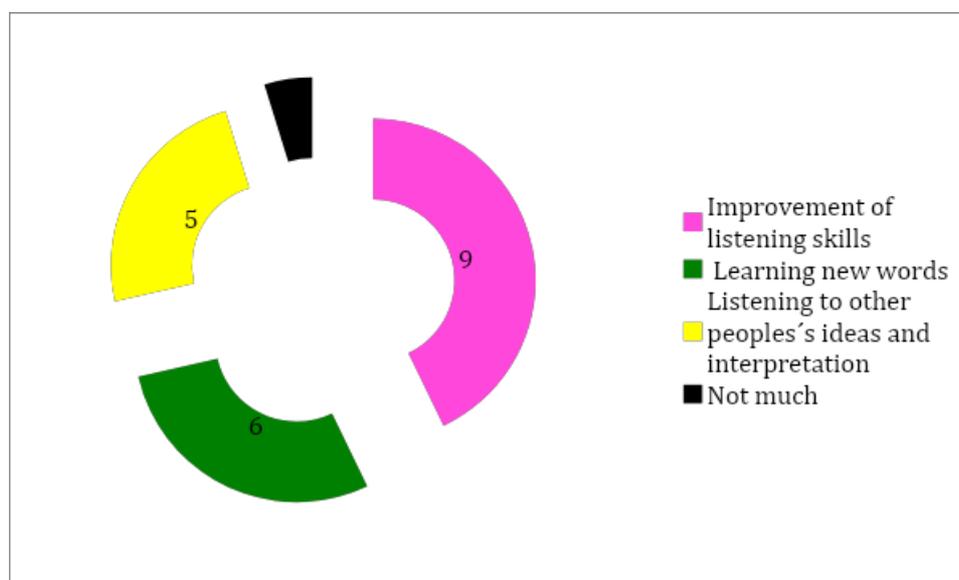


Figure 22. Learning Spanish with VTS-led teaching. Listening skills (Phase 3).

Nine students mentioned they had achieved good general listening skills.

- *'Better listening skills' (P1).*
- *'Understanding the language' (P4).*
- *'Better listening' (P6).*
- *'The pronunciation and the flow of language' (P8).*
- *'It has gotten us used to listen to a variety of different accents' (P9).*
- *'Improved' (P10).*
- *'Improvement in understanding the professors when speaking in Spanish consistently' (P14).*
- *'Understand new accents speaking Spanish' (P17).*
- *'Paying more attention to details' (P21).*

Five students said listening to the reformulations by the teacher and their peers helped them to appropriate new words and phrases.

- *'Immersed in the language has helped me pick up more listening skills and vocab.'* (P6).
- *'It helped to hear your correct and rephrase what we said about an image' (P12).*
- *'I was able to listen to the professor and the students and pick up some words' (P14).*
- *'Listening to other classmates help me to learn new words and grammar' (P16).*
- *'It allows us to listen to everyone's opinion of the artwork which leads us to consider using phrases we might not usually use and foster learning new words from our peers' (P20).*

Students also expressed that listening to other students' ideas, opinions and interpretations was important in the understanding of the artworks:

- *'I was able to listen to the ideas of others which gave me ideas about the picture (P1)*
- *Good, it was a good idea to leave accessible the comments recorded by other students' (P2).*
- *'My listening skills due to listening to colleagues speak about their interpretations' (P7).*
- *'It allows us to listen to everyone's opinion of the artwork which leads us to consider using phrases we might not usually use and foster learning new words from our peers' (P19).*
- *'More attentive of other peoples' opinions and level of Spanish' (P20).*

One student indicated no gain, and three students did not answer this part of the question.

Figure 23 shows the four main themes coded in response to what students perceived they had gained in speaking skills (Appendix J, Q2, Part 2).

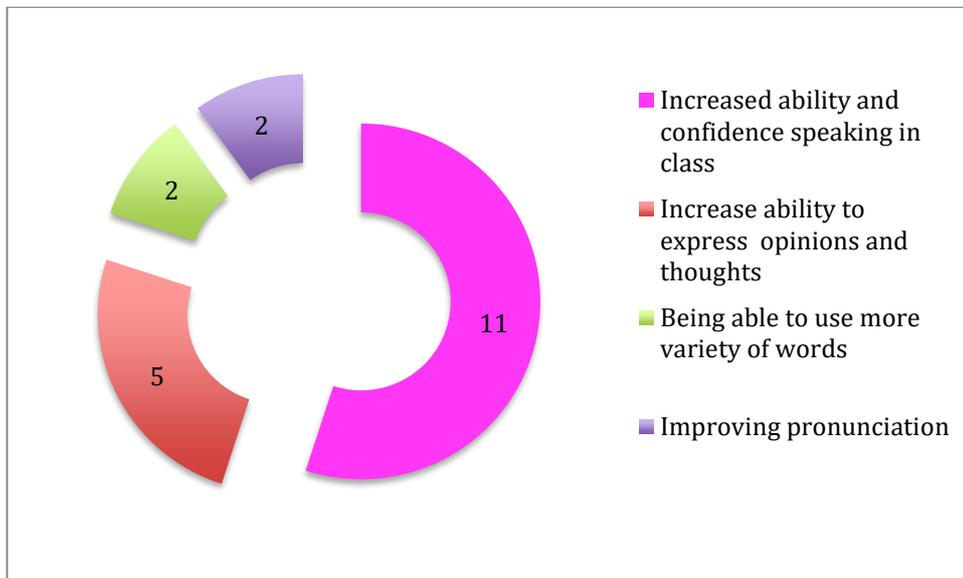


Figure 23. Learning Spanish with VTS-led teaching. Oral skills (Phase 3).

Eighteen responses were made to this part of the questions. Students generally felt they had achieved better oral skills than written skills, arguing different reasons for this. Ten students answered that VTS helped them to increase their ability and confidence to speak in class.

- *‘It helped my confidence with speaking in my second language’ (P7).*
- *‘It has given us more confidence when speaking Spanish in public’ (P9).*
- *‘Pretty good as we could practise as much as we can’ (P2).*
- *‘Practicing speaking about different topics and in different tenses’ (P8).*
- *‘This module has definitely improved my speaking skills’ (P12).*
- *‘Improved’ (P10).*
- *‘More confident’ (P14).*
- *‘Having to speak in class helps improve pronunciation and confidence’ (P15).*
- *‘Becoming more confident in speaking Spanish, using more of a variety of words’ (P22).*
- *‘More confidence’ (P20).*

Five students mentioned being able to express their opinions and thoughts more clearly and with greater confidence after the programme.

- *‘It allows me to give my opinion through my own words’ (P1).*
- *‘More confidence when speaking my opinion’ (P5).*
- *‘More able to express myself my thoughts more clearly’ (P6).*
- *‘I feel better expressing an opinion in Spanish and talking about solid details in a picture’ (P11).*
- *‘Significantly improves the level of oral Spanish and helps practice speaking Spanish in front of an audience when sharing your opinion with the class’ (P19).*

Two students mentioned being able to use more variety of words when speaking and three students reported having improved their pronunciation as a result of the oral practice.

- *'Using more words and more advanced sentences to get thoughts across' (P21).*
- *'Becoming more confident in speaking Spanish, using more of a variety of words' (P22).*

In relation to what students perceived to have gained in their written skills, 15 answers were recorded, which suggest an improvement in vocabulary, clarity of argument and correction (Appendix J, Q2, Part 3).

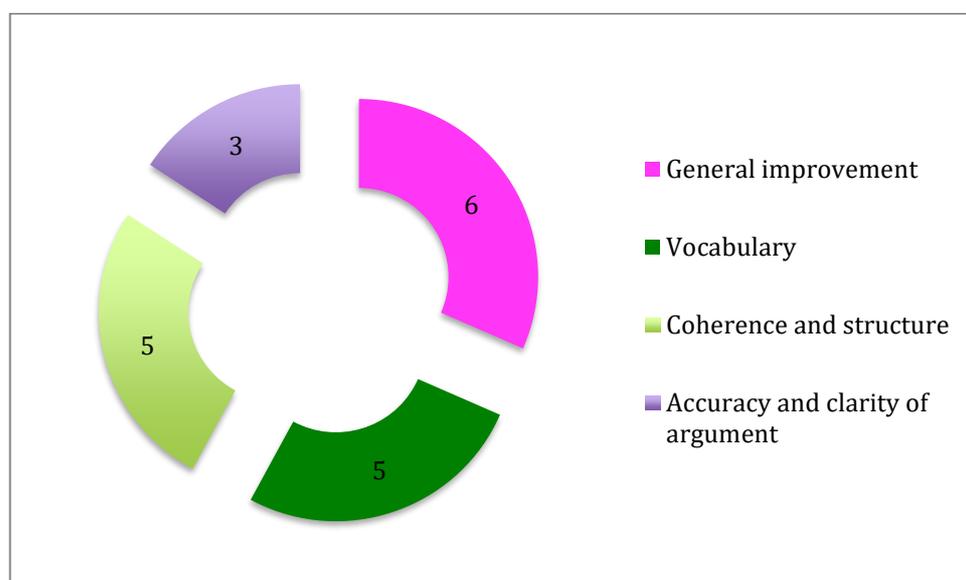


Figure 24. Learning Spanish with VTS-led teaching. Writing (Phase 3).

A variety of reasons were argued for this gain. Six students perceived an improvement in their writing, four of whom expanded their answer.

- *Pretty good as well same as speaking skills. I found the comparison between paintings really interesting (P1).*
- *Improved (P9).*
- *I feel a little better writing (P10).*
- *Gained in written skills (P12).*

Five students mentioned that writing the summaries improved their vocabulary, three of whom expanded their answer.

- *Writing about the artworks has definitely improved my vocabulary (P11).*
- *Practice verbs and new phrases (P15).*
- *More descriptive (P20).*

Interestingly, five students reported having achieved greater clarity of argument which seem to be related to the use of more complex sentences to justify an argument.

- *'More coherent written skills, able to write with more confidence' (P5).*
- *'Helped with actualising my ideas and concepts onto paper' (P6).*
- *'How to back up an argument properly' (P7).*
- *'Improved fluidity in my written Spanish with the use of connecting phrases/general improvement in the standard (...)' (P19).*
- *'Improved writing structure' (P21).*

And three students reported to have achieved better accuracy and correction (P3, P4, P22).

- *'Quicker and easier to write a description without making mistakes' (P3).*
- *'To express myself in a clear concise manner' (P4).*
- *'Correcting tenses and spelling' (P22).*

Two students did not feel much improvement and one did not answer.

The next section will discuss which of the three skills students perceived to have developed more and the reasons for such an improvement.

8.5 Question 3: Personal development in language skills (Phase 3)

Students were also asked to answer the following question: *Which skills have you developed more using this particular approach? Please give reasons.*

In Question 3, students had to identify only those skills they perceived to have improved more and to give reasons for such improvement. The answers to this question gave us an indication of which skills students felt are developed as a result of this type of instruction. Speaking emerged strongly as an area of improvement and also in combination with listening skills. For example, the idea of feeling more confident when speaking and improving the way in which students convey their own thoughts are common themes in relation to the development of oral skills (Appendix J, Q3).



Figure 25. Language skills fostered in VTS-led teaching (Phase 3).

Students seem to appreciate their development in oral skills as a result of this type of instruction, despite the significant improvement in writing indicated in Chapter 7. Let's see in detail some of the reasons argued by the students for such improvement in oral skills:

- *It helped me convey my thoughts in a more natural and colloquial manner (P7).*
- *I have developed more confidence in speaking (P8).*
- *Discussing the images helped me to think critically and develop my Spanish (P9).*
- *I feel more confident speaking (P10).*
- *Speaking more in a useful way and descriptive skills (P20).*
- *With much practise I managed to improve (P13).*
- *Due to general improvement in these areas (P14).*
- *Listening to discussion on the various artworks and speaking by voicing my opinions on the artwork (P19).*
- *Paying more attention to other ideas and conveying my own thoughts (P21).*

A few comments were related to the improvement of writing skills:

- *Writing the descriptions of the paintings was very productive (P3)*
- *Forming sentences and connecting phrases are more prominent in my writing (P4)*
- *Writing long paragraphs improves grammar, sentence formation and helps learn new words (P15).*
- *Writing and talking on a subject with which I am not familiar with (P6)*
- *Being given the opportunity to speak about interesting topics, and also writing about them (P12).*

In the next section, students report on how they perceived the improvement in oral interaction, as the results of Phase 2 indicated. Therefore, Question 4 was designed to broaden our understanding of the findings of Phase 2.

8.6 Question 4: VTS and oral interaction (Phase 3)

With regard to oral interaction in VTS discussion of artworks, students were asked the following question: *'Regarding your oral interaction during class discussion: How might your participation have changed during the six weeks of discussion of artworks used?'*

Students were unanimous in their answers, admitting to having increased their participation in the VTS discussions in class because of feeling more confident. For example, thirteen students felt more confident speaking as a result of this type of teaching, as mentioned previously. Besides, six students expressed more confidence expressing opinions and ideas. Based on the students' answers, it appeared that these skills appeared to have grown over the time (Appendix J, Q4).

- *'I have become a lot more comfortable saying my ideas' (P1).*
- *'I tried to interact as much as I could, even if it was quite hard for me because I was shy to speak in front of all students. Although I found the topics really interesting' (P2).*
- *'Little participation to let other students to speak' (P3).*
- *'I could be more confident speaking up and think my opinions could be said with more ease than before' (P4).*
- *'More confident to speak the more weeks went by. Grew in confidence throughout the module' (P5).*
- *'More confident in my ability to discuss topics, engaging definitely helped' (P6).*
- *'I began to build confidence to share my thoughts which increased over the 6 weeks' (P7).*
- *'I think I have been quite active in participating during all classes. I have been able to speak in relation to a topic for fear of making an error rather than not speaking at all' (P8).*
- *'I feel like I was more confident by the end and contributed more to the class. The discussions allowed me to build up confidence over time' (P9).*
- *'Improved. Feel more confident speaking' (P10).*
- *'I felt more willing to participate as the weeks went on, Because of the constant practice in class. I also felt more confident after talking with a partner and listening to other classmates' (P11).*
- *'I became more confident in speaking up and I tried to participate as much as possible' (P12).*
- *'More confident when expressing my opinions and more likely to give an opinion' as a result' (P13).*
- *'Now able to think about the pictures more deeply and understand them better. Discussed pictures in class, heard others ideas' (P14).*
- *'At the start, I felt wary to share my opinion in the class discussion, but on time went on felt more and more confident in discussing the artwork in class' (P17).*

- ‘More opinionated. Using mere words phrases to describe things’ (P18).
- ‘Participation has increased over the 6 weeks. I have become more comfortable speaking and can understand picture more’ (P19).
- ‘Having to speak out loud in class in Spanish made me more confident and I found it to be a great way to learn because I was corrected whenever I said something wrong’ (P20).

The final question of the questionnaire is discussed in the next section. The findings from Phase 2 suggested that some students might have used other strategies different to the ones promoted in the VTS-led teaching to complete their summaries. Question 5 was designed to clarify our understanding in this regard.

8.7 Question 5. Techniques and resources employed by the students to produce the written summaries (Phase 3)

Finally, students were asked to rate on a Likert scale the techniques and resources they employed to complete their written summaries. They were also asked to add any other techniques not listed on the table which might have been employed.

Figure 27 shows on the left column the number of techniques that were listed in the question.

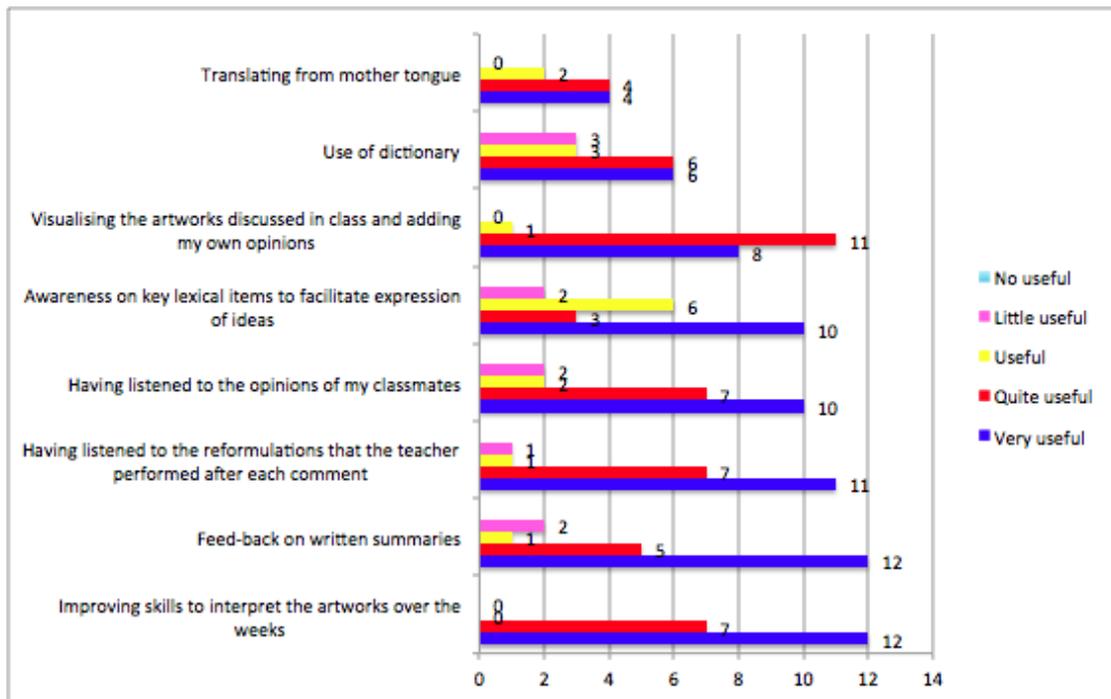


Figure 26. Techniques and resources employed to produce the written summaries (Phase 3).

As can be seen in the chart, the technique considered most helpful when completing the written summaries was that of improving skills to interpret the artworks, as indicated in the previous question. Next, the feedback ¹⁵that students received after each of their written summaries appears to be considered very helpful for the students to write their summaries. Listening to the reformulations performed by the teacher after each observation during the class discussion was also rated quite highly as a useful technique that helps students with their writing. As has been mentioned in different parts of this questionnaire, students rated quite highly the fact that listening to the opinions of their peers in class discussions appears to be important in the understanding of the artwork, therefore it facilitated the writing. Interestingly, students gave a lower rating to the focus on language forms (3.3.2d) to assist their writing. The input of the visual text in the writing was rated as very useful by eight students and quite useful by eleven. As one student says in the questionnaire, writing about an image seems to make writing easier rather than writing about a ‘theoretical situation’. Thus, the visual text appears to assist the students in their writing. The use of dictionaries and other metacognitive strategies in the completion of the summaries seems to have had a moderate impact, being considered ‘helpful’ or ‘very helpful’ for only six students. Finally, the least employed technique by the students to write their summaries seems to be translating their ideas from the L1 to Spanish.

From these findings, it can be concluded that a combination of different techniques and resources assisted students in writing their summaries. Some of these techniques are fostered by incidental teaching in the VTS-discussions, such as improving skills over the weeks, or the input received from listening. These

¹⁵ The feedback students received consisted of a small comment in relation to their interpretation and a suggestion on how to improve when introducing an opinion or an interpretation. Also, a suggestion of a wider choice of conjunctions was given to certain students who had more elaborated writing.

techniques are perceived by the students as extremely helpful in the subsequent writing of their summaries. Others useful techniques are more the result of the focus on learning activities, such as the feedback given by the teacher on the written summaries or the focus on target lexical items. Finally, the findings suggest that other types of metacognitive strategies, such as the use of the dictionary or translation from the L1, are perceived by the students as not so important in the writing of their summaries.

8.8 Summary of findings

This chapter presented the findings from the students' questionnaire in Phase 3, which serve to complement the findings presented in Chapter 6 regarding the development of visual understanding promoted in VTS. Students identify areas of improvement in their use of language, which serve to complement the findings of Chapter 7 in relation to the development of lexical competence. In addition, the questionnaire in Phase 3 provides valuable information that furthers our understanding of the impact of VTS-led teaching in relation to the development of such competencies.

The results of the questionnaire in Phase 3 support the results from Phase 1 and Phase 2 in relation to the development of visual understanding, which appears closely linked to class discussions. In addition, students in Phase 3 elaborate more on these findings explaining how this improvement helps them to express opinions and ideas both orally and in writing. VTS-led teaching seems to improve expression through learning new words in the VTS discussions.

The findings of Phase 3 emphasise the importance of listening skills in class discussions, as had been suggested in Phase 1 and Phase 2, in constructing the meaning of the artworks from peers' ideas and thoughts. Listening is also a source of

input for learning new words. Equally, the improvement in oral skills appears closely linked to greater confidence, particularly when expressing opinions and thoughts in Spanish. This feeling of confidence appears to develop gradually through practice. Finally, students noticed an improvement in their written skills connected to an improvement in vocabulary, greater coherence and clarity in their arguments.

The modification in the post-task questionnaire in Phase 3 underpins the idea that improvement in oral interaction is closely related to greater confidence that students acquire, particularly when expressing opinions and ideas. Students report that this improved ability increases their oral participation in the VTS discussions. Finally, the input of the oral discussions appears to be important in the production of the written summaries. For example, students noticed an improvement in their visual interpretation skills over time. Similarly, the feedback provided by the teacher in the correction of the written summaries improves students' writing over the six weeks of VTS-teaching. Furthermore, listening to the teacher's reformulations and the opinions of the other students seems to help students in the use of words and phrases while helping students in the interpretation of the artwork.

Finally, it is important to note that the limitations of using VTS for learning Spanish highlighted by the students throughout the study (Phase 1, Phase 2) are repeated in Phase 3 as well. There was a minority of students who found it difficult to understand or to speak about the artworks, commenting that it is difficult to do this in the L1, let alone in Spanish. Secondly, seven students in total in the three Phases of the study highlighted that the language learnt using VTS could be difficult to use in everyday situations in Spanish. Finally, a few students highlighted the fact that this approach could not benefit the introverted learner, which seems to contradict the opinion of the teacher-researcher (Teaching journal, Appendix 5, Phase 1).

Chapter 9: Developing visual literacy and lexical competence in Spanish using a VTS-led teaching (Phase 3)



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- L1: *Toda la gente están eh::: llevan eh:: la ropa azul* ↓ °
 T: *Sí no? Es:: es curioso verdad? Que toda la gente que está aquí representada (.) estas personas que L3 dicen que están ayudando todos van vestidos de color AZUL verdad? Ummh*
 T: *Creeis que hay alguna razón por la que van vestidos de color azul o: NO*
 L1: *=pues eh:: (2) uh: like (2))it makes the dolphins to make [comfortable]{*
 T: *[Ah!!]*
 L1: *>[it looks like the sea or something]< ((student switches into English)) (3)*
 T: *L1 piensa que: el color azul lo llevan (2) intencionadamente (.) para hacer sentirse a los (2) a los delfines más: más TRANQUILOS no? es una opción posible no? porque además ellos seguramente fuera del agua (.) se sienten nerviosos no? y los delfines dicen que son animales muy (1) INTELIGENTES también ummh.*
 L1: *the people are eh ::: they wear eh :: blue clothes ↓ °*
 T: *Yes no? It's :: it's interesting right? That all the people that are represented here (.) These people that L1 say they are helping all wear BLUE, right? Ummh*
 T: *Do you think there is a reason why they are dressed in blue or: NO*
 L1: *= well eh :: (2) uh: like (2))it makes the dolphins to make [comfortable] {*
 T: *[Ah!!]*
 L1: *> [it looks like the sea or something] <((student switches into English)) (3)*
 T: *L1 thinks that: the color blue is worn by (2) intentionally (.) To make the dolphins feel more (2): more CALM, right? is a possible option right? because they are probably out of the water (.) they feel nervous right? and dolphins say they are very (1) INTELLIGENT animals too ummh*

(Appendix K. Session 4. Theme ‘Human relationship with animals’)

9.1 Introduction

This chapter discusses the findings from Chapter 6, 7 and 8 that served to answer the research question RQ3 in Phase 3 of this study. As explained in Chapter 3, the outcome of Phase 1 and Phase 2 was fundamental to refining the research question in Phase 3. The findings from Phase 1 and Phase 2 show to what extent the classroom is a dynamic and complex system (Lacorte 2000; Van Lier 1989) in which some of the results could not be predicted. For this reason, the methodology employed in studying the classroom, as addressed in Chapter 3, was flexible and adaptable using a mixed-methodological approach which led the researcher to refine the final research question of this study taken into account different perspectives.

For example, Phase 1 aimed to address the following research question *‘To what extent are Visual Thinking Strategies an effective instructional strategy to facilitate communication in the Spanish FL classroom?’*. The perspective of the teacher was recorded using a teaching journal and for the students a post-task questionnaire was employed. The main findings in Phase 1 supported the idea that VTS is an effective instructional strategy to facilitate the communication of complex ideas of artworks in Spanish. The quality of written expression of the students appeared to increase in complexity and elaboration while improving their ability in the interpretation of the artworks. Students confirmed, in the post-task questionnaire, the importance of listening to other students opinions and achieving greater confidence in expressing opinions and thoughts using Spanish. Students also identified that VTS led-teaching particularly supports the learning of vocabulary. Drawing on the findings from Phase 1, Phase 2 focused on the evaluation of VTS-led teaching to foster the lexicon of the students exposed to this type of teaching.

Phase 2 aimed to answer the following research question; *'To what extent can visual literacy skills developed through the use of Visual Thinking Strategies foster a more diverse lexicon in Spanish FL?'*. Writing became the main instrument of data collection along with the post-task questionnaire. The main findings of Phase 2 pointed to a close relationship between the development of visual literacy of the students and the use of a more diverse lexicon in the example of the use of verbs. Findings indicated that before the VTS-led teaching, students had limited skills in providing basic descriptions of what is represented in the artwork. In comparison, at the end of the six weeks of VTS-led teaching students increased their ability to interpret the artwork and they had developed the habit of backing up their observations of the artworks with evidence and reasoning. This improved ability was related to a more diverse and complex use of verb forms and lexical items employed by the students when producing more complex interpretations. In the light of these findings the RQ3 was refined as follows:

To what extent can visual literacy skills developed through the use of Visual Thinking Strategies foster the development of lexical competence in Spanish FL?

The findings from Phase 3 will be discussed in this chapter in the context of the final Research Question. Section 9.2 presents the discussion of the findings of Chapter 6 complemented by those of Chapter 8 in relation to the development of the students' visual literacy in Phase 3 of this study. The findings are compared with existing literature on VTS. Section 9.3 presents the discussion of the findings of Chapter 7 complemented by those of Chapter 8, to evaluate how the development of visual literacy in VTS fosters the development of lexical competence in Spanish FL. The relevant literature on lexical competence is used in the discussion of findings from corpus analysis, since no previous references exist in the literature on VTS regarding how these strategies assist the development of lexical competence in

Spanish FL. Finally, Section 9.4 discusses how VTS-led teaching promotes better learning of the lexical element using the four strands framework created by Nation for good teaching practices in teaching lexicon. ‘The Four Strands’ could explain some of the findings of this study in relation to the development of lexical competence using this approach.

9.2 Developing visual literacy in VTS-led teaching

To answer RQ3, let’s discuss first how the students’ visual literacy develops based on the findings of Phase 3 presented in Chapter 6 which are complemented by the perception of the students presented in Chapter 8.

The literature on VTS discussed in Chapter 2 highlights that the development in visual literacy can be traced using students’ writing, as is the case in this study. For example, Harvey and Yenawine (2015) define some of the changes in students’ writing and oral speech that should indicate a change in the visual literacy of the students. The findings in Phase 3 clearly indicate a change in the students’ ability to provide more complex interpretations of the artwork. Let’s compare these indicators of improvement of visual literacy with the main findings in Phase 3.

In general, the findings from Phase 3 presented in Chapter 6 yielded similar results to those reported in published literature discussed in Section 2.6, which were carried out mainly in English L1. First, the classification of statements in the pre-test shows that students were able to make statements classified as detailed observations. In other words, students before being exposed to VTS-led teaching were already able to describe ‘*what is happening in the artwork*’ in Spanish. Yet, the statements classified as detailed observations in the post-test included more detail and were more elaborate. For example, in the pre-test the description was articulated around the verb of existence ‘*hay*’ (there is and there are), which is classified in the PCIC as the

simpler form of articulating a descriptive text. Yet, the statements in the post-test showed a more elaborate description of the artwork. First, the main elements of representation were situated in the pictorial space of the artwork. Thus, there was an increased use of lexical items to indicate location. Secondly, a variety of lexical items were used to draw the viewer's attention to the elements of representation in which students begin to make judgements of the work of art based on their own perception. This fact is indeed an interesting finding which relates to the aesthetic developmental stages created by Desantis and Housen (1996) in which VTS generated. In Stage 1, the viewer is a storyteller and responds to obvious features of works of art based on personal experience. In Stage 2, the viewer starts building a framework for looking at works of art using his/her own perception and knowledge of the natural world. In Stage 2, the values of his/her social, moral and conventional world inform the viewer of what is not evident or inappropriate. The viewer then starts judging the work of art as 'interesting', 'weird', lacking, and of no value. The findings of Chapter 6 certainly indicate that students in the post-test were introducing their comments in the statements classified as detailed observations using this type of language. We have illustrated examples of this in Chapter 6 in which students introduce their comments using the verb '*ser*' (to be) plus an adjective of value or judgement or the verbs employed to channel our viewing to certain aspects of the representation which are considered strange or interesting for the students.

This development is also reported in the student questionnaire. As we have seen in Chapter 8, in different parts of the questionnaire students reported having improved their descriptive skills and their ability to describe things with more detail at the end of the programme, as indicated in the classification of statements in the written summaries in Chapter 6.

We turn now to discuss the ability of the students to interpret the artwork. As we have seen in Chapter 2, the students' ability to interpret the artwork was the most distinctive indication of the development of visual literacy. The findings of the thematic analysis of written summaries indeed show that students have developed a better ability to interpret the artwork. Evidence of this is the high number of statements classified as inferences and speculations, as shown in Figure 27.

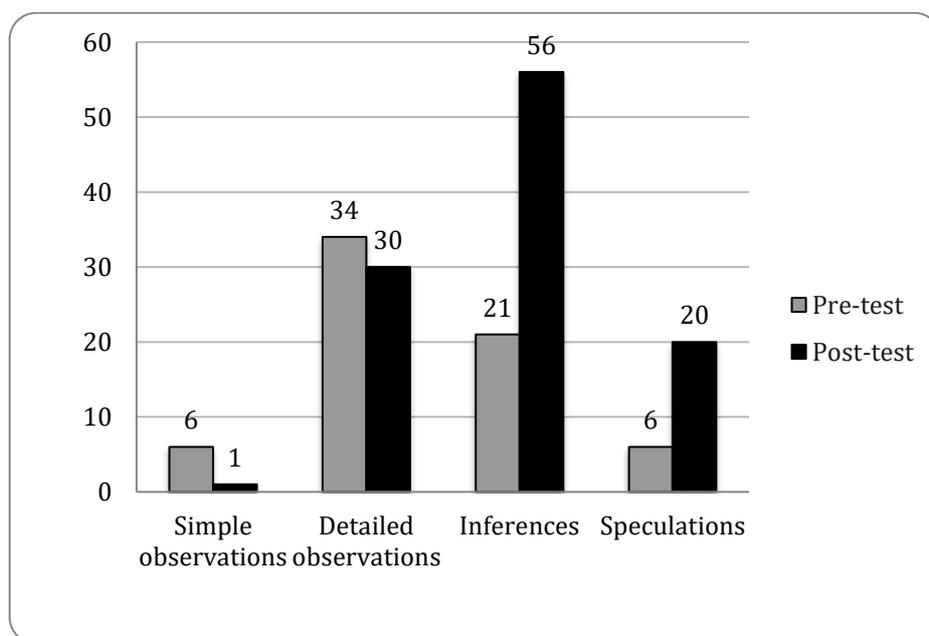


Figure 27. Classification of statements in four categories of visual analysis (Phase 3).

If we look at the statements classified as inferences first, we see that the number of statements in this category reaches its highest peak in the post-test in the overall classification of statements. Inferences also account for the largest number of lemmas (Figure 28), therefore, this category also presents the largest use of words. The increase in size is regarded in the literature on VTS as one of the most direct indicators of an improvement in better interpretation skills. Size is also one of the main features employed in assessing developments in lexical competence, as discussed in Chapter 4.

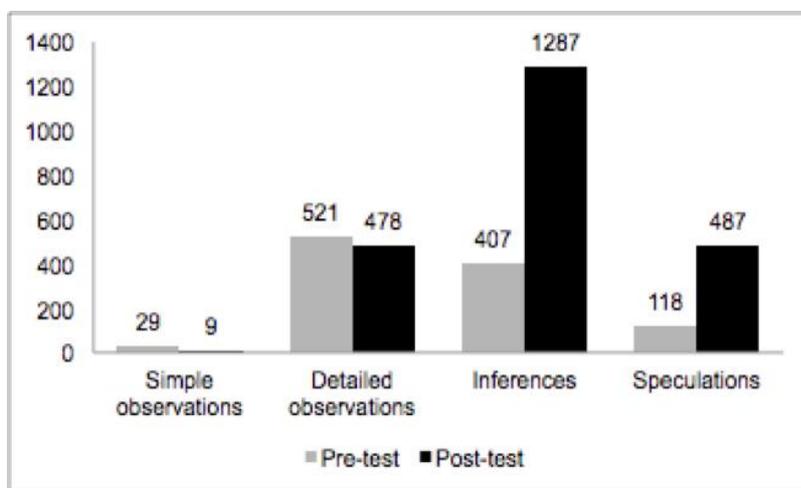


Figure 28. Variation in the number of lemmas in each of the VTS categories (Phase 3).

If we consider these findings in the context of existing publications on VTS, students not only make more inferences in the post-test, but also more students are able to speculate more using Spanish at the end of the programme. The results of corpora analysis presented in Chapter 7 showed that despite the variety of lexical items students used in the pre-test to speculate about possible meanings of the photograph, only five students were able to use this type of language in Spanish. In contrast, in the post-test, the number of statements classified as speculations indeed increased. Also, the number of students who were able to use this type of hypothetical language increased to eleven out of the seventeen students included in the data in Phase 3.

Furthermore, as indicated in the literature on VTS in Chapter 2, one of the changes that indicate the development of visual literacy occurs when students articulate their comments using the conditional mode. The findings of the comparative corpus analysis in Chapter 7 clearly indicate that the use of the conditional mode is one of the most marked features of the language students used in the post-test. It is suggested in the literature of VTS, that the use of the conditional mode indicates that students accept multiple possibilities in the VTS discussions, which is an important

part of the development of visual literacy in VTS. VTS supports the ambiguity of art rather than just the ‘right’ interpretation. In this view, multiple interpretations of the work of art are fostered in the training students received using this type of teaching as opposed to the iconology framework. In VTS the multiple interpretations of the artwork could trigger the active attention of the learner knowing that their interpretation is equally valued if it is supported with evidence in the visual text. By doing so, critical and creative thinking is promoted.

Also, the findings from the questionnaire suggest that students have considered other interpretations including those offered by their peers in oral interaction: ‘It gives us an idea of what others think and what the image is about’ (P1) or ‘If you are unsure of what is happening in the artworks you can get some ideas from other people’ (P14).

Furthermore, the thematic analysis of the written summaries shows that most of the statements classified in the categories that indicate interpretation were backed up with evidence drawn from the visual text. The results of corpus analysis presented in Chapter 7 pointed to a significant increase in the frequency of use of the conjunction ‘*porque*’ (because). In the context of VTS literature, this is another indicator of changes in visual literacy. As we have seen in Section 2.6 at the end of the VTS program students make more observations than when they started, and they draw more and more complex inferences. In addition, students develop the habit of providing visual evidence to support their inferences, interpretations, and opinions of the type ‘I think X because’ (Yenawine 2014, p.171). Evidence of this development is widely documented in Chapter 6 in the written comments in the post-test and in the excerpt at the beginning of Chapter 8 as an example in oral interaction.

Likewise, as discussed in Chapter 8, students reported an improvement in their ability to interpret the artwork over the weeks as a result of the VTS-led teaching.

Furthermore, students said that one of the main advantages of VTS for learning Spanish is that VTS supports thinking and helps one to express opinions and thoughts. This is a recurrent theme in the students' questionnaire in the three Phases of the study. Also in the questionnaire in Phase 3, students perceived growing confidence when expressing opinions and thoughts, which, as discussed, is a factor in the development of visual literacy. Rautiainen and Jäppinen (2017) included this theme in the assessment of visual literacy performed by six expert VTS facilitators. The authors themselves admitted that while 'confidence' is not an aspect of visual literacy, but it is closely related in their study to the development of visual literacy in VTS (Ibid 2017, p. 1077). There are several reasons that might explain this growing feeling of confidence in expressing opinions as a result of VTS-led teaching. The idea that a positive learning environment could encourage the expression of ideas in the group could be a plausible explanation. For example, the data from the questionnaire suggests how in the view of the students the feeling of growing confidence is connected to the idea of freedom of speech and thinking and their loss of fear about sharing opinions. *'VTS discussions where you can express your own thoughts, get creative and share different opinions without fear'* and also *'students feel in a non-judgmental environment and they get to express themselves in a relaxed way, with no fear of making mistakes'* (Appendix J, Q1). Another possible explanation is the feeling of inclusion in the group. As I discuss in Chapter 2, the technique of paraphrasing is an important technique in VTS-led teaching, since, all students receive the same treatment, which in the literature of VTS is believed to create a positive feeling of confidence in the group. The fact that all the ideas are considered equally important in the VTS discussion creates a feeling of inclusion and empathy in the group. Moreover, students with different abilities bring to the VTS discussion different perspectives and views, which are taken into consideration. A good example

of this is illustrated in Excerpt 1 and Excerpt 9 in which the learner identified as L1 always provides a plausible and accurate interpretation of the artwork despite her lack of sufficient linguistic resources to develop her ideas in Spanish. However, this is not an impediment to her participation in the VTS discussions since her comments are upgraded and reformulated by the teacher.

While these possible explanations should be taken with caution and are indeed not conclusive, the theme of inclusion and confidence created because of this type of teaching could lead to future lines of research on this theme.

The next section discusses how this improved ability to provide more detailed descriptions and more complex interpretations, which are indicators of the development of visual literacy of the students, is reflected in the students' lexical competence according to the results of corpus analysis of the written summaries.

9.3 Visual literacy and lexical competence

As I discussed in Chapter 2, it is generally acknowledged in previous work on VTS that there is a strong correlation between how students think and how they express their thoughts. Yenawine (2014) highlights the fact that students exposed to this type of teaching demonstrate that an 'increasing complexity of thoughts causes significant changes in writing'. The findings from Phase 3 indeed show that the visual literacy skills developed using VTS could foster the development of writing: in particular, the students' lexical competence in Spanish. Overall, the findings of corpus analysis presented in Chapter 7 showed that as a result of their improvement in visual literacy students were able to provide more detailed comments in their description of the artwork and more complex interpretations. Phase 3 aimed to further elaborate the findings obtained in Phase 2 extended to three lexical categories: nouns, verbs,

adjectives, and one syntactic category, conjunctions, which are discussed in the next two subsections.

9.3.1 Language used in the categories of descriptions: ‘simple observations’ and ‘detailed observations’

The category of simple observations contains a single utterance of the type of subject+copula verb or verbs of existence ‘hay’ (there is there are). The category of detailed observations contains a statement, with one or two utterances linked by coordination, e.g., ‘y’ or subordination, e.g., ‘que’ in which an element or various elements of the artwork are described. The comparative corpus analysis using tags employed in Phase 3 indicated which parts of speech in the corpora are similar based on their frequency and which parts of speech are different between the pre-test and the post-test. For example, the comparative corpus analysis shows strong similarities between the pre-test and the post-test in the use of nouns in the description. Yet, when the nouns were classified using Word List in relation to their frequency and the type of nouns employed in the corpora, the difference between the pre-test and the post-test became more remarkable (Figure 11).

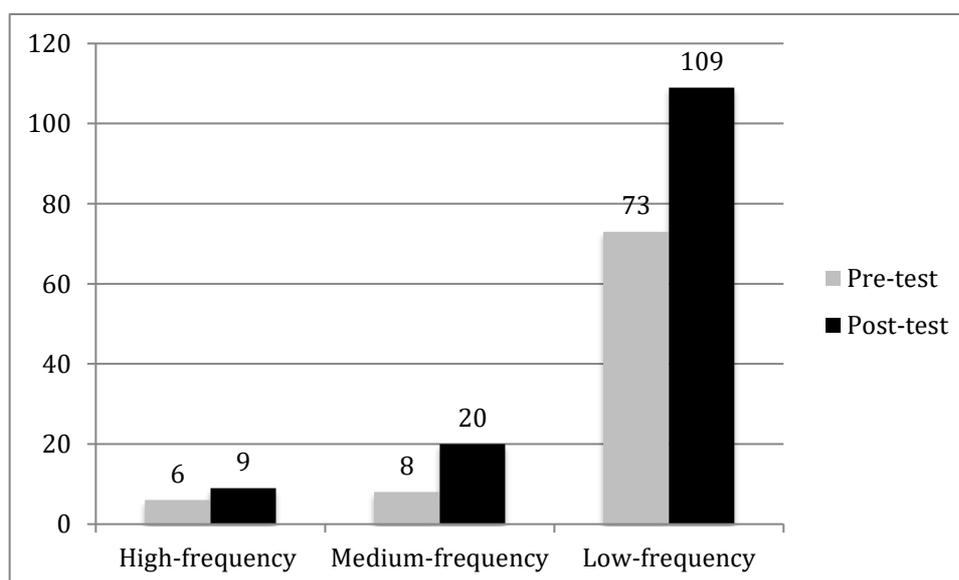


Figure 29. Distribution of nouns (lemmas) in the corpora (Phase 3).

As we discussed in Chapter 7, there is a small difference in the number of lemmas of highly frequent words (more than nine occurrences) between the pre-test and the post-test. This difference between the pre-test and the post-test becomes more pronounced as the number of occurrences decreases. In the range of eight to four occurrences the difference in the size of the number of lemmas accounts for twelve, and in the range of three to one occurrence this difference increased to twenty-one.

Regarding the type of nouns employed in the description, the results of Word List indicated that there is a small number of nouns with a high frequency in the corpora and around which the description is articulated that recorded similar results in the pre-test and the post-test (*'la chica'* the girl, *'la policía'* the police, *'el semáforo'* the traffic light). On the other hand, the findings show that there are a large number of nouns that occur infrequently in which the highest difference between the two corpora (pre-test and post-test) is registered, as discussed in Chapter 7. If we have a look at the type of nouns used with middle frequency and low frequency, the findings from Word List in Chapter 7 show that a wider range of vocabulary has been used in the post-test. Also, the type of nouns appears to be different. In the pre-test, the nouns appear to describe more concrete things in the representation. For example, different nouns were used to describe the parts of the city. On the other hand, in the post-test there is an increase in the use of nouns that describe more abstract things and concepts. Among these nouns, there is an increased use of nouns formed by derivation. As indicated in Section 7.2.2, the process of lexical derivation enables everyday language to be grammatically constructed in new ways that allow abstraction and condensation of information features of more complex discourse. In addition, the increased use of synonyms and words created by lexical derivation are features of more in-depth lexical knowledge as presented in the classification of Nation (2003) in Chapter 4. This fact is evidence that VTS contributed to the development of lexical competence

in the lexical category of nouns providing more complex features in the description of the visual texts.

Let us see what this means in the context of VTS. As we have seen in Section 3.6.4, this phenomenon is not unusual in a learner's corpora; on the contrary, it describes the nature of language, which is explained by Nation (2013) using the Zip law. Zip law (1965) assumes that in any text there is a constant relationship between the rank of lexical items on a frequency list and its frequency of occurrence. This phenomenon has important implications in teaching the FL, since as Nation states (2013) these low-frequency nouns would require large quantities of input to be learnt that might not be sufficient in the number of VTS-led teaching sessions of this study.

Since abstract nouns and nouns formed by derivation were used with low frequency in the post-test, we cannot claim that the students have learnt these new items after being exposed to VTS-led teaching. Still, these findings suggest that these more complex features of the descriptive text are fostered as a result of the VTS-led teaching. Furthermore, students were not explicitly taught the formation of nouns by derivation to improve their written and oral expression, since this is a new finding that emerged only in the final phase of the study, Phase 3. This could explain why the most representative nouns derived from verbs in the corpora have cognates in English. It is likely that students were transferring from English this type of lexical knowledge they needed to complete the task. For instance, the suffix '*-ción*' has its cognate in English by adding the suffix '*-tion*' indicating a process or a result of an action (Table 13). Such nouns formed with a semantic base of an adjective also have some proximity to English (Table 18). However, what happens in verbs, the suffix '*-dad*' or '*-tud*' does not have a cognate in English. In Spanish, these suffixes embody the expression of qualities and therefore bring abstract qualities to the description (RAE). Other suffixes of this type are '*-itud*' and '*-etud*', which are also represented in the

post-test. However, some suffixes frequently used to express qualities, for example ‘-eza’, ‘-ncia’, have no representation in the post-test.

These findings indicate that the VTS-led teaching strongly contributed to the development of the expression of more abstract qualities. Students satisfy this need with the most immediate strategy they had, transferring this lexical knowledge from the L1. Hence, a focus on teaching on the formation of this type of nouns could facilitate the process of expression of abstract qualities, which seem to be fostered in the VTS-discussion. Furthermore, it might facilitate learning the formation and use of these types of nouns.

Likewise, the comparison of the corpora does not show any statistically significant difference in the type of verbs used in the description of the artwork (pre-test and post-test). Thus, similar semantic and syntactic features were employed by the students who do not show any improvement in their lexical competence. The only tag that stands out discreetly is the use of verbs in the past participle form and present participle form (Table 20). The concordances of these tags show that most of the past participles classified in the masculine form were erroneously used in this gender. If the gender had been used correctly, it could have resulted in a higher score and therefore a greater difference between the pre-test and the post-test in this tag, which might indicate a more complex use of verbs forms in the PCIC. Furthermore, the results of the concordance show the use of the past participle was employed to form a type of adjectival phrase to add qualities to the description. This type of language appears to be representative of the language of the post-test, as the next two examples illustrate:

- *En está foto, podemos ver una chica **está sentado** (G) en el semáforo* (In this photo, we can see a girl is sitting (G) at the traffic light (Appendix 14.2, n5).
- *En la parte de abajo de la fotografía se puede observar un gran grupo de policías que **están alineados*** (At the bottom of the picture you can see a large group of police officers who are aligned (Appendix 14.2, n 8).

In addition, the highly frequent verbs in the classification of Word List were analysed using Word Sketch. The findings indicate some differences in the quality and depth of lexical items employed, which is an indication of development in the students' lexical competence. For example, there is no significant difference in terms of size in the use of the verb '*ver*' (to see), which scored the same in the comparative corpus analysis in the pre-test and the post-test. However, when this verb is further analysed using Word Sketch, we see that in the pre-test, '*ver*' (to see) is used in the first indicative form '*veo*' (I see), but in the post-test, '*ver*' is frequently used in collocation with the modal verb '*podemos ver*' (we can see) or '*se puede observar*' (it can be observed), as the previous examples illustrate. As we explained in Chapter 4, lexical competence embodies a complex model of semantics and a complete specification of the syntactic and associational behavior of all the words in a speaker's lexicon. These more complex semantic and grammatical relationships of lexical items, as the ones we have illustrated, add more complex and detailed features in the descriptive parts of the writing.

Unlike what we saw in the lexical category of nouns, there is an increase in the use of frequently used verbs in the post-test, which were mainly related to the interpretation of the artwork. This group will be discussed in the next section. In relation to the description of the artwork, there is a significant increase in the use of the two forms of the verb to be that exist in Spanish. For this reason, '*ser*' and '*estar*' (to be) were further analysed using Word Sketch. The results show that there is an increase in the use of '*ser*' in collocation with adjectives of qualities in the description in the post-test. The use of '*ser*' with adjectives was also used to attract our attention to some interesting, rare or significant parts of the composition as shown in the examples in Section 6.3.2 in the visual category of 'detailed observations'. Also, '*ser*+adjective' was used in the visual category of 'inferences' in the expression of

judgments or impressions about the artwork, indicating an improvement in lexical competence, as described in Chapter 6.

In relation to the other form of to be '*estar*' the increased use of '*estar*' as an auxiliary verb in collocation with a greater variety of verbs constructed in the present participle indicates that students were able to describe more actions taking place. This increase in use is probably a response to the first of the questions used to facilitate the VTS discussion '*¿Qué está pasando en este cuadro?*' (What is happening in the artwork?). The use of this form of the verb to be in Spanish to express a progressive action, as well as others illustrated in Chapter 6 in the language of description, such as location and condition, appear to be promoted in VTS- led teaching. As explained in Chapter 6, these semantic features of '*estar*' appear in later stages of the acquisition of the two forms of the verb to be in Spanish, indicating an improvement in the lexical competence of the students. However, the use of '*estar*' to express location, which is also promoted in the language of description, is still erroneously used by some students, as the results of Word Sketch in Sketch Engine show.

Similarly, to what we discussed in the lexical category of nouns, the greatest difference in the classification of verbs according to their frequency in the corpora is found in the low-frequency verbs. First, a group of synonyms of one of the lexical items that was the subject of the teaching focus session in Seminar 3 is widely represented in the post-test ('*resaltar*' stand-out, '*destacar*' highlight, '*enfaticar*' emphasise, and '*distinguir*' distinguish). Also, the low-frequency verbs describe different types of more concrete actions and events that are happening in the representation. The introduction of events and actions in the description are more common features of the narrative text. The strictly descriptive text lacks all narrative variables (Biber et al. 2006). This change, as mentioned in the previous section, indicates an improvement in the observational skills of the students, which is regarded

as an improvement in visual literacy. Thus, this development in the students' visual literacy skills appears to foster the development of their lexical competence in the description and narration of the events depicted in the artwork.

To sum up, the findings in the analysis of lexical items show no difference in terms of size in the language of description. Yet, when the lexical items were classified in relation to their frequency in the corpora, a more elaborate use of lexicon in the description is found in the post-test. More items are used to locate the main elements of representation. There is also a greater use of lexicon to draw our attention to them instead of the more basic existential verb '*hay*' (there is or there are), according to the lexical content listed in the macro-function of description (PCIC, Section 6.4.1) in the PCIC level A1, predominantly used in the pre-test. In addition, the more varied use of action verbs in the post-test indicates a change in the type of text, moving from descriptive text features in the pre-test to a more detailed description in which pre-narrative features are introduced. For instance, the use of action verbs to narrate events or the present participle indicated in the tags are distinctive features of this move.

All these findings suggest an improvement in the students' lexical competence in the post-test in the language of description in both the lexical categories of nouns and verbs and in particular in the low- and medium-frequency nouns. As we have highlighted in Chapter 4, the importance of a medium- and low-frequency lexicon is essential if we intend to increase the proficiency of the students, as will be discussed in the next section.

9.3.2 Language of interpretation: 'inferences' and 'speculations'

Let's now discuss the language of interpretation, which clearly emerges in all the instruments of analysis as a distinctive language in the post-test, as findings presented in Chapter 7 show. The language of interpretation corresponds with two

categories of visual analysis. A statement has been classified as inference when the student showed an ability to create meaning drawn from observations ideally supported by evidence and reasoning. A statement has been classified as speculations when the student expressed a hypothesis or possibility in relation to what it is represented. The development of the language of interpretation clearly illustrates a direct relationship between an improvement in the visual literacy of the student exposed to VTS-led teaching and lexical competence. As I will demonstrate below, unlike what happened in the language used in the description, the comparison of the corpora clearly indicates that there is a distinct language used for the interpretation of the artwork that is different in the pre-test and the post-test.

First, let us look at the use of language in the expression of opinions which, as discussed in Chapter 6, is distinctive of the statements classified as inferences. For example, the comparison of corpora shows under the lemma '*mi*' that the lexical item '*en mi opinión*' (in my opinion) or '*a mi juicio*' exists only in the language of opinion in the post-test (Appendix 15). As explained in Chapter 5, these lexical items are part of the lexical content to express opinion listed in the PCIC at a higher level of language proficiency B1 level (CEFR) and C1 (CEFR). This improvement in lexical competence in the expression of opinions is also supported by the classification of verbs using Word List in Sketch Engine. The findings in Chapter 7 show that in the pre-test the verbs of opinion that the students used were less frequent and less diverse. On the contrary, in the post-test we see a remarkable increase in the frequency of the use of opinion verbs. Also, the use of the verb '*parecer*' (it seems) emerged in the post-test. This verb is included in the lexical content to express an opinion at more advanced levels of Spanish (B1), as indicated in Chapter 5. While it cannot be claimed that these verbs were acquired as a result of VTS instruction, since these verbs were also found in the pre-test, the findings indicate that indeed these verbs of

opinion are fostered as the result of the VTS-led teaching. In addition, the forms of impersonal constructions using the copula verb to be+an adjective (Table 24) were increasingly used to express an opinion or impression of what it is depicted in the post test.

We now move on to discuss the expression of hypotheses, another subtype of the language of interpretation. The expression of hypotheses appears to be the type of language employed in the visual category ‘speculation’, as discussed in Chapter 6. VTS literature describes that the use of the conditional mode is the typical language in English in the category named speculation, which is the main language of instruction in which VTS has been implemented. Yet, there is a greater variety of lexical items to express this language function in Spanish as described in Chapter 5, using the lexical content listed in the PCIC from level A2 to C1. The hypothetical discourse in Spanish is ruled by the use of the subjunctive mode and the conditional mode among other linguistic forms, such as, verbs followed by an infinitive, adverbial locution and dependent ‘*que*’ clauses (Biber et al. 2006). All these lexical items have a great degree of syntactic complexity around them, which develops in the intermediate (B1 and B2) levels of Spanish, as described in Chapter 5.

The result of the comparative corpus analysis indeed confirms that the language of speculation is distinguished by a more prominent use of the conditional mode in the post-test. This finding confirms that the use of the conditional in the category of visual analysis ‘speculation’ is also applicable to the case of Spanish FL. Likewise, the comparative corpus analysis shows an increase in the use of ‘*poder*’ in collocation with the infinitive form of ‘*ser*’ (to be). The use of ‘*ser*’ in the infinitive form displayed a great difference between the pre-test and post-test with a score of 3.7 in collocations with two types of modal verbs in the expression of the hypothesis. In addition, Word Sketches in Sketch Engine show other lexical items were employed in

collocation with the verb to be '*ser*' in the expression of probability. For example, '*ser*' appears in collocations with adjectives '*es posible que*' (it is possible that) or '*es probable que*' (it is likely that), as the results of Chapter 7 demonstrate. Moreover, '*ser*' appears in collations with adverbial modifiers of the type '*probablemente*' (probably) or '*seguramente*' (surely). This increased use of the form of the verb to be '*ser*' in the language of hypothesis is an indication of improvement of lexical competence, as discussed in Chapter 4.

There is no indication in the findings in Phase 3 that students were able to use these lexical items with the syntactic complexity associated with this type of subordinate clause. Probably more time and explicit teaching of this syntactic complexity is needed. According to the PCIC, the syntactic complexity of the language of hypothesis and speculation in Spanish should be part of language programmes in the B1/B2 proficiency level which, as the findings show, students in Phase 3 appear not to have reached. For this reason, VTS-led teaching could potentially foster the use of these lexical items and syntactic complexity in authentic activities if more explicit focus on form was included as part of the teaching programme.

Finally, let us turn to the use of the verb '*representar*' (to represent). This is an interesting finding that further contributes to answering the RQ3. The verb '*representar*' was classified as a highly frequently used verb in the post-test, in which it was exclusively employed. This fact is a clear indication that students are trying to interpret the artwork. Furthermore, the results of Word Sketch in Sketch Engine for the verb '*representar*' (to represent) show that it is normally employed in collocations with more abstract nouns, which are sometimes constructed by nominal derivation. This fact indicates that a more abstract use of language is employed in the interpretation of the artwork. In addition, I have illustrated in Section 7.5.2, that there

is a group of low-frequency verbs in the post-test that clearly indicate that a conclusion was reached based on reasoning. This is the case of the verbs '*interpretar*' (interpret), '*deducir*' (deduce), '*causar*' (cause), '*indicar*' (indicate), '*sugerir*' (suggest). These findings clearly show that finding meaning in artworks involves a rich range of thinking skills such as questioning, speculating, and analysing. These findings suggest that the language of reasoning develops as a result of this type of instruction.

As already discussed in this chapter, we cannot claim that these verbs have been learnt as a result only of the VTS-led instruction. Yet, these findings clearly indicate that the improvement in the ability of the students to interpret the artwork has caused a development in their lexical competence in expressing more complex thoughts. As a result of this, students appear to have improved their language of reasoning and interpretation while exploring the meaning of the artwork.

I would like to finish this section discussing one of the main disadvantages that a few students raised in the questionnaires in relation to learning Spanish using VTS, namely that it does not promote the use of everyday language. In response to this, it can be argued, as Tanaka (2012) indicates, there are two types of lexical competence. On the one hand, highly frequent words are needed in the development of basic lexical competence in commonly communicative situations. On the other hand, there is also an extensive lexical competence, which is thematically oriented and provides a greater lexical range. As discussed in Chapter 4, the domain-specific lexicon is certainly less frequent, but necessary, if we want the learner to progress in their proficiency of the language. Moreover, as mentioned previously, the medium-frequency lexicon plays a fundamental role in the development of the proficiency of the students (Brown 2012; Vilkaitė-Lodienė & Schmitt 2019). As these studies seem to indicate, we could argue that the development of extensive lexical competence,

which seems to be fostered in VTS led-teaching, will prepare students in the use of lexical items characteristic of more specific discourse that students may encounter in their future academic or professional contexts. It is true that some students think otherwise, but, as our findings also show, it would be reasonable to conclude that VTS teaching promotes the development of extensive lexical competence needed to perform better beyond the everyday situations that students may encounter using the foreign language.

In the next section, we will discuss how VTS-led teaching used in this study could provide favourable teaching conditions that might promote the development of visual literacy and lexical competence, as the findings of this study show.

9.4 Conditions of VTS-led teaching that promote the development of visual literacy and lexical competence

As we have seen in Chapter 4, it is often argued that using the framework of the ‘Four Strands’ proposed by Nation (2008) as guidance for good teaching practices may lead to greater vocabulary gains. In this section, we will see which elements of VTS-led teaching could affect the development of visual literacy and lexical competence using the Nation framework.

The findings from the questionnaire show that VTS-led teaching appears to promote a mixture of meaning-focused input through listening and meaning-focused output through speaking and writing. Let's look at the effect of listening first.

The importance of listening came forward in Phase 3 as an important source of meaning-focused input in the development of visual literacy as well as for learning lexicon. Students themselves reported in the questionnaire that listening to the teacher and listening to peers helped them to pick up new phrases and words. Likewise, students reported in different parts of the questionnaire that listening to peers' ideas and thoughts in class discussion improved their understanding of the artwork.

This finding is interesting since, as we have seen in Chapter 4, it is often argued in the relevant literature about teaching vocabulary that gains in learning new lexical items from listening are smaller than in reading. Listening as a meaning-focused input activity has also been less investigated. Some reasons for this might be based on ‘the nature of spoken language which requires fast processing, which suggests that listeners simply have less time to focus on linguistic information’ (Van Zeeland & Schmitt 2013, p, 611). Similarly, Nation (2013) identifies other challenges that the learner faces when learning new words by listening. For example, students might not recognise the words in the stream of speech (Ibid 2013). Another reason could be that learners might not be able to have a mental representation of the words they hear. Nation (2013) stresses that another common problem is that learners understand the words but not the message.

The findings in the students’ questionnaire suggest that some of the techniques employed to facilitate the VTS discussions support listening and might have minimised the effect of fast processing in VTS discussion. For instance, the teacher employed different techniques in the facilitation of the VTS discussions that may assist the learner in understanding the message. First, the reformulation of each comment made in the discussion (paraphrasing in the terminology of VTS) while pointing at the elements of representation in the artwork (visual paraphrasing) might have a positive outcome in the understanding of the message. Different examples of this practice have been illustrated at the beginning of each chapter. Of course, these results should not be considered conclusive and should therefore be used to foster and motivate further research on the effect of VTS ‘paraphrasing’ in the acquisition of new words.

The more recent literature on teaching vocabulary highlights the importance of incidental learning in creating opportunities to learn vocabulary in context and in

meaningful activities and tasks which might trigger other factors rather than just cognitive ones (Higuera 2017; Torres 2017; Rufat & Jiménez Calderon 2017; Webb 2019). For example, the positive conditions for learning that emerge in the students' questionnaire suggest this.

However, we could still argue that the advantage from incidental learning conditions could be lost if the lexicon is not consolidated. We reflected in Chapter 4 on the learning conditions required to promote better learning of the lexical items and the best type of task. For example, Schmitt (2008) states that a follow-up task could be as effective as a purely explicit approach. Based on the findings from Phase 3, the use of writing summaries after each of the VTS discussions has proved to be a useful practice, as it helped students to elaborate further on what they heard in class discussion. Nation (2008) explains that the noticing function occurs in the output when learners are attempting to produce a message in the foreign language. For instance, a comment in a class discussion or in the production of a piece of writing on the artwork may serve to draw attention to this lack of lexical knowledge in the output. Need is considered a main factor in the promotion of vocabulary that encourages the search for other strategies to fill this gap (Laufer & Hulstijn 2001). However, the findings from the questionnaire indicate that the use of a dictionary to search for words or translating from their mother tongue were employed to a much lesser extent by the students in their written summaries. Rather, students perceived they were able to write better summaries as a result of improving their skills in interpreting the artwork over the weeks. Besides, the teacher's feedback to the written summaries was regarded as very useful technique to support students in their writing. Surprisingly, the awareness of key lexical items explicitly taught in Seminar 3 to facilitate the expression of ideas did not emerge so clearly from the data of the questionnaire in the

improvement of lexicon. Nevertheless, the results from the analysis of the corpora presented in Chapter 7 indicate otherwise.

This leads us to discuss the third strand of Nation's framework in the VTS-led teaching used in this study. According to Nation (2018), language-focused learning should be considered in any teaching that aims to foster the teaching and learning of vocabulary. Also, as we have seen in Chapter 4, the positive effect of language-focused learning has been widely documented in existing literature on lexical studies. Contrary to the impression of the students in the post-task questionnaire, there is indeed evidence in the findings from corpus analysis of higher use of the language-focus items. For example, in the post-test there were 16 occurrences of the expression '*en el fondo*' to facilitate the description of the artwork compared with none in the pre-test; Also, the use of target lexical items in the interpretation of the artwork clearly increases in the post-test; consequently, the language of interpretation in the post-test gained considerably. Interestingly, other lexical items did not emerge in the same way. For instance, in relation to the target lexical items taught to highlight a particular component in the artwork, students used five synonyms and only one of the verbs shown in class: '*destaca*' (stands out). Besides, three items were targeted to express cause in Spanish in a more advanced manner (PCIC level B1/B2) in order to back up the students' statements with evidence. Despite this, the majority of the students used the simpler conjunction '*porque*' classified in the PCIC at a lower level of proficiency, A2.

This contradiction between students' perception and the findings from pre- and post-tests in relation to the impact of focus teaching in learning the lexical items could be explained using the same framework of Nation (2008). According to Nation (2008), the effective use of lexical items as a result of language-focused learning needs to meet certain conditions. First, deliberate attention should be given to

language features. In the educational intervention of this study, the target items were presented in the first twenty minutes in Seminar 3. Also, the students' awareness of these items was prompted in the teacher's feedback in each of the written summaries. Secondly, the learners should process the language features in deep and thoughtful ways. In the case of this study, we opted for the use of writing for this purpose. Thirdly, there should be opportunities to give spaced and repeated attention to the same features. Unfortunately, this was not possible to implement in the course of this study, due to the demands of the module that ran for twelve weeks. Despite having provided repeated attention to the target items, more space is needed between the VTS sessions at least to learn those items that are new to the students. Furthermore, the lexical features focused should be simple and in accordance with the learners' development knowledge. Indeed, we focus on target items of B1 level. However, the use of more complex conjunctions in clauses of cause might have to be beyond the students' development knowledge. Moreover, the lexical features should also occur in the other three strands. This might explain why some of the target lexical items were used more than others. For instance, the main aim of VTS-led teaching is to develop the ability to interpret the artwork. This is translated in terms of language into a better ability to produce lexical items to express opinions and hypotheses in the interpretation of the message of the artwork.

The fourth strand in the Nation framework is fluency. Nation (2019) claims that fluency should be the main objective in language teaching. The findings from this study are not conclusive in relation to the development of fluency at the end of the programme. Other types of measures are needed to understand any improvement in the automaticity or fluency in the analysis. Despite this limitation, the findings suggest that students have gained certain levels of fluency in the use of lexical items to express opinion or hypotheses. This is based on the fact that the findings presented

in Chapters 6 and 7 show an increase in the diversity of lexical items used in the post-test to perform these language functions, which also presented a high number of occurrences in the post-test despite being known by a few students in the pre-test. Furthermore, students in the post-test had limited time to complete their summaries in adverse circumstances during the ten minutes of class, in comparison to the 20 to 25 minutes students had in the pre-test. Despite the shorter timeframe, students accomplished better results. Once more, these findings are not conclusive and should lead to further research.

9.5 Summary

To sum up, we have discussed in this chapter different indicators which help to demonstrate that the visual literacy of the students has developed as well as their lexical competence as a result of the five-week programme using VTS-led teaching. Extensive evidence was discussed that answers the final research question.

'To what extent can visual literacy skills developed through use of Visual Thinking Strategies foster the development of lexical competence in Spanish FL?'

For example, students were able to provide more detailed observations and more inferences and interpretations while supporting their comments with evidence in the visual text at the end of the program. The development of visual and creative thinking is an important element in the development of visual literacy in VTS. We have indicated how students were making more speculations using the conditional mode in the post-test. Existing VTS literature suggests that students were considering the different interpretations of their peers, as is also reported in the questionnaire. VTS supports the idea that the different interpretations and ambiguity of artworks increase the students' interest and engagement in the discussion of artworks, which in turn may be beneficial in the development of their lexical competence. Also discussed

was the effect of developing a growing confidence in interpreting the artwork and its different implications in teaching the FL.

In this chapter, we have demonstrated that by developing visual literacy in the classroom using VTS-led teaching, students have achieved greater lexical competence in Spanish FL in different ways. First, a wider range of lexical items has been used by the students to provide more detailed descriptions and more complex forms to articulate the interpretations of complex artworks in Spanish FL. In addition, we discussed the importance of a medium- and low- frequency lexicon to develop an extended lexical competence on the part of the students, allowing them to express their ideas in more abstract and complex ways beyond their everyday communication needs.

Finally, the example of VTS-led teaching illustrates how VTS promotes ‘meaning focus output’ and ‘meaning focus input’ by using language in context and in authentic activities. We have also illustrated the positive effect of language focus learning employed in this study in the active use of lexicon in the interpretation of the artworks. Besides, it has been discussed how incidental learning conditions can trigger the interest in the task, as perceived by the students in Phase 3 of this study.

Thus, I would like to wrap up this chapter by quoting Schmitt (2008):

‘Anything that leads to more and better engagement should improve vocabulary learning, and thus promoting engagement is the most fundamental task for teachers and materials writers, and indeed, learners themselves’ (Schmitt 2008, p.339-340).

Chapter 10: Conclusions



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- L1: *el toro es el dibujo más grande en contra del caballo y:: está en todo el centro del cuadro*
- T: *ummh sí (.) el toro (.) el toro además obviamente es el protagonista no? como dice L1 porque es el que [está en el centro↑]*
- L1: *[y los colores también este es oscuro y los colores brillantes ↓° (unsecured)]*
- T: *entonces (.) vale entonces el protagonista lo marca por diferentes razones no? es el protagonista en el centro (.) es el que ocu::pa↑ todo el espacio del cuadro (.) y: además está representado en negro (.) mientras que hace un gran contraste con los otros colores no? que hemos dicho claros brillantes etc no? entonces quizás eso refuerza un poco la idea esa que decía L3 de: de: que es el que demuestra la fuerza no: el poder: la victoria no? etc alguna cosa más podemos decir?*
- L2: *y:: eh:: es posible que la roja es sangre o es la bandera (.) pero no puedes ver y:: es posible que es un mensaje sobre eh:: la pasión de la matador*
- T: *sí eh:: sí yo creo que eso Picasso lo ha hecho de forma muy inteligente no? porque el rojo podría ser sangre no? pero podría ser eh:: una bandera o:: podría ser eso incluso el: el: la tela esa =que usan para torear no? está todo mezclado no?*
- L2: *=sí*
- L1: *the bull is the largest drawing against the horse and: it is in the entire center of the frame*
- T: *ummh yes (.) The bull (.) The bull is also obviously the protagonist, right? as L1 says because it is the one [is in the center ↑]*
- L1: *[and the colors are also dark and the colors are bright ↓° (unsecured)]*
- T: *then (.) Ok then the protagonist marks it for different reasons right? is the protagonist in the center (.) is the one that occupies :: pa ↑ all the space of the painting (.) and: it is also represented in black (.) while it makes a great contrast with the other colors, right? what did we say bright clear etc right? So maybe that reinforces a little the idea that L3 said of: of: that it is the one that shows strength, no: power: victory, no? etc anything else can we say?*
- L2: *eh :: it is possible that the red one is blood or it is the flag (.) But you cannot see and :: it is possible that it is a message about eh :: the passion of the matador*
- T: *yes eh :: yes I think that Picasso has done it very intelligently, right? because red could be blood right? but it could be eh :: a flag or :: it could even be the: el: the cloth that = they use to in the corrida, right? it's all mixed up right?*
- L2: *: = yes*

(Appendix K. Session 4. Theme 'human relationship with animals')

10.1 Introduction

This study set out to investigate the effect of Visual Thinking Strategies in developing the visual literacy and lexical competence of a group of low intermediate students of Spanish at Dublin City University. This classroom-based research used a flexible and dynamic mixed-method design to examine the impact of the development of visual literacy of the students, using VTS-led teaching, in the development of their lexical competence after being exposed to this type of teaching during a period of six weeks.

The study is situated within the field of a multimodal art-based approach in which new literacy practices are actively introduced in the FL classroom. Students engaged in an active discussion of ten artworks by Spanish and Latin American artists. The Visual Thinking Strategies approach facilitates the understanding of such artworks in social interaction by developing the students' observation skills and critical thinking skills, as well as their communication skills, such as listening and expressing themselves.

In this chapter, we present our conclusions drawn on the theoretical arguments expressed in Chapter 1 and Chapter 2, which are constructivism in nature. In Section 10.2 we address the central research question that came forward in Phase 3. In Section 10.3 we begin to look into the consequences of the current research, providing a series of recommendations for teachers and curriculum designers who would like to use Visual Thinking Strategies as part of a multimodal art-based approach in the foreign language classroom. Thereafter, we discuss the contributions of the current research to the field of language teaching and address some of the limitations of this study that may, in turn, suggest possible directions for future work leading from this research.

10.2 Addressing the research question

The findings from Phase 1 and Phase 2 served to refine the main research question in Phase 3, which is the central and final phase of this study.

'To what extent can visual literacy skills developed through use of Visual Thinking Strategies foster the development of lexical competence in Spanish FL?'

Overall, the results of this research clearly support the idea that a relationship between the development of visual literacy skills and lexical competence could be established using Visual Thinking Strategies.

Visual Thinking Strategies were created to foster the visual literacy of 'novice viewers', according to the aesthetic development stages that resulted from Housen's research (2001). The movement between Stage 1 and Stage 2 is considered extremely important since it embodies the movement from a descriptive-narrative stage to a pre-analytical stage.

The findings from Phase 3, reported in Chapters 6 and 7 demonstrate evidence of this change. First, most students in the pre-test were able to write statements classified as detailed observations. However, in their post-test statements students were able to provide more elaborate writing involving this category of visual analysis. In terms of lexical items, students were using the same highly frequent nouns in both the pre-test and the post-test. Yet, when the type of nouns was analysed in relation to their frequency in the corpora, we see that more elaborate items were used in the description of the artwork in the post-test. This difference is particularly noticeable in the medium- and low-frequency nouns, which indicated the development of the students' lexical competence in different ways. For instance, the more diverse use of nouns in the description, particularly with abstract qualities, and the greater use of synonyms and derived nouns are examples of this development. Likewise, there is not

much difference in terms of size in the lexical category of verbs in the comparison of corpora. Similarly, to what occurs in the lexical category of nouns, there is a difference in the type of verbs used with medium and low frequency. First, a greater variety of action verbs is employed, which describe different types of events that take place in the representation. However, due to the nature of the visual text, these verbs are not presented in a chronological sequence; rather, different types of simultaneous actions are described in the scene. Besides, there is an increase in the use of prepositions of location to indicate where these actions are taking place in the pictorial space. Furthermore, the use of long verbs and combined lexical items are present in the post-test to bring our attention to different elements in the representation. Overall, these findings indicate an informationally richer type of discourse (Biber et al., 2006) as a result of the development of lexical competence.

In relation to the visual categories that indicate interpretation (inferences and speculations), the findings from Phase 3, presented in Section 6.4.2 and Sections 7.3 and 7.5 clearly indicate an improvement in the lexical competence of the students as a result of an improvement in the visual literacy skills of the students. This is indeed distinctive in relation to the students' ability to express opinions and to make a hypothesis in Spanish.

First, the findings presented in Section 6.4.2 clearly indicate that the lexicon size is larger in the post-test than in the pre-test according to the classification of statements in these two categories of visual analysis. The number of statements classified as inferences reaches its peak in the post-test, accounting for 56 statements in comparison to the 20 statements classified in the pre-test. Also, the number of statements classified as speculations are much higher in the post-test, accounting for 20 in comparison to the 6 statements in the pre-test.

The type of items students used to make inferences in the post-test show greater proficiency according to the classification of lexical content in the PCIC (levels B1, B2). First, students were able to use more diverse lexical items to express opinions. For instance, verbs of opinions were used in the pre-test. Yet, students were able to employ more variety of lexical items and verb forms to express opinion in the post-test and with greater frequency as indicated by the high number of occurrences of these verbs in the corpora. The use of 'es' + adjective (is + adjective) is also used to introduce an impression or judgement. Third, the lexical items '*en mi opinión*' or '*a mi juicio*' are only represented in the corpus in the post-test. These two items are classified clearly in the intermediate level of Spanish (B1) and advanced level (C1) in the PCIC. Furthermore, there are a group of low-frequency verbs in the corpus in the post-test which show that a conclusion was reached based on reasoning such as '*interpretar*' (interpreter), '*deducir*' (deduct), '*causar*' (cause), '*indicar*' (indicate), '*sugerir*' (suggest). Finally, the highly frequent use of the subordinate clauses introduced by '*que*' (that) in the post-test associated with these different forms of expressing opinion reinforces these findings.

The findings from corpus analysis presented in Section 6.4.2 illustrate that a good variety of lexical items was used by four students in the statements in the visual category 'speculation' in the pre-test. Comparatively, the type of items students used to make speculations in the post-test show that more students were able to employ the conditional mode of the verb '*poder*' (can), '*podría*' (it could), as one of the most marked features in the post-test in making a hypothesis, as indicated in the tags. Besides, the findings in relation to the use of the verb to be '*ser*' are a good example of the development of lexical competence. The results of Word Sketch in Sketch Engine show the close relationship between the lexical-grammatical features and syntax that co-occur with '*ser*' in the expression of hypothesis (Collentine &

Asención-Delaney 2010). The findings show that the use of ‘*ser*’ (to be) is clearly associated with the expression of hypothesis using different lexical items, for example, the modifier ‘*probablemente*’. The verb ‘*ser*’ appears in frequent collocations with adjectives ‘*es posible*’ (it is possible) and ‘*es probable*’ (it is likely). The use of these items requires more syntactic complexity and embodies more complex discourse in the expression of probability (Collentine & Asención-Delaney 2010), which in the case of Spanish is accomplished using the conditional and subjunctive modes (Biber et al. 2006). For example, the infinitive of ‘*ser*’ (to be) is employed in collocation with the conditional form of ‘*poder*’, ‘*podría ser que*’ + subjective’ (it could be) and ‘*puede ser que*’ + *subjective*’ (it may or might be). The use of the conditional and subjunctive mode and ‘*que*’ (that) follows a subordinated sentence. The use of these items and syntax is described in the PCIC in higher levels of language proficiency B1 and B2 intermediate level (PCIC B1 and B2) although the use of the conditional in the expression of hypothesis has been introduced, as indicated by the results of Chapter 7. The findings in Word Sketch indicate that the use of the subjunctive associated with these lexical elements has not yet been internalised by the students. Thus, VTS-led teaching could potentially foster the development of the proficiency of the students exposed to this type of teaching if more attention is paid to the development of lexical-grammatical features, which are fostered as a result of students’ better interpretative skills using VTS-led teaching.

10.3 Outcomes from this study

In this context, the first conclusion we draw from this study is that VTS-led teaching is a teaching strategy with a great potential to foster literacy when learning Spanish. In particular, this study has shown how VTS-led teaching in the foreign language classroom, using the fine arts, fosters the expression of ideas, concepts and

emotions in the foreign language in creative ways beyond traditional teaching practices. This study has provided concrete evidence that learning in a visual manner can be enhanced and developed in the social context of the classroom using the approach known as Visual Thinking Strategies. As has been discussed here, the development of visual literacy assists students in developing other cognitive abilities such as better observational skills, critical and creative thinking. Numerous examples have been illustrated in Chapter 6 that show how VTS-led teaching supports the development of critical and creative thinking as a result of the practice students received in the VTS discussions. The ten excerpts presented in each of the introductory chapters of this study illustrate that the departure point in the interpretation is the viewer's existing knowledge. It has been exemplified how this knowledge and personal ability is activated by three open-ended questions in-class discussion. We consider that the techniques employed to facilitate such discussion leads to engaging the teacher and students in fruitful discussions while exchanging roles. Furthermore, the ways in which these strategies facilitate the interpretation of the complex artworks appear to be suitable for the purpose of language learning. Rather than focusing on the explicit teaching of the contextual information of the artwork or explicit teaching of the metalanguage of the visual text as means to teach visual literacy as it has been done in the Grammar of Visual Design and Iconology approach, VTS-led teaching focuses on discussions based on observations and ideas that come from the students. The teacher listens carefully, facilitates, and scaffolds the discussion, enhancing the language used in each of the student's comments. This practice of paraphrasing in VTS terminology is represented in the examples of the VTS discussions which open each chapter in this study. The lack of explicit teaching of visual language or contextual information of the artwork in the VTS-led teaching could be deemed a constraint for some language teachers and curriculum designers in

the selection of these strategies. However, the findings from this study suggest that this is in fact one of the main advantages of using Visual Thinking Strategies in the context of foreign language teaching. The visual text in VTS is a social practice and becomes meaningful in social interaction with others in the classroom where other viewpoints and interpretations are considered and supported with the elements of the visual text.

The second conclusion drawn from findings of this study highlights the importance of understanding the value of using visual analysis tools as part of the instruction in the FL classroom to help students to read complex visual and multimodal texts, which is the norm in today's language classroom. It is important to review pedagogical models and strategies for teaching the foreign language to respond to the new needs of today's multimodal language classrooms. As the result of the pre-test in this study shows, it cannot be taken for granted that students in the visual world have developed their ability to navigate and think critically about images of a complex nature. Furthermore, this study shows how the understanding of complex artworks using VTS-led teaching in the Spanish-as-a-foreign-language classroom could push the boundaries of communicative language teaching in FL programmes by introducing literacy-based practices which assist learners to develop cognitive skills needed to get by in our contemporary world while developing the foreign language.

This leads to the question of to what extent is the role of language teachers in FL programmes of developing techniques designed to facilitate the understanding of the visual text beyond the media and entertainment literacies with which students are already familiar. Herrero (2019) points out that students themselves do not associate this type of teaching with learning a foreign language (Ibid, p. 568). Nonetheless, if we maintain the assumption that in today's language classroom the text we use is

multimodal (Vázquez & Lacorte 2019), then we must consider that teaching of visual literacy and teaching language should occur together in the foreign language classroom. As Henke (2018) argues, the development of visual literacy is a precondition of foreign language performance when using images (artworks, video, cinema, short films) since the language production of the students, as we have seen in this study, largely depends on their ability to understand the images. Moreover, the findings of this study demonstrate how the development of visual literacy of the students fosters the lexical competence of students beyond everyday situations students may encounter using the foreign language. Students gradually enhanced their observational skills and developed their ability to interpret the artwork by accommodating their peer's interpretations and to think critically about them. By developing these skills students have accomplished better extensive lexical competence, in describing, narrating, and expressing opinions and making hypotheses in Spanish of the subject of the representation of the artwork in a more confident manner. Furthermore, by developing these competencies students were able to think and express complex ideas represented in the artworks of Latin American and Spanish artists and to some extent to appreciate them, as students themselves report in the questionnaire throughout the study. At the end of the programme, students described VTS-led teaching as an interesting and enjoyable experience and appreciated the fact that they learned not only the Spanish language, but also, they have developed an understanding of the Hispanic culture in a different and more engaging manner. Thus, VTS clearly stands as a teaching strategy that supports the development of literacy in an FL programme by developing the linguistic, cognitive, and socio-cultural abilities of the students exposed to this type of teaching.

This study clearly shows why the application of an art-based literacy-teaching using VTS in an FL university program is beneficial to students and teachers who

don't have expertise in art. Firstly, VTS led-teaching broadens the understanding of texts considering oral, written, visual, and multimodal material. This has important implications in teaching the FL. As Paesani et al. (2016) argue the functional uses of language promoted by the different forms of Communicative Language Teaching (CLT) practices appear to be insufficient to develop more complex use of language beyond everyday needs, nor, to foster the transferrable skills students need to perform well in our contemporary society. What is more, the use of art in VTS stimulates an aesthetic experience and knowledge, and appreciation of the past in a critical manner. The arts have been an existential necessity of humanity throughout time. Thus, in a time when the humanities are under-attack art emerges as a powerful tool to restore the balance between developing language skills in the FL, transferrable skills needed to perform well in today's world, and socio-cultural values which, as van Leeuwen (2015) argues, our society quite often lacks.

The final conclusion drawn from this study is in relation to the methodology employed to investigate the classroom. We took the stand that language learning is a social phenomenon as much as a cognitive one. This principle is reflected in the complexity of investigating the classroom. For this reason, we opted for an adaptable and flexible methodology to investigate new teaching practices in a classroom setting. This study shows how the use of a flexible and dynamic mixed methodological approach has certainly proved to be appropriate in the understanding of the development of visual literacy and lexical competence using a new multimodal art-based approach. Also, the methodology adopted in this study has demonstrated the importance of placing the teacher-researcher in the centre of the data-driven reflection with an open mind, reflecting in the light of the new findings that emerged from each iteration. The researcher, therefore, engages in the decision-making process of applying modifications in the type of data collection and the methods of analysis

using different data sources and methods of analysis to understand all the different layers of knowledge of the phenomenon under investigation. It is this cyclical process and reflection that forms the core of the methodology, firmly based on solid principles incorporating inductive-deductive research methods, as Lacorte (2013) proposes. Thus, this study demonstrates that naturalistic inquiry in a classroom context can be carried out in a rigorous, sound, and insightful manner. The classroom emerges as a relevant source of data and a relevant place to apply its findings back in the classroom through the cyclical process proposed in this study. In this way, this study addresses an important issue that largely persists in the literature of Second Language classroom research until today, in relation to the gap between Applied Language Research and the reality of the classroom which is further addressed in the next section.

10.4 Consequences of the research

In this section we look to the consequences of our research. Firstly, in Section 10.4.1 we present some recommendations resulting from the methodology employed in this study that might make a difference to future research in the classroom. Section 10.4.2 makes some recommendations to indicate new directions resulting from the use of new multiliteracy practices using VTS-led teaching in the Spanish-as-a-foreign-language classroom that might assist teachers and curriculum designers in using this strategy in the FL classroom.

10.4.1 Recommendations resulting from the methodology

Our first recommendation highlights the importance of using data generated in the classroom to investigate the classroom. Van Lier (1988) regrets that most classroom research data is taken outside the classroom, which makes it difficult to apply the findings of research back inside the classroom. This study is a good example of the use of data gathering in the classroom that has not been designed for

the purpose of research. In the case of this study, we used spontaneous pieces of writing that students completed after each of the VTS discussions. Writing emerges as a powerful source of data in this study to assess any improvements in the visual literacy and language development of the students using two different methods of analysis. The methodology employed in this study using three iterations of the teaching programme is a good example of the direct application of the findings back in the classroom. Similarly, the reflections and analysis of findings of this research will lead to the direct application of the outcome of this research back in the classroom, showing how teaching has informed the research, and how the research has informed teaching.

In relation to the methods of analysis, one particularly interesting area that emerged in this study is the understanding of visual literacy based on the classification of statements obtained from the writing summaries. The use of the coding systems suggested in the literature on VTS (Yenawine 2014) has proven to be particularly suitable for this. The categories of visual analysis were simplified to four (simple observations, detailed observations, inferences, and speculations) according to the distinctive lexical items that characterise each category, which appeared to correlate effectively with the visual categories described in the literature on the topic of VTS.

Based on the outcome of this research project, we strongly support the use of corpus-based research to evaluate aspects of language pedagogy. Corpus analysis has been proven to be a valuable resource for exploring language as a tool of communication in the context of the VTS discussions. Furthermore, Sketch Engine was particularly useful as an instrument of analysis in the study of lexical competence. As described in Chapter 4, lexical competence embodies the knowledge of lexical items not in isolation, but in relation to semantic and grammatical

collocations with other items. Sketch Engine provides the tools to carry out such a complex level of analysis, particularly through its key feature Word Sketch.

Our final recommendation relates to the evaluation of lexical competence. The findings discussed in Chapter 7 have clearly shown that evaluating the development of lexical competence based only on size can be misleading. As the relevant literature in Chapter 4 describes, knowing a word or any other type of lexical item involves knowing many different aspects of word knowledge beyond form and meaning (e.g., derivations, collocations, and associations with other words) (Yanagisawa & Webb 2020). The findings in Chapter 7 have demonstrated the importance of considering not only the frequency of lexical items, but also, the quality of the lexical items in determining to what extent lexical competence has developed.

Our last recommendation on the methodology encourages teachers to see research in the classroom as a form of professional development and reflective practice in which the perception of all actors involved in the teaching-learning process should be considered. In this view, we consider the learners as active participants in the research process rather than mere objects of observation.

10.4.2 Recommendations in relation to VTS-led teaching as an approach to teaching Spanish FL

After three implementations of VTS-led teaching in the context of teaching Spanish FL, I am in a suitable position to propose some directions for those teachers and programme designers that would like to make use of Visual Thinking Strategies as part of their cultural and language programmes.

This study provides a good example on how VTS-led teaching supports a socio-cultural approach to literacy education. First, VTS draws from teaching principles of a sociocultural orientation. Therefore, as discussed in Chapter 2, VTS-led teaching can support language programmes guided by the SCT theory of language

learning. In addition, VTS has proven to be a suitable strategy to support literacy-based teaching at a lower levels of Spanish FL. The outcome of this study evidence how the development of visual literacy affects student's thinking, language performance, and cultural understanding through the exposure and guided interpretation of artworks. By using this multiliteracy approach to teaching FL, we have intended to divert the focus of instruction from 'monolithic standards in reading and writing' (Kern 2012, p.187) to a full range of dynamic cultural practices to broaden other cognitive, cultural, and social developments of the learner. The outcome of this study has shown in which ways VTS foster critical thinking skills and cooperative learning. Visual Literacy, in broad terms, involves interpretation and argumentation from different points of views, collaboration, and understanding of conventions of the visual text. The visual text develops into a social and cultural practice in which students bring their abilities, attitudes, beliefs, customs, ideas and values to the task. A literacy-based teaching education requires knowledge of how a variety of language systems are used in a range of spoken, written and visual contexts, as is the case of this study, to create meaning in collaboration with others. Most importantly, this study has shown how this development is closely linked with students' written and oral communication in Spanish FL at a lower intermediate level and beyond.

In relation to VTS led-teaching and language learning, VTS supports vocabulary learning in different ways. Paraphrasing in VTS provides different techniques to support listening in the FL. In the literature on teaching vocabulary, listening in oral interaction is reported to be a challenge for language learners. Also, students themselves expressed their perception that their ability to speak in social interaction and to interpret the artwork improved greatly. In addition, listening to peers' interpretations and listening to the correct model of language in each of the

reformulations that the teacher performs reinforces incidental vocabulary learning and the understanding of the artwork. This suggests the importance of the visual support students received during the paraphrasing in VTS, in the understanding of unknown words in the different interpretations of the artwork. It is an interesting area that should be further investigated in relation to the storage and retrieval of lexical content both visually and verbally.

In relation to the lexical competence of the students, another area of improvement found in this study is their expression of opinion and thoughts in oral interaction. The findings from corpus analysis show that focus on learning activities should be carefully considered to help students to profit and consolidate their gain from listening to lexical items in the context of the VTS discussions. In this study, we opted for the use of writing and focusing on certain lexical items in the feedback that students received in their written summaries after each session. The findings from Phase 3 certainly indicated an improvement in the use of these target items and lexical items to express opinions and hypothesis. However, the outcome of this study suggests that the number of target items could be revised according to the needs of the learners: for example, to take advantage of the use of the lexical-grammatical features of '*ser*' and '*estar*' (to be), which are promoted as a result of the VTS-led teaching in the language of description, narration, judgment and hypothesis. Another example in focused teaching activities that could be revised is the formation of nouns created by lexical derivation which are clearly fostered in this type of teaching. We have discussed in Chapter 9 how students covered this gap in their knowledge by transferring lexical content from their L1.

In relation to the selection of artworks, we recommend that these should be carefully selected not only in relation to the age group of the students and interest as the published literature suggests. In the context of SFL, artworks should be selected in

relation to the proficiency level of the students. For example, we have discussed in this study how the lower categories of visual analysis (simple observations and detailed observations) appear to promote lexical features that are commonly found in the descriptive type of text. Research similarly suggested artworks with strong narratives at the beginning of the programme, which equally promote a type of narrative and descriptive type of discourse more typical of lower levels of language proficiency. We recommend introducing abstract or intriguing subjects at a later stage, since these types of themes appear to foster lexical features that distinguish the hypothetical discourse. Likewise, the ability to express opinions and to support an argument, is more likely to be part of the lexical content in an intermediate level of proficiency and beyond, as the findings of this study show. Finally, the selection of the artworks in this study has been driven to foster the critical attitude of the students towards cultural and political issues of the Hispanic world, this is particularly relevant in the use of Latin-American artists.

My final recommendation is addressed to curriculum designers. Over the last 50 years, communicative language teaching programs have largely succeeded in their goal of promoting learners' interactive speaking abilities and functional uses of the language. For example, CLT encourages students to share their attitudes, opinions, and feelings on different subjects. However, as Paesani et al. (2016) highlights 'such sharing rarely extends beyond the expression of individual viewpoints. Therefore, learners do not see language used in a range of contexts to express different cultural practices, values, and perspectives. As a result of this, the focus on functional communication often results in a separation from language and cultural content, which appears to be prominent in FL university programs in the States. This study provides an example of how implementing Visual Thinking Strategies in language and cultural programmes in the FL through Multiliteracies pedagogy could assist in

the development of students' academic literacy linguistically, cognitively, and socio-culturally.

Nonetheless, to succeed in this shift to literacy, more teacher training programs are needed to challenge current assumptions and beliefs for learning the FL for which VTS, as discussed in this study, appears a thought-provoking approach. In the Irish context, the Dublin City Art Council in collaboration with the LAB Gallery supports educators from local arts and education communities to test Visual Thinking Strategies in children education and provides training opportunities on 'how to VTS'. Also, the University of Cork supports innovative education using VTS practices with children and educators in the area. The result of this study indicates that VTS could equally support teachers of foreign languages and Irish in breaking the boundaries of traditional teaching practices employed learning the L2 and FL. In addition, as this study shows, further teacher-driven research of wider range of literacy practices could foster professional development to shift to literacy-based teaching approaches in the FL.

10.5 Limitations and future research

The main limitation of this study has been the absence of peer review studies in the context of VTS and foreign language learning. For this reason, the results of this study could not be compared with other VTS studies. In addition, the Ethical Committee of DCU does not allow for the employment of a control group, for example, to compare the outcomes. Some of the results of the present study have been interpreted in the light of the general body of literature on VTS. Notwithstanding, these limitations have been partially addressed in the methodology in the three iterations of this study. For example, the data from Phase 2 and Phase 3 yield similar results in relation to the development of visual literacy and language development. As

a result of this, in Phase 3 a greater elaboration of these findings was sought using four lexical categories of words. Equally, the results of the students' questionnaire in the three phases of study facilitated the understanding of how the development of visual literacy promoted in VTS-led teaching could lead to the development of the lexical competence of the students.

An issue that was not addressed in this study was the analysis of the oral discourse created during the VTS discussions. While the data from the students' questionnaire and the teacher's journal offer some insight into the classroom interaction, we consider it to be an interesting area of research that could be developed in future studies.

Finally, the outcome of this study did not determine the long-term effect and transfer of the visual literacy skills and lexical competence developed in the five weeks of VTS-led instruction into another learning context. All these limitations set the groundwork for future research.

As previously mentioned, a natural progression of this work would be the study of the classroom discourse created in the VTS-discussions to evaluate which features of such discourse promote the development of visual literacy and lexical competence in the context of such discussions. As explained in the theoretical background of VTS, instruction takes place in the zone of proximal development beyond the learner's current developmental level. Teachers and learners are afforded opportunities to mediate and assist each other in the creation of zones of proximal development. Thus, an analysis of the classroom discourse could reveal how the collaborative dialogue created in the VTS discussions scaffolds the learning process at the beginning of the programme and how this support is gradually removed as learning develops (Donato 2000).

Another interesting area of study that should be carried out is to evaluate the impact of VTS-led teaching in the development of intercultural competence or more precisely a critical understanding of culture. The results of the three Phases of the study indicate that this is an interesting area to investigate further in future studies in the FL. The theme of culture emerged strongly over the study. Students appreciated the fact that VTS-led teaching is a good way to learn language and culture, challenging students to reflect on culture critically. Paesani (2018, p.134) appeals for more studies to explore the relationship of the sociocultural dimension of literacy in FL programmes and provides different lines of research for which VTS could be implemented. For example, this study has indicated that VTS provides good teaching practices to promote dynamic and relational understanding of language and culture. Thus, the findings of this study could be explored further by establishing how the linguistic dimensions of literacy and the cultural dimension of literacy could contribute to preparing globally aware, multilingual citizens.

Finally, it is beyond the scope of this study to examine psychological factors such as 'motivation' and 'engagement' that VTS led-teaching appears to promote. These factors are briefly addressed when considering teaching factors that promote the learnability of lexical items. Nonetheless, the psychological factor *per se* that the Visual Thinking Approach appears to promote while learning a foreign language could be further investigated.

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Appendix A. Documentation

Plain Language Statement (Phase 1, Phase 2 and Phase 3).

I. Introduction to the Research Study.

Teaching literacy in Spanish as a Foreign Language through the use of paintings.

Principal Investigator (PI)- PhD student:

Elena López Cuenca, SALIS, Dublin City University,

elena.lopezcuenca3@mail.dcu.ie

PhD-supervisors:

Dr. Angela Leahy, SALIS, Dublin City University, angela.leahy@dcu.ie

Dr. Ryoko Sasamoto, SALIS, Dublin City University, ryoko.sasamoto@dcu.ie

A visual literacy methodology (VTS) will be employed in the module, SP140, for Spanish Second Language Learning. It will address verbal and writing skills, critical thinking and expression as well as analysis of multiple perspectives and cultures.

II. Details of what involvement in the Research Study will require

If you agree to participate in this study, firstly, you will authorise the use of any written work you produce after class-discussion that involves the use of paintings. Secondly, you will be asked to fill in some questionnaires at the beginning and at the end of the module with regard to your beliefs and preferences regarding learning Spanish, your language proficiency in Spanish, the teaching approach used in the module and the learning outcomes.

III. Potential risks to participants from involvement in the Research Study (if greater than that encountered in everyday life)

There are no risks to participants from involvement in this study. The Plain Language Statement and signed Informed Consent Form will be kept in a sealed envelope until the publication of Semester 2 results. The teacher who is the main investigator will be unaware of who has consented to participate in the study until the publication by the University of Semester 2 results. Data gathered from students who do not wish to participate, or who wish to withdraw at any stage, will be omitted and will not be analysed.

IV. Benefits (direct or indirect) to participants from involvement in the Research Study

- The participants' involvement will contribute to the research field as little work has been done on this topic to date.
- The results of this Research Study will be beneficial to language learners in terms of development of language production skills, visual literacy and intercultural awareness.

- The results of this Research Study may contribute to the new multimodal pedagogy approach in Second Language Learning, with the aim of favoring students' different capacities and learning styles in particular those of visual learners.

V. Advice as to arrangements to be made to protect confidentiality of data, including that confidentiality of information provided is subject to legal limitations

The anonymity of the participants will be protected at all times. Participants will be given an identifier such as 'Participant A' and no link will ever be made to their real identity. The data collected will be used only by Elena López, Dr Ryoko Sasamoto and Dr Angela Leahy and will not be given to anybody else.

VI. Advice as to whether or not data is to be destroyed after a minimum period

The data will be stored in a secure location only at DCU. The data will be destroyed within five years of its acquisition.

VII. Statement that involvement in the Research Study is voluntary

Involvement in this study is voluntary. Participants may withdraw from the Research Study at any point. There will be no penalty for withdrawing before all stages of the Research Study have been completed. Involvement/non-involvement in this study will not affect participants' final grades in the module in any way.

VIII. Any other relevant information

If participants have concerns about this study and wish to contact an independent person, please contact:

The Secretary, Dublin City University Research Ethics Committee, c/o Research and Innovation Support, Dublin City University, Dublin 9. Tel 01-7008000

Informed Consent Form (Phase 1, Phase 2 and Phase 3).

Teaching literacy in Spanish as a Foreign Language through the use of paintings.

Principal Investigator (PI)- PhD student:

Elena López Cuenca, SALIS, Dublin City University,

elena.lopezcuenca3@mail.dcu.ie

PhD-supervisors:

Dr. Angela Leahy, SALIS, Dublin City University, angela.leahy@dcu.ie

Dr. Ryoko Sasamoto, SALIS, Dublin City University, ryoko.sasamoto@dcu.ie

During February and April 2016, a research project will be undertaken by your lecturer, Ms. Elena López, in your module, SP140. This study is part of Ms Elena

López PhD. It is an action-based classroom research which examines new multimodal pedagogies in the Spanish as a second language classroom. Drawing on multimodal pedagogies, this approach explores a pedagogy based on active literacy practices in the classroom with the aim of allowing students to become active meaning-makers. In particular, this research evaluates how the use of paintings and ‘Visual Thinking Strategies’ can support language teaching and learning. Students who agree to be involved will authorise the use of students’ class-work for this study, and will complete some questionnaires at the beginning and at the end of the module.

Participation in this research project is voluntary. Your decision to take part or not will have no effect on your grades. If you decide not to take part, the data you authored for the SP140 module will not be included in the study.

- | | |
|---|--------|
| I have read the Plain Language Statement. | Yes/No |
| I understand the information provided. | Yes/No |
| I have had an opportunity to ask questions and discuss this study. | Yes/No |
| I am satisfied that arrangements have been made to protect my anonymity as far as possible. | Yes/No |
| I am aware that the Principal Investigator is the lecturer of the module. | Yes/No |
| I am aware that the confidentiality of information I will provide is subject to legal limitations. | Yes/No |
| I give permission for my anonymised data to be used for research purposes. | Yes/No |
| I give permission for anonymised quotes from my data to be used in conferences and academic publications. | Yes/No |

I understand that my participation in the study is voluntary, and I can withdraw from the study at any point.

I have read and understood the information in this form. My questions and concerns have been answered by the researchers, and I have a copy of this consent form. Therefore, I consent/do not consent (strikethrough as appropriate) to take part in this research project under the conditions specified above.

Participant’s Signature: _____

Name in Block Capitals: _____

Witness: _____

Appendix B. Artworks

The selection of artworks for Phase 1 is recorded in the teacher's journal in Appendix

Changes in the artworks from Phase 1 to Phase 2.

- Theme of work: The mural of Diego Rivera. North Wall was substituted by the photograph 'Obreras en la fábrica'. Colita: Barcelona 1976.
- Theme of gender: The artwork 'Mujer en la ventana' Salvador Dalí was substituted for the artwork: 'Espectadores' . Francesc Domingo Segura, 1934. The artwork of Salvador Dalí generated an interesting discussion in Session 2 (appendix 5). Nonetheless was replaced by the work of Frances Domingo 'Espectadores' which relates well to the subject of 'gender' in comparison to the artwork of Antonio Guzmán.
- Theme of entertainment. The painting 'Bailarines' by Rafael Botero, was substituted for the photograph of Osvaldo Gutierrez. The artwork of Botero lacked narrative and it did not lead to a discussion about 'entertainment' . This change created the theme of the relationship of humans with animals.
- Theme of colonialism. The painting of Rivera, Gloriosa Victoria, was paired with the 'autorretrato en la frontera entre México y Estados Unidos' by Frida Kahlo. This changed aim to explore the relationship of EEUU and Latin American countries.

Artworks. Phase 2 and Phase 3.

<p>Seminar 1 'Work'</p>	 <p>Diego Rivera, Caña de azúcar, 1931. © Banco de México Diego Rivera & Frida Kahlo Museums Trust, México D.F., ARS New York/IVARO Dublin, 2020</p>	 <p>Colita, Obreras en la fábrica, Barcelona, 1976 © Archivo Colita Fotografía.</p>
<p>Seminar 2 'Gender'</p>	 <p>Francesc Domingo Segura, Espectadores, 1934. © El autor o sus herederos</p>	 <p>Antonio Guzman, Mujer © El autor</p>

<p>Seminar 3 ‘USA& Latin America’</p>	 <p>Diego Rivera, Gloriosa Victoria, © Banco de México Diego Rivera & Frida Kahlo Museums Trust, México D.F., ARS New York/IVARO Dublin, 2020</p>	 <p>Frida Kahlo, Autorretrato en la frontera entre México y los Estados Unidos, 1930 © Banco de México Diego Rivera & Frida Kahlo Museums Trust, México D.F., ARS New York/IVARO Dublin, 2020</p>
<p>Seminar 4 ‘Human relationship with animals’</p>	 <p>Picasso, Torero muerto, 1933. © Fundación Picasso</p>	 <p>Osvaldo Gutierrez Gómez, Dolphins, flamingos and pigs: the animals rescued from hurricane Irma, 2017© El autor</p>
<p>Session 5 ‘Conflict in today’s world’</p>	 <p>Archambault, C., 2016©Getty Images. Dublin 2020</p>	<p>Tanya Habjouqa, Occupied Pleasures, 2017</p> <p>There are no copyrights for the reproduction of this photo. It can be accessed in: on-plans/reader-idea-before-tackling-shakespeare-students-analyze-puzzling-photos.html</p>

Appendix C. Phase 1, instrument for data collection

Appendix C. Section 1. Questionnaires (Phase 1)

A.	Student profile
<p>1. I am learning Spanish only because it is part of my program.</p> <p style="text-align: center;"> <input type="checkbox"/> Disagree <input type="checkbox"/> Neither agree or disagree <input type="checkbox"/> Agree </p> <p style="text-align: center;"><i>If you disagree, please state your reasons:</i></p> <p style="text-align: center;"> <input type="checkbox"/> To have more opportunities to find a job. <input type="checkbox"/> To get to know another culture. <input type="checkbox"/> Others </p>	
<p>2. I feel very confident in my ability to succeed in learning Spanish.</p> <p style="text-align: center;"> <input type="checkbox"/> Disagree <input type="checkbox"/> Neither agree or disagree <input type="checkbox"/> Agree </p>	
<p>3. In the language class, I enjoy working with other people in groups.</p> <p style="text-align: center;"> <input type="checkbox"/> Disagree <input type="checkbox"/> Neither agree or disagree <input type="checkbox"/> Agree </p>	
<p>4. When working in groups:</p> <p style="padding-left: 20px;"> a. I recognise the importance of contributing with my ideas to the group. b. I listen to others in order to understand and value other points of views. c. Both d. Neither of them. </p>	
<p>5. It is important to practice with audio-visual material in the Spanish class.</p> <p style="text-align: center;"> <input type="checkbox"/> Disagree <input type="checkbox"/> Neither agree or disagree <input type="checkbox"/> Agree </p>	
<p>6. I expect my teacher to provide me with everything I need to be successful in the language.</p> <p style="text-align: center;"> <input type="checkbox"/> Disagree <input type="checkbox"/> Neither agree or disagree <input type="checkbox"/> Agree </p>	
<p>7. It is easier to read and write in Spanish than to speak and understand it.</p> <p style="text-align: center;"> <input type="checkbox"/> Disagree <input type="checkbox"/> Neither agree or disagree <input type="checkbox"/> Agree </p>	
<p>8. The most important part of learning Spanish is learning vocabulary words.</p>	

<input type="checkbox"/> Disagree	<input type="checkbox"/> Neither agree or disagree	<input type="checkbox"/> Agree
9. The most important part of learning Spanish is learning the grammar.		
<input type="checkbox"/> Disagree	<input type="checkbox"/> Neither agree or disagree	<input type="checkbox"/> Agree
10. In order to master Spanish language, I should know about the culture and heritage of the language.		
<input type="checkbox"/> Disagree	<input type="checkbox"/> Neither agree or disagree	<input type="checkbox"/> Agree
11. The arts are an important part of a student's education, they should be part of the Spanish language class.		
<input type="checkbox"/> Disagree	<input type="checkbox"/> Neither agree or disagree	<input type="checkbox"/> Agree
12. I remember new words by connecting the sound of the word with a picture of the word.		
<input type="checkbox"/> Disagree	<input type="checkbox"/> Neither agree or disagree	<input type="checkbox"/> Agree
13. I like to use images and visual material to express my ideas.		
<input type="checkbox"/> Disagree	<input type="checkbox"/> Neither agree or disagree	<input type="checkbox"/> Agree
14. You shouldn't say anything in Spanish, until you can say it correctly.		
<input type="checkbox"/> Disagree	<input type="checkbox"/> Neither agree or disagree	<input type="checkbox"/> Agree
15. I use my mistakes, to learn more about the language.		
<input type="checkbox"/> Disagree	<input type="checkbox"/> Neither agree or disagree	<input type="checkbox"/> Agree
16. I find opportunities to continue language learning outside the classroom.		
<input type="checkbox"/> Disagree	<input type="checkbox"/> Neither agree or disagree	<input type="checkbox"/> Agree

Language competence (Phase 1)

a) Listening

Below are a number of statements regarding your listening skills. Please read each one and circle the ONE which most closely reflects your ability.

- a) I can understand phrases with the highest frequency vocabulary related to areas of everyday matters.
- b) I can understand the main points of clear speech on a variety of familiar topics.
- c) I can understand extended speech and follow even complex lines of argument provided the topic is reasonably familiar.

Scale of 5, indicate how well you are able to perform it (1= not very well, 5=very well).

b) Oral interaction

Below are a number of statements regarding your interaction skills. Please read each one and circle the ONE which most closely reflects your ability.

- a) I can handle very short conversational exchanges, even though I can't usually understand enough to keep the conversation going myself.
- b) I can put over a point of view clearly, but I still have difficulty engaging in the conversation.
- c) I can enter unprepared into conversation on topics that are familiar to me.
- d) I can take an active part in discussion in familiar contexts, accounting for and sustaining my views.

Scale of 5, indicate how well you are able to perform it (1= not very well, 5=very well).

c) Oral Production

Below are a number of statements regarding your oral skills. Please read each one and circle ONE or TWO which most closely reflects your ability.

- a) I can tell a story or describe something in a simple list of points.
- b) I can narrate a story using basic descriptions of events and activities.

- c) I can fluently sustain a straightforward description on a variety of familiar subjects.
- d) I can reasonably fluently give detailed accounts of events, real or imagined.
- e) I can give detailed accounts of experiences, describing feelings and reactions.
- f) I can give clear, detailed descriptions and presentations on a wide range of subjects, expanding and supporting ideas with subsidiary points and relevant examples.

ale of 5, indicate how well you are able to perform it (1= not very well, 5=very well). IF THERE ARE 2 STATEMENTS, WRITE EACH LETTER UNDERNEATH THE BOX.

d) Written Production

Below are a number of statements regarding your written skills. Please read each one and circle ONE or TWO which most closely reflects your ability.

- a) I can write short simple paragraphs using simple sentences and phrases linked with simple connectors like and, but and because.
- b) I can write a description of an event real or imagined.
- c) I can narrate a story in simple connected text.
- d) I can write accounts of experiences, describing feelings and reactions in simple connected text.
- e) I can write clear, detailed descriptions of real or imaginary events and experiences, marking the relationship between ideas in clear connected text.
- f) I can write the reasons in support of or against a particular point of view.

ale of 5, indicate how well you are able to perform it (1= not very well, 5=very well). IF THERE ARE 2 STATEMENTS, WRITE EACH LETTER UNDERNEATH THE BOX.

Post-task questionnaire (Phase 1)

Evaluating your learning outcomes

1. Can you compare your initial expectations at the beginning of the module ‘ learning Spanish language and culture using paintings’ to the actual experience?

2. What skills (listening, speaking, writing) do you feel you have practiced more? 2.1 Why? 2.2 After looking at your language proficiency questionnaire conducted in week 3, do you think you can change any of the items?
3. In your opinion, what are the advantages of using the discussion of paintings to learn a foreign language? And the disadvantages?
4. Do you think the selection of paintings was adequate to engage you in the discussion
5. What do you think you have gained from this program?
6. Would you change anything of the ‘ Visual Thinking Strategy’ method? Please give reasons.
7. Do you feel that there is anything you would like to add?

Appendix C. Section 2. Teaching Journal (Phase 1)

VTS-dicussion 1. Theme ‘work’. Eleventh of February 2016

In this first session the methodology and procedure were explained to the students. A PowerPoint was used explaining the main objectives, language outcomes, type of questions and feedback provided by the facilitator teacher.

Two paintings of Diego Rivera were discussed:

- Rivera, D. (1932-33) Detroit Industry. North Wall. Detroit Industry of Art Museum.
- Rivera, D. (1931) Sugarcane. Philadelphia: Philadelphia Museum of Art.

The discussion took place in a classroom in which students used the two first rows to facilitate discussion and interaction with the painting. It allowed me to hear the students clearly. I could easily repeat and rephrase what was said.

Sugarcane (1931)

The first painting was projected using the OHP. Discussion started immediately without the need to call for names to encourage participation. The group of INTB students, who had previously been very reluctant to speak openly in class, started the discussion and most of them apart from three students contributed to the discussion. Most of the discussion was around the type of work and the conditions of work represented. There were comments about the nature of the workers as slaves, the lack of freedom, race tensions among the groups based on the colour of the skin and the activities of each group; the difference between the white people in the group and the people of colour, power, social status, and poverty of the slaves due to their clothing (lack of shoes). There were observations about the dogs in the painting and how well they are looked after in comparison to the situation of the workers. Regarding the

description of the people represented in the painting, no comments were made apart from the shoes or lack of shoes and the use of hats due to the probably warm climate. There was no description of eyes, body language, and hair. No comments were made on the building, the big mansion. After this first discussion, a few prepositions were revised with the students to facilitate students to relate their comments to the visual text (en primer plano, al fondo, en segundo plano, delante, detrás, debajo, arriba, en el centro).

Detroit Industry Murals (1932-33)

The discussion started fluently in this second painting. The participation of the students was higher than in the previous artwork. Some of the ALTS students that were quiet in the first discussion engage actively on this one. The French international students were more active in the discussion of the second painting. In the second painting many of the observations were backed up. For example, there were observations of the body language of the participants in the painting or other factors like differences of colour in the people depicted. There were comments about the rhythmical movement of the workers as an example of the type of work in a chain work factory. One student highlighted the predominance of blue in all the composition both in the depiction of the metal and the dungarees that the worker wears as part of the uniform in the factory. Some comments were made in relation to the colour blue, saying that it is a cold colour that reflects the cold atmosphere of the space. Different activities were commented '*fundir*', '*comer*'. A few elements were described, '*motores*', '*piezas de metal*', '*toboganes para distribuir el metal*'. The strength of the workers and the hardness of the job were highlighted. One student associated all the pieces with the parts of cars. One student pointed out the lack of women in the representation. Another student followed up her comments and added she thinks the scene took place in a period between wars because during a war, men are normally in the front-line and women are forced to take factory jobs. At the end of the class, I asked the students to think of a title for each painting. This is the result.

'El campo injusto', *'los esclavos en en el campo'*, *'los esclavos de la caña de azúcar'*, *'la fábrica de los trabajadores'*, *'el nacimiento del fordismo'*, *'la inseguridad en la fábrica'*, *'el ritmo de trabajo en la planta de la fábrica'*.

This was the first time I was facilitating the VTS-discussions and I felt a bit nervous and unsecured. For this reason, I had prepared a second strategy to call students to participate in case I would not get any response to the artwork we were viewing. However, there was no need for that, and the response of the students was very satisfactory. Seventeen students were in the class and thirteen of them participated. Most of them contributed to the discussion more than once. There are a few things to improve. For example, to focus more on pointing at the artwork when rephrasing what the students say. I find difficult to use the second of the VTS questions correctly. I ask, 'why do you say that?' Instead of 'what do you see that makes you say that'. I realize about the importance of formulating the question correctly, since it is an

important part of the training in VTS, to make students to justify their comment with what is represented in the artwork.

I thought the stronger group in terms of language competence will dominate the discussion, however many of the students that have more difficulties to express themselves in Spanish contributed easily. There were cases that their contributions went beyond the mere description of what is happening. Particularly in Group 1, one student was talking about, 'racial struggle clash' which is the same interpretation as the description of the website of this artwork in the exhibition that took place in the MOMA. Also, I learnt that the blue is a symbol of the working class. I checked this piece of information on the Internet and the student was right. Also, the use of blue to create a cold atmosphere. The second group on Thursday afternoon was more reluctant to speak and contribute to the discussion. I had to call names/students to introduce their observations. There were two possible reasons. On the one hand, students were complaining about the distance of the tables from the screen. It was difficult for me to move around and to get to the screen to show what was described. As a result of this, the classroom must be changed. Students were more creative than the previous group when putting a title to the story. 'Revolución Industrial' 'esclavo siembra espectacular'. In this group there was mention of the way slaves are dressed in white (no interpretation why). The fact that there are only 2 women in the painting was explained because there is probably part of the service in the house.

VTS discussion 2. Theme 'gender'. Eighteenth of February 2016

The 2 artworks discussed today were chosen to represent the theme of gender:

- Dali, S. (1923/1926). Figure at the window. Madrid: Reina Sofía Museum.
- Antonio Guzmán (unknown). Women. Private Collection

There was a low participation to speak about 'what is happening?' in the painting. I think students were not ready to speculate and the paintings presented do not have strong narratives as the ones we saw last week. For the next group I am going to add extra questions such as 'what is the story behind this painting?'. The story in the painting is not clear, students must speculate more to make a comment. The discussion in the second group was very productive. Particularly in the second painting of Dali, there was a lot of speculation about what the woman is doing in front of the window. Some of the comments students made were: 'She is looking at the sea for her dead husband'. Some students were saying there is a contrast with the indoor darkness which some students associate the darkness of the life of the women. It was said that maybe she works in that house as a cleaner. That observation was justified by the fact that there is a piece of cloth next to her arm and the fact that she is wearing a dress that looks like the type of clothing that cleaners wear. This thought was reflected in some of the pieces of writing in a very elaborate way. Some students were comparing the inner life of the woman and her dreams looking outside the window, hoping for a better life, a wide-open world in front of her eyes. There were many

observations about the relationship of the women and children, the way they look at each other. The type of furniture of the room, which indicates that it is a wealthy family and again comments on the colours that have been used to express emotions.

VTS discussion 3. 'Latin America'. Twenty-five of February 2016

The two artworks discussed today were representative of the theme of 'politics in Latin America':

- 'Gloriosa Victoria' by Diego Rivera
- 'Manifestación' by Berni

The first corrections of the written exercises were given. The correction was very enjoyable. Students expressed different thoughts and impressions about the artworks. Some students surprised me with their complex observations that do not always relate to those students with high oral competence of the language. Other students that tend to avoid participation in class also surprised with their complex analysis and interpretations in the written summaries. I could also notice a difference in those students that attended the seminars and those that based their writing on an Internet search. In the latter, I could see a lot of copy and paste from the original sources searched on the Internet. In contrast, those that based their observations in class discussion were more productive and creative. In addition, the discussion that took place in class was reflected in most of the writings of those students that attended the seminar. A PowerPoint with some target lexical items and language functions that are promoted in the discussions was presented in class; the main information was regarding how to bring your attention to a particular feature of the painting, how to introduce an opinion or express a judgment and how using Spanish to speculate.

VTS discussion 4. Fourth of March 2016.

Today's subject is the world of politics. I avoided asking students to participate and the discussion flow easily, despite the difficulty of the subject. The informed consent form and the plain language statement were given to the second group of ALIS and International Business students. It surprised me the way some complex images like the artwork that we had in this class were understood. The painting surprised some of the students. However, to my surprise, they didn't question the message of the paintings and the role of the USA army in the representation, the priest and the important figures of politicians. More information and impressions came from the group in the morning (ALIS, INTB). These students have a reputation for low participation and a lower level of language competence in Spanish. Thus, they don't normally engage in the lesson.

VTS discussion 4. Theme 'entertainment'. Fourth of March 2016

The artworks discussed today were chosen to cover the theme of 'entertainment':

- Botero, R. (2002). Dancers
- Picasso (1933) "Torero muerto". Private collection.

The same dynamic appears in the class. INTB and ALIS students seem to be more engaged in the task. I am not sure whether it was due to the time of the day when the discussion takes place.

No real discussion happens in the class in the sense of contradicting each other or agreeing about each other's ideas. It is more like adding more comments to a previous one. The different interpretations that we hear in class appear reflected in the writing students do after the VTS-discussion. Most of the comments are based on personal impressions of the paintings which take into account what was said in class, in times have a lot of depth. In today's class, in addition to adding a title to the painting based on Koroski research, I asked the students to compare both paintings, expecting to get more in-depth analysis, which occurred, in the first group. I had to change the dynamic of the comparison with the second group of Global Business, and I asked them to discuss with their classmates' the differences and similarities between the two artworks.

Regarding the corrections of summaries in week four, most summaries moved from the original listed impressions to a more elaborate paragraph. Some students started to take into account my guidance presented in the power point last week.

One problem is students who don't attend class. At the beginning they searched on the Internet and copied some of the information for the painting in question. However, after the feed-back given in the first painting, it was understood that they have to base their writing in their own impressions of the painting and try to back up those impressions with what is represented in the painting. Some of those students did not submit the second summary. Reformulations seem to play an important role in what the students write in their summaries. Therefore, listening skills and getting the attention of the students during the discussion seems to play an important role in this approach.

VTS discussion 5. Theme 'Migration' Tenth of March 2016

Today's artworks were representative of the theme migration. For this purpose, the artwork of the Argentinian painter was paired with a recent photo of a immigrants arriving to the Spanish coast.

- Berni (1956) Emigrantes. Private Collection
- Newspaper picture.

Today, I did not have much success. It may be by the way I presented the painting in relation with other topics. I need to separate it for the next class to see if I get more response. I feel I rushed too much because I wanted to present the other topic I had prepared for the class. More like the provider and not the facilitator. Old habits.

If I want to success in the next class, I need to question more since it appears that the selection of the artworks for this session was not adequate, little or no narrative:

Que están haciendo las diferentes personas en el cuadro

Cómo están representados

Quienes son

De dónde vienen

A donde van

Donde estan

One positive thing today was that the students were ready to speak and they didnt hesitate to enter in the conversation adding their comments of the paintings. The discussion with the second group of Global Business was really successful. I added more questions as previously mentioned and there were more ready to comment or to associate this event to recent events that we live in our days, refugees, and immigration.

VTS discussion 6. Theme 'war'. Twenty fourth of March 2016.

In today's class there are two artworks representative of the theme of war:

'Los fusilamientos del 2 de Mayo'. Goya

'Guernica'. Picasso

The 'Guernica' was quite difficult to interpret since their proximity with reality is not that clear. We started straight away with the description of what is happening in the paintings because two students had to do a presentation. Nine in the morning is not a good time to initiate a conversation about 'war'. There was no need to call for names today, after a couple of minutes of silence one student opened the conversation. The students commented about the time in history in which the scene might have taken place. After breaking the ice, the other students commented on what they thought in relation to what is happening and trying to support their observations with information from the artwork. I realised, that I don't need to ask as often 'what do you see that makes you think that?' Sometimes, I am not sure if it is needed as much now, since students already appear to have the habit to support their comments with whatever is represented in the artwork. One of the French students refers to the historical fact that is represented in the painting since he already knew the artwork: The invasion of Napoleon of Spain in the city of Madrid. Goya's artwork generated a lot of observations related to many aspects of the painting. The two clear groups in the composition. The same student highlighted the fact that one group (the French soldiers) does not show their faces which he interpreted as a sign that they don't have any emotions or feeling about what they are doing. In contrast to the other group, the

martires' faces are an important part of their emotions. For example, they are showing fear. The massacre is in front of us in the painting. One girl said that the main character in the painting is surrounded. In her opinion, it is indicated by the posture of raising arms. In 'the Guernica', students spoke about the two groups of animals and people. One student noticed that none of the animals or people in the painting are in one piece. A couple of students pointed out the light (a bulb inside an eye) again; no explanation why it is represented in that way, and why the light illuminated all the composition. One girl found an explanation for it, and she said that that light brings hope in the scene. Another student saw that there is another arm, which brings more light. Another student noticed that in the composition there are mainly women crying however when I asked him what each of the women are doing, he was able to identify only the group on the left. The women in flames are hard to see by any of the students since the flames are not clear and they are represented in an abstract way.

Today's class was interesting since I could see what the reaction of my two native speakers in the class, also a Brazilian student who is almost a native Spanish speaker. It was possible that they knew more about both paintings however this was not clearly reflected in their comments. In fact, I could see that their observations don't differ in a great way to other students who don't have the language competence that they have. As the normal trend in all these sessions, students in the group of Global Business don't seem to be as perceptive as the group from INTB and ALIS. Maybe their motivation and interest in what we are doing is not the same. However, they seem to look with interest to the artworks. They find it more difficult to interact without calling their names. Once you ask them to participate in the conversation, they engage in the task.

VTS discussion 7. Theme 'feelings'. Thirty-first of March 2016.

The artworks selected for today's class aimed to focus on the theme of feelings.

- Picasso, P. (1922). *Dos mujeres corriendo en la playa*. París: Picasso Museum.

- Genovés, J. (1976). *El abrazo*. Madrid: Reina Sofía Museum.

Today's class is the last session of the module. I intentionally brought to the class two artworks with no narrative. I am aware that the fact that there is little narrative was going to be an obstacle for the understanding of the painting. These two paintings are about feelings with strong visual messages expressed using the body language of the people represented in the painting. There is a lack of background in both of them. As it has been in the previous sessions, the group that had the class in the morning engaged immediately with the artwork, no need to call for names. We added observations about the two and the feelings they represented. Students based their comments on the visual resources of the artworks: Colour, body language.

- Picasso, P. (1922) *Two women running in the beach*. Paris: Picasso Museum.

- Genovés, J. (1976) El abrazo. Madrid: Reina Sofía Museum.

Some interesting observations were made in the artwork of Genovés. For example, one student said that the participants in the artwork are congratulating each other for a victory. Another student noticed that we cannot see their faces. One student commented that all are represented using the same colours so there is no difference between them. Another student noticed that there is only one woman in the group. In the artwork of Picasso there were less comments of the type 'We see two women who are free because they run in an open space with almost no clothes on' or 'the women seem to touch the clouds'. In today's class I added a new element since it is the last class and I was interested in trying the iconology approach. One of the paintings is a symbol of the political period of the 'Transición' from the Franco dictatorship to democracy. It has been on the news recently that the artwork of Genovés reminds us of the spirit of reconciliation/understanding that is represented in the painting. This is important in the new political period that we live in Spain after the last democratic elections. Thus, we complemented the analysis with some information about the painting using an article from the newspaper. I am interested in seeing what the students will write in their summaries.

Reflection: In general, the response from both groups was very interesting. Their disposition to speak, I feel students are not too shy anymore to participate since they situated in the first banks in the class to be closed to me and the screen. There is no warm up before we present the first of the artworks and no introduction with other subjects or corrections. One more thing I noted, is that some students compensate their lack of competence with visual elements they find in the paintings, particularly body language or they even gesture using the body language of the participants in the artwork. One added benefit in the last classes has been the presence of my native speaker student who at times was making less contributions than my second language students who are used to the type of analysis that VTS promotes. I explicitly asked her a couple of times and she could not make any contribution further to what had already been said. The discussion took half an hour of the class and we moved to explain what is the task they have to do in voice thread as a final task. I would like to include in the task not only the description of what is happening but also some justification and interpretation of why they are interested/ or not and why they would like to speak about that particular painting. I pointed out some aspects: the story being narrated, the way the story is presented, the meaning of the painting or others. I am looking forward to seeing their comments. There are also some things to improve, for example a more systematic construction of the teaching journal, but it was the first time using VTS in a classroom setting in Spanish FL and I wanted to be as open as possible.

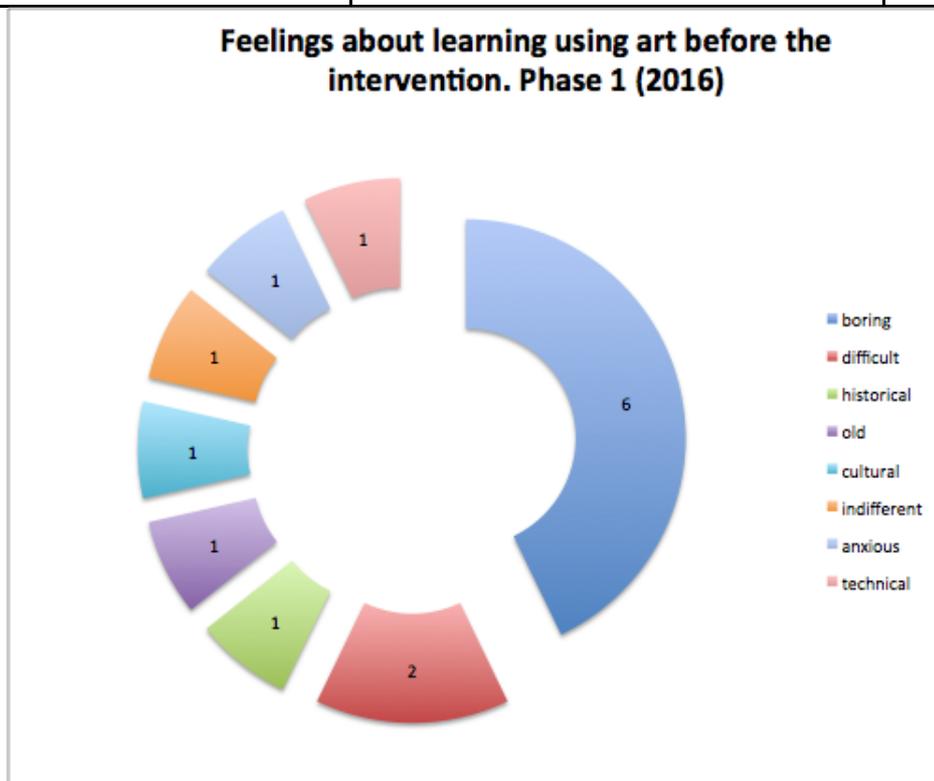
Appendix D. Phase 1, findings

Post-task questionnaire (Phase 1)

Q1. Can you compare your initial expectations at the beginning of the module about learning Spanish language and culture using paintings to your actual experience?

Expectations before the intervention (Phase 1)

Themes	Participants	Total
Boring	P2, P6, P7, P8, P12, P13	6
Challenging	P11, P12.	2
Difficult	P7, P16	2

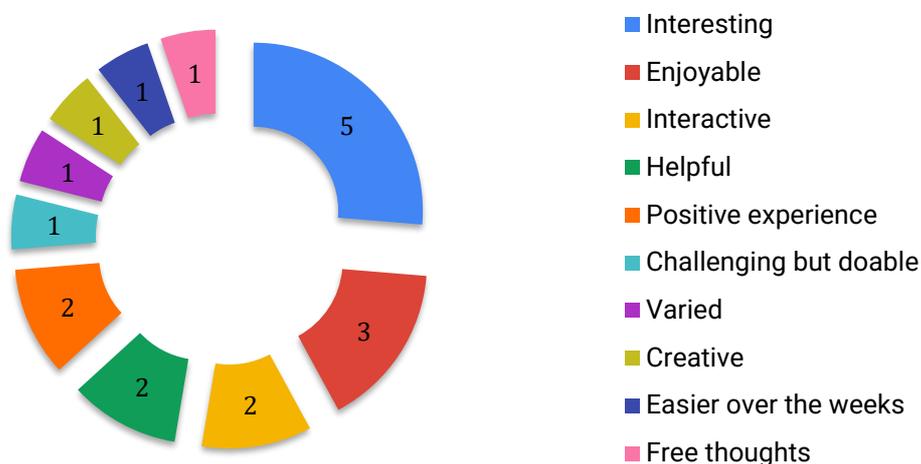


Learning experience after the intervention (Phase 1)

Themes	Participants	Total
Interesting	P4, P7, P8, P12, P13	5

Enjoyable	P5, P10, P12	3
Interactive	P9, P18	2
Helpful	P3, P8,	2
Positive experience	P2, P14	2

Feelings about learning using art after VTS-led teaching experience



P1	I learned a lot more vocabulary than I expected.
P2	At first I didn't like the fact that we were going to practice Spanish through paintings, because I thought it would be technical Spanish and therefore, boring. However, I am positively surprised now and very pleased because they were creative classes and of free thought.
P3	I wa anxious at first, but at the end it was very helpful.
P4	It was much more interesting and varied than I thought it would be.
P5	Honestly, at the beginning of the modules, when the outline was explained to us, I was indifferent to the prospect of learning more about the cultural side of Spain. However, through my experiences of the classes and tasks set, I thoroughly enjoyed the module and the knowledge gained from it.
P6	I thought it was going to be somewhat boring. However I learned a lot from the classes. I am a bit more comfortable.
P7	I thought learning about language and paintings was going to be very difficult and boring, but after studying then I learnt key vocabulary and after studying and found it interesting.

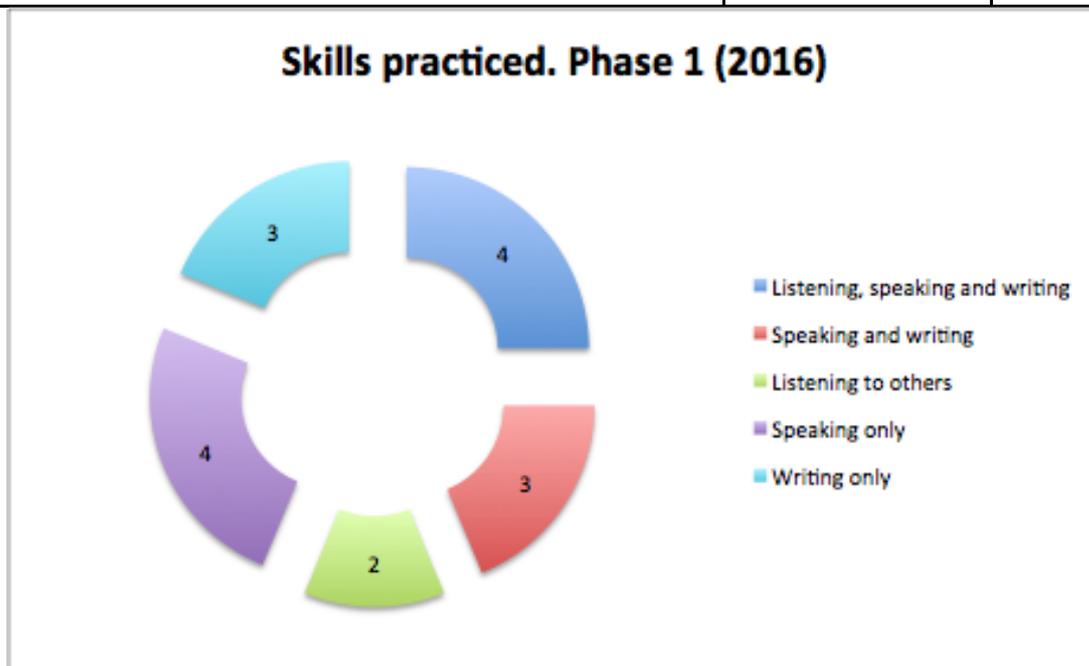
P8	I thought it would have been quite boring, but the paintings were actually quite interesting so it helped me to understand Spanish culture better. I feel that my Spanish has improved as a result of the use we made of the paintings.
P9	It was more interactive than I thought it would be. I hadn't realised that a small part of the focus would be on Spanish culture.
P10	I didn't really know what to expect from this module but I have thoroughly enjoyed learning Spanish with the use of paintings.
P11	I thought it would be challenging to talk about the old paintings. But it became easier as the weeks went on.
P12	Initially I expected the module to be quite boring and very challenging, however, I found it very interesting and although it was challenging it was doable.
P13	I thought it would be more boring than it was. I found some of the paintings very interesting to study.
P14	I didn't expect to learn Spanish through paintings, but it turned out to be a positive experience with high learning outcomes.
P15	At the beginning of the module. I honestly felt that learning about Spanish language and culture using paintings wouldn't work but now, at the end of this programme, I think it is a great way to learn about Spanish language and culture.
P16	Initially, I thought I would struggle a lot with this module as we began with a difficult novel.
P17	I thought it would be more historical learning rather than mostly opinion based.
P 18	I didn't expect as much interaction and learning from other ideas.

Skills practiced (Phase 1)

Q2. What skills (listening, speaking, writing) do you feel you have practised more during this module? Why? (Phase 1).

Themes	Participants	Total
Listening, speaking and writing	P2, P5, P8, P15	4
Speaking and writing	P4, P9, P10	3
Listening to others and expressing opinions about the artworks	P17, P18	2
Speaking only	P3, P6, P11, P16	4

Writing only	P1, P13, P14	3
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a) Listening, speaking and writing (P2, P5, P8, P15):

1. 'Speaking, listening, and writing because we have practiced them, but also thinking, expressing our opinions and sharing different thoughts on the paintings with other students' (P2).
2. 'Unlike in other language classes, I feel we had a fantastic opportunity to share our thoughts on subject matters relevant to the language and culture, we were able to do this with the balance of speaking, listening and also writing, all in equal amounts' (P5).
3. 'I felt we practised them all a lot. We describe the paintings in class orally, which gave us a chance to practice our Spanish, and also hear what our companions thought about the paintings. Then when writing our descriptions, my written spanish definitely improved as I was more aware of my grammar and tenses/vocabulary' (P8).
4. 'I feel like I practised my listening and speaking skills the most in this module from listening to the professor and others in class, and I got to practise my writing through various assignments on voicethread and loop' (P15).

b) Speaking and writing (P4, P9, P10):

1. 'We had to speaking a lot in class and during our presentations, and writing lot of summaries helped my writing' (P4).
2. 'Writing and speaking because they were more focused on in the assignments, and the classes involved a lot of oral work' (P9).
3. 'I felt as though I have mainly practiced my writing skills and, used my speaking skills in class. My listening skills have not been tested much' (P10).

c) Listening to others and expressing opinions about the artworks P17, P18):

1. 'Giving my own personal opinions, listening and speaking. I did not do much writing so I think my oral listening skills were practiced more' (P17).
2. 'Speaking in front of the class for cuadros. Listening to other students speaking about cuadros' (P18).

d) Speaking only (P3, P6, P11, P16).

1. 'Speaking, as we mainly talked about the pictures during class' (P3),
2. 'Speaking. I am more comfortable' (P6).
3. 'Because there is a lot of interaction in class' (P11).
4. 'Class was very much an open conversation where we all gave our opinions. I really like this aspect' (P16).

c) Writing only (P1, P13, P14).

1. 'I have written lots of information on the ' cuadros' that we have studied' (P1)
2. 'Writing, because I wrote on voicethread, with the cuadros and with the other written exercise' (P13)
3. 'Describing paintings definitely improved my writing skills' (P14).

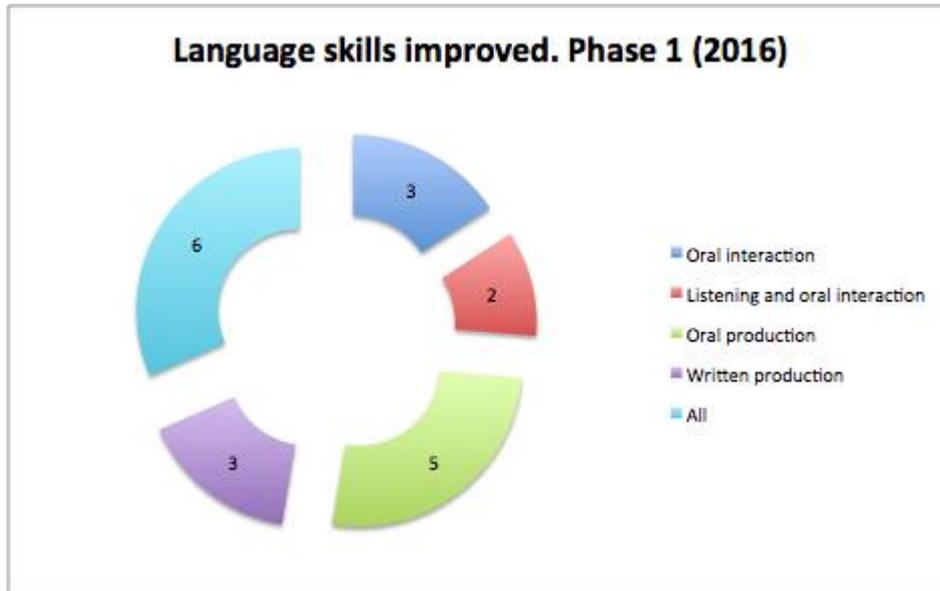
P1	Writing skills. I have written lots of information on the ' cuadros' that we have studied.
P2	Speaking, listening, and writing because we have practiced them, but also thinking, expressing our opinions and sharing different thoughts on the paintings with other students.
P3	Speaking, as we mainly talked about the pictures during class.
P4	speaking and writing. We had to speak a lot in class and during our presentations, and writing a lot of summaries helped my writing. Oral production and written production.
P5	Unlike in other language classes, I feel we had a fantastic opportunity to share our thoughts on subject matters relevant to the language and culture, we were able to do this with the balance of speaking, listening and also writing, all in equal amounts.
P6	Speaking. I am more comfortable.
P7	I feel that I have practiced my listening skills a lot during this module. Listening to presentations, and the teacher talking about the pictures.
P8	I felt we practised them all a lot. We describe the paintings in class orally, which gave us a chance to practice our Spanish, and also hear what our companions thought about the paintings. Then when writing our descriptions, my written spanish definitely improved as I was more aware of my grammar and tenses/vocabulary.
P9	Writing and speaking because they were more focused on in the assignments, and the classes involved a lot of oral work.

P10	I felt as though I have mainly practiced my writing skills and used my speaking skills in class. My listening skills have not been tested much.
P11	Speaking. Because there is a lot of interaction in class.
P12	We spent a lot of time listening to each other's opinions and ideas.
P13	Writing, because I wrote on voicethread, with the cuadros and with the other written exercise.
P14	Writing. Describing paintings definitely improved my writing skills.
P15	I feel like I practised my listening and speaking skills the most in this module from listening to the professor and others in class, and I got to practise my writing through various assignments on voicethread and loop.
P16	Speaking . Class was very much an open conversation where we all have our opinions. I really like this aspect.
P17	Giving my own personal opinions, listening and speaking . I did not do much writing so I think my oral listening skills were practiced more.
P18	Speaking in front of the class for cuadros. Listening to other students speaking about cuadros. Writing the story from a YouTube video.

Skills improved (Phase 1).

Q3. After looking at your language proficiency questionnaire (...), do you think you have improved your performance in any of the skills?

Oral interaction	P5, P9, P18	3
Listening and oral interaction	P12, P17	2
Oral production	P4, P6, P8, P9, P16	5
Written production	P4, P13, P15	3
All	P1, P3, P7, P10, P11, P14	6



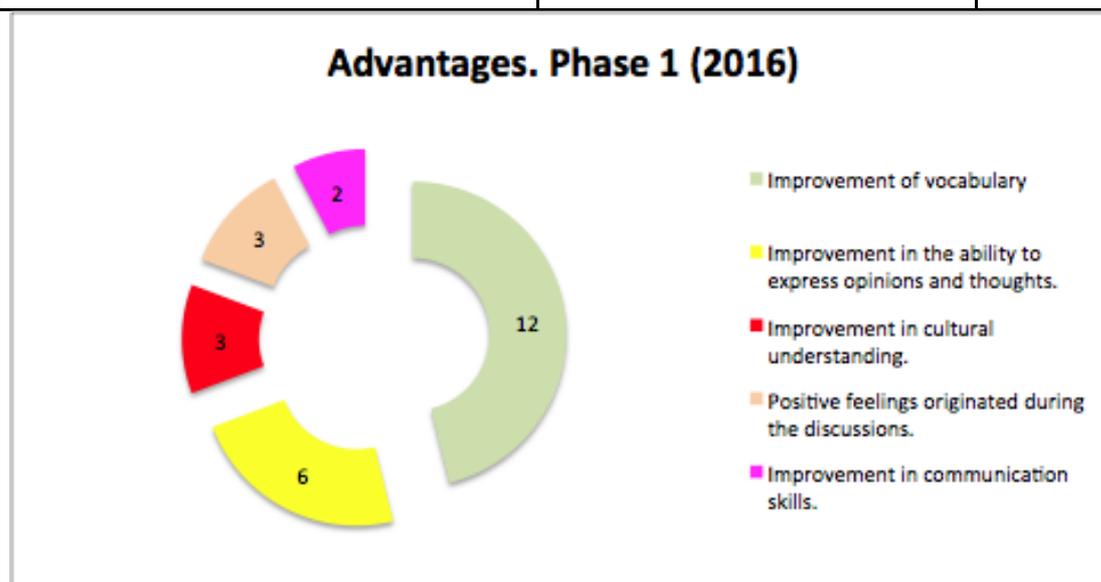
P1	Yes
P2	
P3	Yes
P4	Oral production and written production.
P5	I believe that all of the above have improved at least slightly. I believe that all of the above have improved at least slightly. We had numerous opportunities to orally interact in class, which I view as a fundamental part of language learning and improvement.
P6	oral production .
P7	Yes. I have definitely improved most of these skills.
P8	I have become more confident in my spoken Spanish. I would always know how to say something, but not be confident enough to speak up in class for fear of being wrong. But the small class size meant that there was less pressure to speak perfectly.
P9	Oral interaction and oral production.
P10	Yes I believe, I have improved in these areas.
P11	I hope I have improved in these areas.
P12	Listening, oral interaction.
P13	I believe my vocabulary has improved, therefore my written production might have improved with it.
P14	I think that I improved all of my skills mentioned above since week 3.
P15	I feel like I have improved my performance in all of these skills, especially my writing skills through the various assignments we have done.

P16	I think my ability to describe has improved in Spanish (orally) having spent a lot of time on paintings.
P17	I definitely have developed my listening skills and oral interaction as the class got us talking in Spanish.
P18	Improved oral interaction.

Advantages VTS-led teaching (Phase 1)

Q4. In your opinion, what are the advantages of using the discussion of painting to learn a foreign language? (Phase 1).

Themes	Participant number	Total
1. Improvement of vocabulary	P1,P3,P7,P8,P9,P11,P12,P13,P14,P15,P16,P17	12
2. Improvement in the ability to express opinions and thoughts.	P2,P4,P5,P13,P15,P17	6
3. Improvement in cultural understanding.	P9,P10,P18	3
4. Positive feelings originated during the discussions.	P4,P5,P13	3
5. Improvement in communication skills.	P6,P14	2



Themes:

a) *Improvement of vocabulary*

1. 'It teaches us how to use words and grammar that I would otherwise wouldn't have known' (P1).

2. 'More in depth knowledge of adjectives and descriptions' (P3).
3. 'New vocabulary learning the language' (P7).
4. 'We get the chance to use the vocab we already know and also learn new words that will be useful in the future' (P8).
5. 'You end up learning the vocabulary for the topic of the painting, and also describing pictures in general' (P9).
6. 'It greatly adds to your vocabulary' (P11).
7. 'A lot of new vocabulary is learnt' (P12).
8. 'Learn new vocabulary' (P14).
9. '(...) and use a type of Spanish they haven't used before and as a result broadens their language' (P15).
10. 'They bring about themes that we can talk about, i.e. war, politics, which allows us to broaden our vocab on that topic' (P16).
11. 'Different useful vocab was learned' (P17).
12. '(...) new vocabulary at the same time' (P18).

b) Visual Thinking Skills.

1. 'That you can express your own thoughts, get creative and share different opinions without fear' (P4).
2. '(...) However, we also have the choice to express our own interpretations if we wish' (P5).
3. 'Easy to discuss opinions' (P13).
4. 'I feel like it challenges the students in a good way to think differently' (P15).
5. 'Very helpful giving opinions and advice' (P17).

c) Improvement in cultural understanding.

1. 'You can learn about the culture at the same time' (P9).
2. 'It combines the Spanish language with Spanish culture' (P10).
3. 'Learn the culture and new vocabulary at the same time' (P18).

d) Positive feelings created during the discussions.

1. 'Incredibly interesting, aids creativity, fosters teamwork.' (P4).
2. 'It is an impersonal view, discussing factual information that is present in the paintings. I feel this allows the speaker to detach themselves from any embarrassment they may feel about discussing personal topics' (P5).
3. 'Easy to discuss opinions' (P13).

e) Communication skills.

1. 'Practice oral production' (P6)
2. '(...) as well as talking and writing skills' (P14).

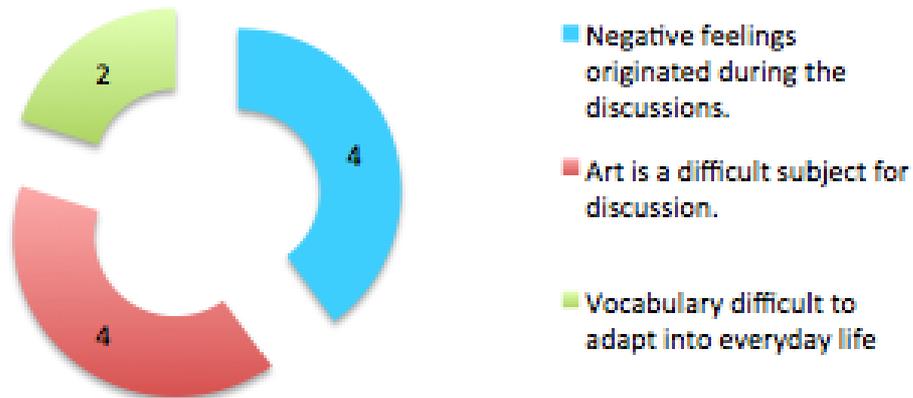
P1	It teaches us how to use words/grammar that I would otherwise wouldn't have known.
P2	That you can express your own thoughts, get creative and share different opinions without fear.
P3	More in depth knowledge of adjectives and descriptions.
P4	Incredibly interesting, aids creativity, fosters teamwork.

P5	It is an impersonal view, discussion factual information that is present in the paintings. I feel this allows the speaker to detach themselves from any embarrassment they may feel about discussing personal topics. However, we also have the choice to express our own interpretations if we wish.
P6	Practice oral production.
P7	New vocabulary learning the language.
P8	We get the chance to use the vocab we already know and also learn new words that will be useful in the future.
P 9	You can learn about the culture at the same time. You end up learning the vocabulary for the topic of the painting, and also describing pictures in general.
P 10	It combines the Spanish language with Spanish culture.
P 11	It greatly adds to your vocabulary.
P 12	A lot of new vocabulary is learnt.
P 13	Learn new vocabulary, easy to discuss opinions.
P 14	Improvement of vocabulary, as well as talking and writing skills.
P 15	I feel like it challenges the students in a good way to think differently and use a type of Spanish they haven't used before and as a result broadens their language.
P 16	They bring about themes that we can talk about ie war, politics, which allows us to broaden our vocab on that topic.
P17	Different useful vocab. was learned. Very helpful giving opinions and advice.
P 18	Learn the culture and new vocabulary at the same time.

Disadvantages. VTS-led teaching (Phase 1)

1. Negative feelings originated during the discussions.	P1, P4, P6, P8	4
2. Art is a difficult subject for discussion.	P4, P7, P9, P13	4
3. Vocabulary difficult to adapt into everyday life	P5, P17	2

Disadvantages. Phase 1 (2016)



a) *Negative feeling created during the discussions.*

1. 'Some students did not engage and therefore wouldn't have learned that much' (P1).
2. 'Very daunting/intimidating task at first' (P4).
3. 'Shy people are at a disadvantage' (P6).
4. 'Sometimes it will take a while for somebody to speak up with something to say about the paintings. Nobody likes to speak up and be told that they are wrong, so it takes a certain level of confidence to speak up, especially if what we were talking about was a matter of opinion or our own interpretations of the paintings' (P8).

b) *Art is a difficult subject for discussion.*

1. ' (...) a bit unnatural as we usually don't discuss artwork in school in English' (P4).
2. 'Sometimes difficult to understand' (P7).
3. 'Some people find it harder to interpret paintings so don't have much to say about them' (P9).

c) *Vocabulary is difficult to adapt into everyday life.*

1. 'Although discussing paintings will improve our descriptive abilities, I think that also something that may be difficult to adapt into everyday life. However, this is only a very minor disadvantage' (P5).
2. 'Probably won't use it in everyday situations' (P17).

P1	Some students did not engage and therefore wouldn't have learned that much
P2	I don't see any disadvantages
P3	n/a
P4	Very daunting/intimidating task at first, a bit unnatural as we usually don't discuss artwork in school in English.
P5	Although discussing paintings will improve our descriptive abilities, I

	think that also something that may be difficult to adapt into everyday life. However, this is only a very minor disadvantage.
P6	Shy people are at a disadvantage
P7	Sometimes difficult to understand
P8	Sometimes it will take a while for somebody to speak up with something to say about the paintings. Nobody likes to speak up and be told that they are wrong, so it takes a certain level of confidence to speak up, especially if what we were talking about was a matter of opinion or our own interpretations of the paintings.
P9	Some people find it harder to interpret paintings so don't have much to say about them
P10	None
P11	I do not think there any significant disadvantages.
P12	n/a
P 13	Some of the painting were too abstract to understand in English, let alone Spanish.
P 14	n/a
P 15	n/a
P 16	n/a
P 17	Probably won't use it in everyday situations.
P 18	n/a

Evaluation of artworks (Phase 1).

Q6. Do you think the selection of paintings was adequate to engage you in the discussion? If not, what kind of artwork would have been more interesting to discuss? Why?

P 1	Learned to listen to to other students.
P 2	I would have liked to see more abstract painting that we could get even more creative.
P 3	Yes, because the range of pictures were varied.
P 4	I would have liked to discuss more paintings from the civil war era/Franco era/ transition and talk about the historical backgrounds of more Spanish American paintings because it gives a wider view of Spanish culture.
P 5	I think the paintings were adequate in order to engage in discussion, because most of the themes could be related to current events, and therefore there was a lot to be discussed.
P 6	It was interesting.
P 7	For me the paintings were interesting, and some were famous, which were educating.

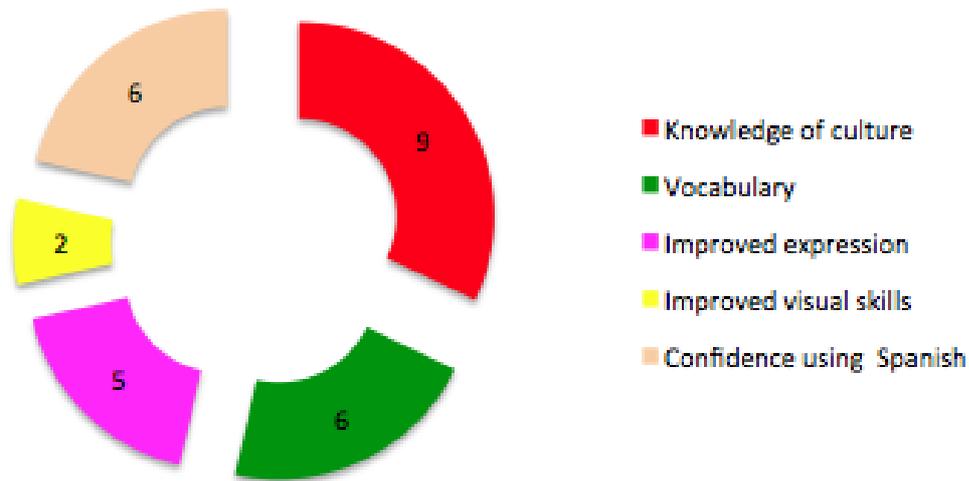
P 8	There was a mix of different themes/settings/characters so we were able to give our own opinions, as well as learn from what our classmates had to say about the painting. Not everyone always felt the same about a painting or what was going on, so it was good to see differences in opinion and take them into account when writing our descriptions.
P 9	I think there was a good variety of paintings.
P10	Yes, it was very comprehensive. It gave a fantastic insight into Spanish culture.
P 11	Yes because they also related to the culture and history of spanish speaking countries.
P12	Yes, I thought they were adequate because they were related to the Spanish culture and interesting.
P 13	I think it was adequately engaging discussion, but some were too complicated.
P14	Yes
P 15	I think the selection of paintings covered a broad range of topics and challenged me but also helped improve my language and my knowledge of Spanish culture.
P 16	I think the paintings chosen covered a broad amount of topics whilst still being difficult topics we had to think about. Maybe some modern paintings discussing problems like social media and things affecting students would have been interesting.
P 17	Yes the variety of paintings was extremely different both theme-wise and actual visually. Easy to discuss.
P 18	Yes there was a wide range of issues and themes used in the selection of paintings.

Achievements (Phase 1)

Q7. What do you think you have gained from this program?

Knowledge of culture and appreciation for art	P4,P5,P8,P9,P10, P12,P14,P16,P17	9
Larger vocabulary and ability to describe in detail	P9,P10,P12,P13,P14,18	6
Improved expression	P2,P3,P7,P8,P9,P11	6
Confidence expressing in Spanish	P4,P5,P6,P8, P15,P17	6
Visual thinking skills	P2,P15	2

Gained_Phase 1 (2016)



a) *Knowledge of culture and appreciation for art.*

1. 'A deeper understanding of Spanish culture and art' (P4).
2. 'I wish to say and also the ability to at least briefly discuss Spanish culture through artwork' (P5).
3. 'As well as learning about Spanish culture from the Spanish paintings' (P8).
4. 'I have learned a bit about Spanish culture' (P9).
5. 'A deeper insight into Spanish culture' (P10).
6. '(...) and knowledge of Spanish history and culture' (P12).
7. 'I have definitely gained knowledge about the different paintings that we discussed (P14).
8. 'An appreciation for art' (P16).
9. '(...) and also learned about Spanish culture' (P17).

b) *Larger vocabulary and ability to describe things in detail.*

1. 'More ability to describe photos and paintings' (P9).
2. 'A wider range of vocabulary' (P10).
3. 'I have gained a wider range of vocabulary' (P12).
4. 'I better understand that my vocab. is limited in several areas and that I need to improve it in order to describe things better' (P13).
5. '(...) as well as enhanced my vocabulary' (P14).
6. 'A wider variety of vocabulary and a better understanding of the imperfect tense in the story telling' (P18).

c) *Improve ability to express in Spanish.*

1. 'Practise in language skills (all types)' (P2).
2. 'An improved ability to speak, listen and write Spanish' (P3).
3. 'I have gained skills such as oral production/interaction which I do not get to practice in other modules' (P7).

4. 'More practice with Spanish' (P8).
5. 'Improved oral Spanish' (P9).
6. 'The ability to answer questions quickly and in a detailed manner' (P11).

d) *Confidence when expressing in Spanish.*

1. 'More confidence when speaking and writing Spanish' (P4).
2. 'Mainly, confidence to orally express what it is that I wish to say and also the ability to at least briefly discuss Spanish culture through artwork' (P5).
3. 'More confidence' (P6).
4. 'I have gained the experience in being able to practise my Spanish outside the pressure of a graded oral exam' (P8).
5. 'I think I have gained more confidence in my language' (P15).
6. 'I gained more courage to speak out in front of the class' (P17).

e) *Visual thinking skills*

1. 'Freedom of speech and thinking and the loss of fear of sharing my opinions' (P2).
2. '(...) and I have gained the ability to think more critically' (P15).

P1	n/a
P2	Practise in language skills (all types). Freedom of speech and thinking and the loss of fear to sharing my opinions
P3	an improved ability to speak, listen and write Spanish
P4	A deeper understanding of Spanish culture and art. More confidence when speaking and writing Spanish
P5	Mainly, confidence to orally express what it is that I wish to say and also the ability to at least briefly discuss Spanish culture through artwork.
P6	More confidence.
P7	I have gained skills such as oral production/interaction which I do not get to practice in other modules.
P8	As well as learning about Spanish culture from the Spanish paintings, I have gained the experience in being able to practise my Spanish outside the pressure of a graded oral exam.
P9	More ability to describe photos and paintings. I have learned a bit about Spanish culture, improved oral Spanish.
P10	A wider range of vocabulary and a deeper insight into Spanish culture.
P11	The ability to answer questions quickly and in a detailed manner.
P12	I have gained a wider range of vocabulary and knowledge of Spanish history and culture.
P13	I better understand that my vocab. is limited in several areas and that I need to improve it in order to describe things better.
P14	I have definitely gained knowledge about the different paintings that we discussed, as well as I enhanced my vocabulary.
P15	I think I have gained more confidence in my language and I have gained the ability to think more critically.
P16	An appreciation for art.
P17	I gained more courage to speak out in front of the class and also learned about Spanish culture.

	A wider variety of vocabulary and a better understanding of the imperfect tense in the story telling.
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Suggestions for change (Phase 1).

Q8. Would you change any aspect of the Visual Thinking Strategy' method? Please give reasons (Phase 1).

P 1	N/A
P 2	No I wouldn't.
P3	No as it allows students to think on the spot and evaluate pictures.
P 4	No, I felt this suited me very well.
P 5	N/A
P 6	N/A
P 7	No, I think it is very important.
P 8	Maybe get the students to write their descriptions of the painting at home, no more than 2 days after the lecture as that way it would still be fresh in the minds. Unless you have written down what was said about the paintings in class, it can be difficult to remember them, and some vocab/aspects of the painting that were quite specific to it.
P 9	Maybe to put more emphasis on photos because they tend to show situations that are realistic and more to do with everyday life, so it could be a good way to learn Spanish that you would need to use more often.
P 10	No
P 11	No because I think the current format works quite well
P12	No, I found the strategy very good the way it was.
P 13	No
P14	No
P 15	No
P 16	N/A
P 17	I think the continuous assessment was a good way of marking this module as it differs from other modules. Change in structure of normal modules is a nice change.
P18	N/A

Do you feel that there is anything else that you would like to add?

P 1	N/A
P 2	No
P 3	N/A
P 4	This was one of my favorite modules this semester. Muchas gracias
P 5	I would like to add that Elena's attitude and enthusiasm towards this module was a very encouraging factor for me. I think it is paramount that a lecture undertaking this kind of class must have a relaxed and quietly encouraging personality, as I believe it greatly adds to the confidence you have to express ideas and interpretations you may have.
P 6	Addition of vocab (extra)
P 7	I don't think so
P 8	I like the choice of a single painting to speak about, and the fact we used voicethread to record it, in my opinion it wasn't nerve wracking, unlike if you were to get up in front of the class and describe a painting and why you like it.
P 9	N/A
P10	Thanks for the memories
P 11	No, it was very helpful
P12	N/A
P 13	The task we had to do could have been better communicated to us.
P14	Maybe more oral work and also presentations.
P 15	No
P 16	N/A
P 17	Thanks for a great year Elena
P 18	N/A

Appendix E. Phase 2, instruments of data collection

Photograph. Pre-test/Post-test (Phase 2 & Phase 3).

Mira detenidamente esta imagen. Piensa sobre lo que ves. Pregúntate a tí mismo:

- *¿Qué es lo que está pasando en esta fotografía?*
- *¿Qué es lo que veo que me hace pensar esto?*

- ¿Qué más veo?

Tienes entre 15 y 20 minutos para escribir. Intenta organizar tus ideas para que sea fácil para otros entender lo que piensas. Revisa y corrige tu párrafo cuando hayas terminado.



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Christophe Archambault. This photo came from ‘ the Year in Pictures 2016’ (Agence France-Presse). The original caption reads ‘ A demonstrator perched on top of a traffic light during a protest against labor reforms. This photograph was used in Phase 2 (2017) and Phase 3 (2018) for the students to write about before the intervention, pre-test, and at the end of the intervention, post-test¹⁶.

Appendix F. Phase 2, findings

Appendix F. Section 1. Visual Analysis (Phase 2)

- Simple observation is defined in this study a comment in which something (one single item) in the artwork is named. It takes the form of a single sentence using the existential verbs ‘ hay’ or ‘ to see’ or a single quality introduced with to be ‘ ser’ or ‘ estar’ .

¹⁶ https://www.nytimes.com/2017/01/09/learning/whats-going-on-in-this-picture-jan-9-2017.html?rref=collection%2Fcolumn%2Flearning-whats-going-on-in-this-picture&action=click&contentCollection=learning®ion=stream&module=stream_unit&version=latest&contentPlacement=67&pgtype=collection

‘ Hay policía en la carretera ’ (Pre-test, P8).

- Detailed observation is when students not only name the object of representation , but also describe and add qualities to it. Qualities could be described by the use of adjectives or adjectival sentences.

‘En el primer plano hay una chica que está sentado en un semáforo en el centro del cuadro’ (Post-test, P1).

- Inferences is ¹⁷defined as the ability to create meaning drawn from observations or a conclusion reached on the basis of evidence and reasoning. It takes the form of ‘ I think this (...) because (...).

‘Creo que es una estudiante en Universidad porque es común para los estudiantes protestar’ (Post-test, P6).

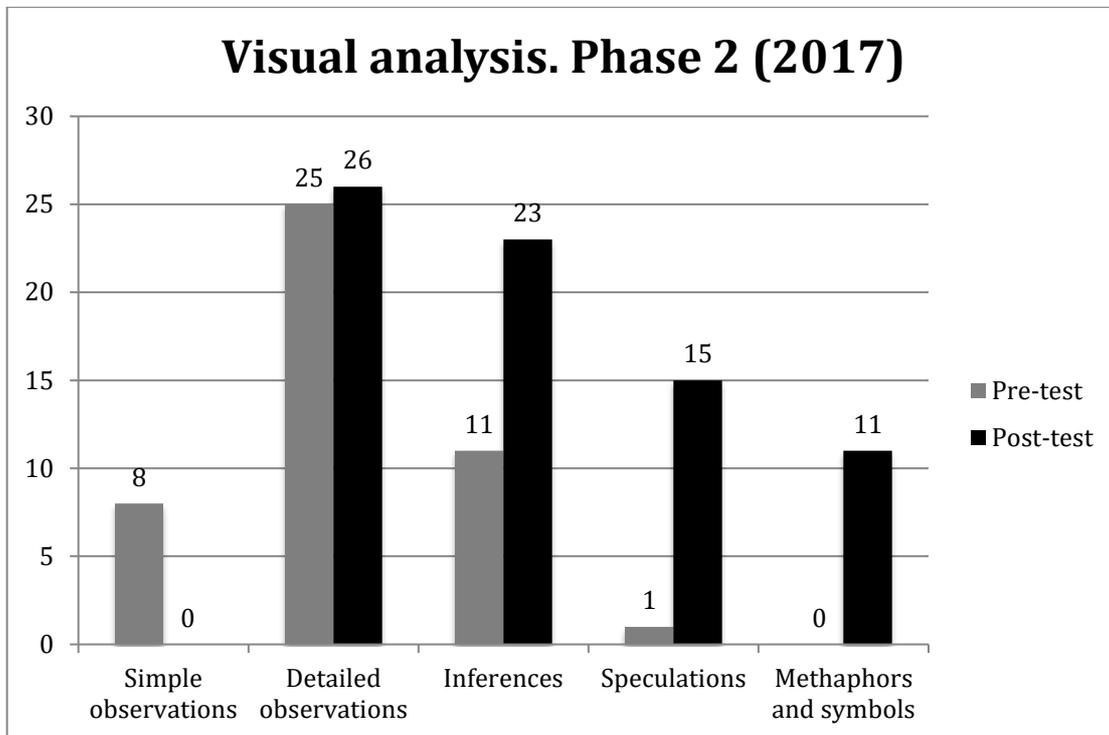
- Speculation is defined by Yenawine (2014) as the ability to create multiple options usually expressed with terms such as ‘ could’ ‘ maybe’ or the conditional form. This element was part of the focus on form (FsF) explicit tuition during the three first weeks of instruction. Examples of verbs and adverbial locutions elicited are ‘quizás’ (perhaps), ‘tal vez’ (maybe), ‘a lo mejor’ (maybe), ‘es posible que’ (it is possible that), and ‘es probable que’ (it is likely that).

‘Quizás la chica sea una estudiante porque tiene una mochila y parece bastante joven. A muchos jóvenes les gusta ser proactivos y tener un impacto en la sociedad’ . (Post-test, P1).

- Metaphors and symbols are considered the most complex skill (Yenawine 2014). A visual metaphors are expressed in images when the viewer is meant to understand something as a symbol for something else.

‘ En mi opinion el protestantes no está seguro sobre a tener un enfrentamiento con la policía. Hay un semáforo con una luz roja justo enfrente de los antidisturbios que representa sus miedos, detrás de la policía en la distancia hay un semáforo con una luz verde que representa sus mtas, entre los dos hay humo, sus incertidumbre’ (Phase 2, P12).

¹⁷ This category might reflect more the habit of backing up the observations, practiced during class discussion and prompted by the second of the questions used in the facilitation. ‘ What do you see that makes you say that?’



Simple observations. Pre-test (Phase 2)

1. Es en huelga (P1).
2. Se sienta en un semáforo (P4).
3. Su cara es verde (P4).
4. Hay neblina (P4).
5. Hay algunos árboles en la imagen y edificios (P5).
6. La chica es juvenil (P6).
7. Hay policía en la carretera (P8).
8. Es muy nieba (P8).

Detailed observations. Pre-test (Phase 2)

1. Veo casas o apartamentos también, otros semáforos, verdes natural y muchas cosas (P1).
2. Al abajo hay soldados, o quizás policías (P2).
3. adelante de ellos puedo ver tres semáforos. Uno de ellos enseña la luz roja, y no puedo ver los otros (P2).
4. La chica tiene una cara verde, aunque el resto de su piel parece normal (P2).
5. Se pueden ver algunos edificios en el fondo, pero no son claros. También son obstruídos por los árboles (P2).
6. La chica que está sentando parece rara (P2).
7. Hay una chica en la fotografía que se está sentando en unos semáforos pero no sé porqué (P3).
8. La semáforo es rojo pero la cara de la chica es verde (P3).

9. hay un semáforo en el centro de la foto y una chica sentada en el semáforo, su pie le da verde con pintura y la luz en el semáforo es verde (P4).
10. En la imagen hay una persona que está evitando a la policía (P5).
11. No sé que es el protest pero esta situado en el ciudad (P5).
12. En la fotografía la chica está relajado y comporrido (P5).
13. Hay un semaforo con un luz roja y cuando el luz rojo, no pueden los coches conducir (P7).
14. Hay una chica en los luces y muchos bomberos observiendo porque es muy peligroso (P7).
15. Creo que es un día de sol también (P7).
16. La mujer está sentada encima de las semáforas (P8).
17. la luz es el color rojo en el semafora (P8).
18. Hay muchos hombres en un línea llevando ropa pesada y equipo de protección (P9).
19. Creo que los hombres no están moviendo (P9).
20. Hay una mujer sentando al cabo de un semáforo con una cara pintada (P9).
21. No veo mucho en el fondo, pero me parece como un barrio bastante desarrollado. Hay un edificio, tal vez de apartamentos y árboles grandes hay niebla o humo en el fondo también y se hace difícil ver mucho (P9).
22. Es un imagen de una grupo grande de policía (P10).
23. Hay una chica encima de ellos y tiene una expresión muy seria en su cara (P10).
24. Es bastanted dificil ver el resto de la calle porque hay mucho humo (P10).
25. Puede ver árboles y un edificio grande en la fotografía también (P10).

Inferences. Pre-test (Phase 2)

1. Cuando miro la fotografiá pienso que hay una manifestación en una ciudad (P3).
2. Desde mi punto de vista los oficiales en la image están preparando para una marche no una demostración por ejemplo (P3).
3. Las calles son llenas de personas con ropa protectora como la policía durante una protesta (P4).
4. Hay un montón de policía y hay una chica que esta evitando la (P4).
5. No me parece que tenga miedo aparece que la policía les calma y no hace mucho (P4).
6. No estan feliz con la chica y quieren que la chica terminan el protesto (P6).
7. Hay una chica en los luces y muchos bomberos observiendo porque es muy peligroso (P7).
8. Me pregunto por que la mujer está sentada encima de las semáforas y me pregunto por que hay policía debajo de ella (P8).
9. Creo que hay un conflicto o una lucha o algo así pasando en las calles (P9).
10. Creo que la chica significa una opinión en contra de los hombres, los hombre quieren que las personas saben que ellos tienen el control la chica está en contra de esa idea (P11).

11. Ella esta diciendo que la gente no tiene que parar sino continua (P11).

Speculations. Pre-test (Phase 2)

1. Quizás hay una protesta y tal vez la chica es un manifestante.

Detailed observations. Post-test (Phase 2)

1. Hay tan niebla que no podemos ver el fondo muy claramente (P1).
2. En el primer plano, hay una chica que está sentado en un semáforo en el centro del cuadro (P1).
3. La imagen cuenta con mucha variedad y al mirar por la primera vez no se puede decidir en lo que se debería concentrar (P2).
4. Delante de ese señal hay un grupo de policías, vestidos en armadura antimotina. (P2). Delante de ellos, hay un semáforo más, y lo más interesante de toda la imagen es la mujer que se está setiando sobre el semáforo (P2).
5. Su cara está pintado con pintra verde y tiene una mochila para terminar la descripción de la imagen, hay que darse cuenta de los edificios en el fondo, y también unos árboles, pero todos son casi cubiertos per el humo (P2).
6. En la fota vemos una chica joven que está sentado encima de unos semáforos (P4).
7. En el primer plano hay mucha policía, forman un muro y tienen escudos y cascos para protegerse (P4).
8. Esta imagen nos muestra una escena bastante agitada. Vemos un gran grupo de policía antidisturbios de pie en primer plano, vestidos de negro y totalmente equipados con escudos, cascos y armour (P5).
9. En el fondo de la imagen, vemos cantidades grandes de humo que da la imagen de un ambiente bastante apocalíptico (P5).
10. En el centro de la imagen vemos un semáforo y sentado en la parte superior de la misma es una mujer con su rostro pintado de verde (P5).
11. En primera vista puedo ver una chica encima de un semáforo mientras un grupo de fuerza del policía están parados en el suelo (P6).
12. El grupo de policía parecen tranquilos pero alerta (P6).
13. Detrás de ellos es una niebla de gas o tal vez de humo (P6).
14. Ella está usando ropa muy obscura también que proporcionaban un camuflaje excelente (P7).
15. Los colores en esta foto son aburridos e insulso, la mayoría de la foto está en negro, pero creo que los semáforos son un aspecto muy listo (P7).
16. La luz en la cima es roja, la chica que está sentando en los semáforos tiene una cara verde y ella lleve una camiseta amarilla pero el color es un poco parecido de naranja, otro color tiene que estar en semáforos (P7).
17. En este cuadro podemos ver una mujer sentada encima de un semáforo (P8).
18. Hay un gran grupo de policías en la parte inferior del cuadro (P8).
19. Todas las cosas que he mencionado se colocan en primer plano del cuadro, más o menos. No hay mucho en el fondo (P8).

20. Detrás de una espesa niebla blanca, podemos ver un edificio y árboles (P8).
21. En esta foto, inmediatamente la mujer encima de un semáforo llama la atención (P9). Con el fondo de humo, los semáforos solitarios y negros resaltan mucho, y es una imagen muy llamativa, ya que la mujer está encima del semáforo central (P9).
22. La cara de la mujer está pintado verde, y tiene una expresión de apatía o desinterés (P9).
23. Hay miembros de la policía que lleva ropa pesada de protección, con cascos y escudos, pero ellos no le importan (P9).
24. Veremos a una chica sentando en un semáforo, su cara pintada de verde hacia fuera (P11).
25. Ella parece tranquila y cómoda. Ella está llevando ropa muy casual, con una sudadera y llevando una mochila roja (P11).
26. Cuando miramos en primer a la foto la primera cosa que vemos es la mujer se sienta en el semáforo y entonces los antidisturbios debajo de ella (P12).

Inferences. Post-test (Phase 2)

1. La chica lleva colores vivos en su mochila y camiseta además de la pintura y tiene el pelo rojo. Pienso que ella está llena de energía y quiere cambiar cosas para el mejor (P1).
2. Lo que me sorprende es la proporción entre ella y el semáforo. No puedo decidir cual de los dos está desproporcionado, si el semáforo es demasiado grande, o si la mujer es demasiado pequeña (P2).
3. Aunque hay casas y árboles en el fondo, debido al humo que está cubriendo todos, casi toda la acción está pasando en el primer plano (P2).
4. Debajo de los semáforos, hay un grupo grande de policía armado y parece que está esperando a la gente que está manifestando (P3).
5. En mi opinión, esta foto tiene un mensaje fuerte y es muy pertinente en esta día, porque hay manifestaciones cada día, alrededor del mundo (P3).
6. Desde mi punto de vista, es una manifestación pacífica, porque la chica es joven y no tiene una mirada violenta o enfada. Si era una manifestación de violencia, pienso que veríamos un símbolo más espantoso (P3).
7. La foto dice que tiene que pelear por sus opiniones, pero dice también que tenemos que ser cuidadosos porque a veces las manifestaciones pueden ser peligrosas (P3).
8. La chica me parece como una estudiante, parece bastante joven y tiene una mochila (P4).
9. Debido a la presencia de la policía antidisturbios es seguro asumir que el humo es en realidad gases lacrimógenos y que ha habido una protesta o un disturbio teniendo lugar (P5).
10. Aunque la policía está destinado a proteger y servir al pueblo de una nación, esto no parece ser el caso aquí (P5).

11. Cuando mira a la chica parece joven porque tiene una mochila y ropa típica de los adolescentes por ejemplo zapatitas rosas y una sudadera con capucha. Tiene una cara joven también (P6).
12. Me parece que esta es una manifestación. (P6).
13. Creo que sea una estudiante en universidad porque es común para los estudiantes protestar (P6).
14. Pienso que la chica es una estudiante y hay un problema con las universidades a dinero en relación de los colegios.
15. El aire en la foto parece ahumado o neblinoso, no podemos ver claramente lo que está, pero la silueta de los árboles y los apartamentos en el fondo, otra razón por los bomberos porque es posible que hay un fuego. Esto explica la vista borrosa (P7).
16. Parece que la policía está allí para traer a la chica abajo (P8).
17. La falta de color es muy interesante, creo. Una manifestación normalmente tiene mucha gente que está apasionada sobre la causa. Sin embargo, casi sólo hay los colores de blanco, gris y negro y no hace una foto evocativa (P9).
18. Yo pienso que es un poco aburrido, es claro que hay una escena de acción y emoción, pero la falta de color nos ayuda a mostrar las emociones. No nos hace importar la manifestación ni la causa, en mi opinión (P9).
19. Primero un aspecto en la foto que resalta mucho para mí es la policía. Retratan un sentido de poder, fuerza y acción (P10).
20. Debido a la manera que la foto tomé la policía aparecen opresivo y me parecen que están preparados para una lucha mientras la mujer se siente tranquilamente en el semáforo, la total opuesta a la policía pero en mi opinión el protestante no está seguro sobre a tener enfrentamiento con la policía (P10).
21. La policía utilizando vestimenta de protección. Creo que ellos están haciendo una pared para impedir que las personas tengan acceso a las calles (P11).
22. Los hombres no están mirando a la chica. Es casi como ellos no la conocen que ella está ahí. Están enfocados en la gente en las calles, mirando al frente. (P11).
23. La composición se organiza como la policía está mirando a la persona observando la foto, cómo somos la gente en la campaña y que la chica en el semáforo está mirando a nosotros (P11).

Speculations. Post-test (Phase 2)

1. Quizás la chica sea una estudiante porque tiene una mochila y parece bastante joven también. A muchos jóvenes les gusta ser proactivo y tener un impacto en problemas en la sociedad (P1).
2. No estoy seguro de que es el problema y de que trata el desfile. Quizás el gobierno quiere talar los árboles y la chica no está de acuerdo con esto y protesta contra este movimiento. Por eso, lleva pintura verde en la cara para representar el medio ambiente. Además, la manifestación tiene lugar al aire

- libre que enfatizará la importancia del medio ambiente y las condiciones del (P1).
3. Para decir la verdad, se puede solo adivinar lo que está pasando en esta foto. Claro, porque las policías están vestidos en armadura antimotina, se puede suponer que había una manifestación que se ha hecho un poco más violenta que necesario (P2).
 4. La presencia de la mujer sentada sobre el semáforo sugiere una presentación feminista (ya que he visto fotos de algunas manifestaciones feministas y algunos manifestantes suelen hacer algo diferente a sus cuerpos para mostrar su opinión) pero eso es sólo una suposición con poca base (P2).
 5. No sé como es la causa de la manifestación en la foto, pero es posible que tuvo lugar en el día de Bastille en Francia, porque es un día más conocida en el país y normalmente es un día cuando hay un montón de policía en las calles de la ciudad de París, pero esto es simplemente mi opinión porque podemos ver la señal que dice Bastille, en la izquierda de la foto (P3).
 6. Quizás haya una manifestación que tiene lugar y la chica protesta (P4).
 7. Hay mucho humo en el fondo, quizás tengan los guardias bombas de humo para controlar la manifestación (P4).
 8. Lo que me parece un poco raro es que la chica tiene una cara verde, pero está sentada en un semáforo y quizás querría ser la luz verde para la manifestación (P4).
 9. El aire en la foto parece ahumado o neblinoso, no podemos ver claramente lo que está, pero la silueta de los árboles y los apartamentos en el fondo, otra razón por los bomberos porque es posible que hay un fuego. Esto explica la vista borrosa (P7).
 10. Parece que la mujer podría estar protestando. La cara de la mujer está pintada de verde. Tal vez ella está protestando por el partido político verde y el medio ambiente. Creo que la foto fue tomada para que la gente sepa sobre el problema (P8).
 11. Yo creo que el humo en el fondo es de una bomba de humo que se usó para detener los manifestantes. Por eso, a mí la policía no parece muy alerta ni expectante. A lo mejor, la mayoría de la acción ya ha tomado parte, y la policía no tiene mucho que hacer (P9).
 12. Su expresión facial es neutra, no muestra ninguno miedo y además su cara pinta verde. Eso es importante como el color verde representa armonía, seguridad y crecimiento y mi impresión que obtengo de la foto es que quizás son las razones por qué la mujer está protestando (P10).
 13. Vemos toda la policía con escudos y crean una barrera entre las fuerzas armadas y los manifestantes. Posiblemente es un símbolo de la división entre los grupos (P10).
 14. Es posible que haya una protesta y que la policía tratando de prevenir eso (P11). Quizás haya personas que están enfadadas y que luchan contra la policía para tratar de acceder (P11).

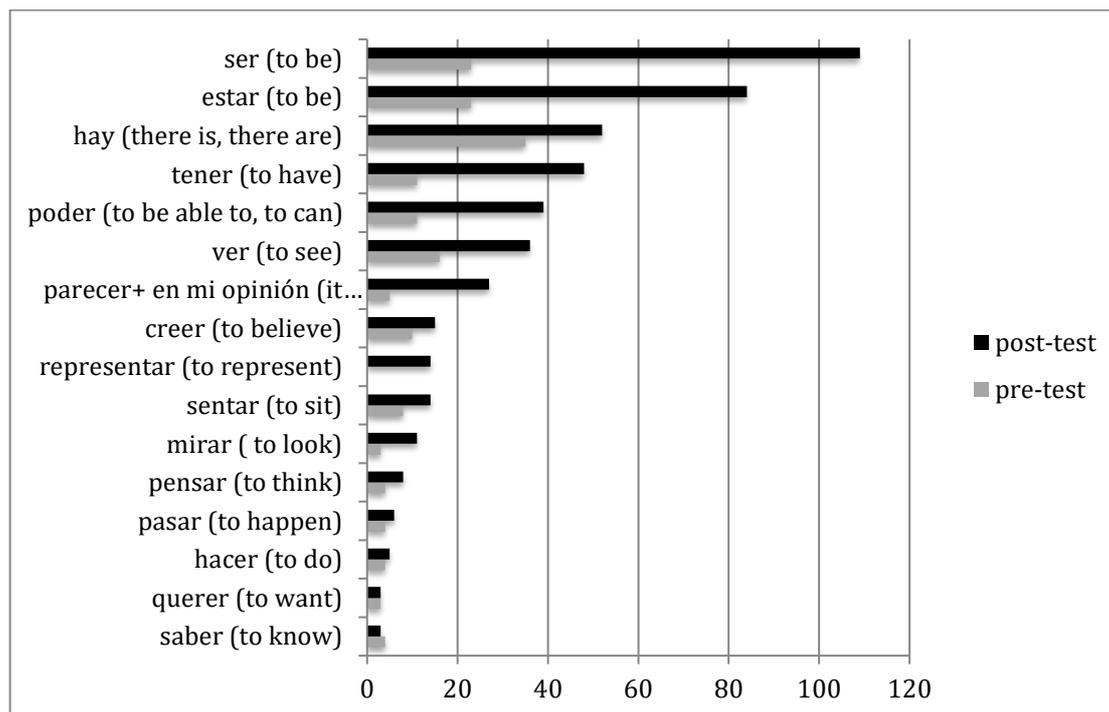
15. Es muy probable que la foto fuera tomada en Francia porque las palabras en las señales son francesas (P11).

Methaphors and symbols. Post-test (Phase 2).

1. La chica tiene pintura verde en la cara. Contraste mucho con el rojo en el semáforo. Creo que los colores son símbolos. En mi opinión, el rojo representa una pared de algún peligro. Es posible que la chica y el verde simbolicen el opuesto de esto (P1).
2. La cara de la chica está pintado en el color verde, y pienso qué esto es un símbolo de la manifestación (P3).
3. En mi opinión, esta mujer representa la calma en medio de la tormenta. Se contrasta mucho con la situación general que se está produciendo en la imagen, que tiene una muy normal la expresión facial y parece bastante relajado en lo alto de su trono precario. La única otra resistencia al mar de negro que podemos ver en esta foto es un hombre a la izquierda de la imagen con un pañuelo en su cara. Desde mi punto de vista, lo que esta imagen simboliza es que la tranquilidad se puede encontrar dentro del caos.
4. Creo que haya una correlación entre el color del semáforo y la cara de la chica. El semáforo está rojo pero la cara de la chica está verde. Quizás esto es símbolo del conflicto en la ciudad y la tensión (P6).
5. El semáforo está rojo que significa parada, esto podría ser una metáfora, tal vez el mundo entero se ha detenido (P8).
6. Es posible que el color de su cara sea un símbolo, porque los semáforos tienen el color rojo que significa parar, pero verde significa continuar. Tal vez está animando a los manifestantes a continuar apesar de la gente que intenta pararlos (P9).
7.) A mi juicio, el símbolo más importante de la imagen es la mujer que está sentada encima del semáforo. Es un símbolo de los manifestantes. Está muy tranquila y no tiene miedo en contraste con las caras de la policía (P10).
8. Las luces en ambos semáforos son rojos que simboliza que ellos no deberán ir en contra del gobierno y el estado. Es un símbolo que demuestra autoridad y moderación (P11).
9. Por otro lado la cara verde de la chica puede simbolizar la libertad de la gente y que ella está a favor de la campaña. Esta es su forma de demostrar su opinion (P11).
10. En mi opinión esta mujer es un símbolo de paz como es claro que no tema de la policía o algunas otras personas que no podemos ver en la foto (P12).
11. En mi opinión el protestante no está seguro sobre a tener enfrentamiento con la policía, hay un semáforo con una luz roja justo enfrente de los antidisturbios que representa sus miedos, detrás de la policía en la distancia hay un semáforo con una verde luz que representa sus metas entre los dos hay humo, sus incertidumbre (P12).

Appendix F. Section 2. Corpus analysis (Phase 2)

Comparison of verbs in the pre-test and most frequently used verbs in the post-test (Phase 2).



Sketch Engine. Word-sketch. 'Ser' (to be) (Phase 2).

Modifiers of 'ser'

The analysis in word sketch shows that 'muy' (very) is, the most represented intensifier in both the pre-test (3 occurrences¹⁸) and the post-test (10 occurrences). In the pre-test 'muy' is followed by '*nada/nothing*' (1) and '*demasiado/too much or too many*' (1). In comparison, there is more variety of intensifiers in the post-test: '*demasiado*' too much or too many (2), '*casi/nearly*' (2), '*bastante/enough*' (1), '*solo/only*' (1), '*simplemente/simply*' (1). Another modifier is used of modality '*posiblemente/possibly*', '*quizás/maybe*' and habitude '*normalmente/ normally*'.

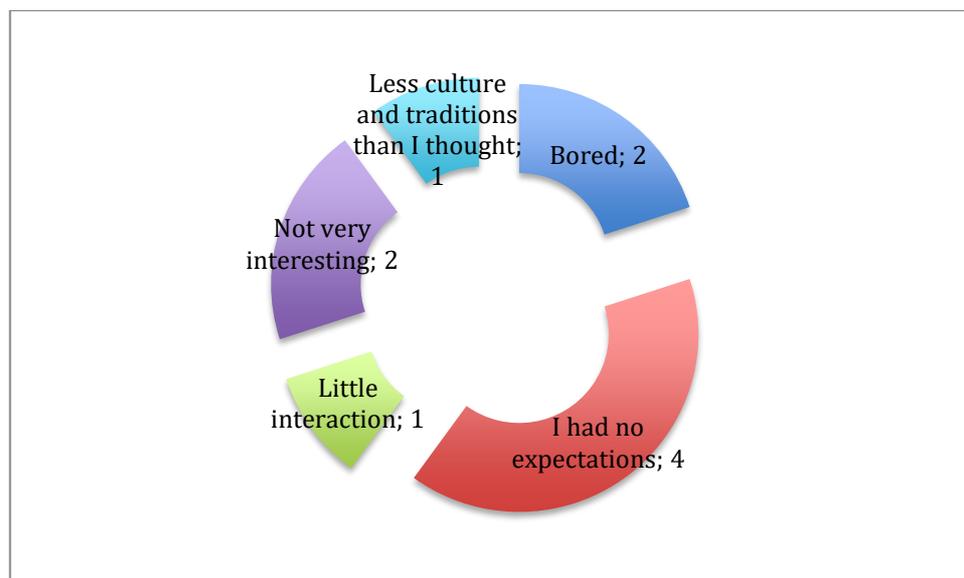
Comparison of attributes of 'ser'. Pre-test/ Post-test.

¹⁸ The number in brackets represents the number of occurrences of the lexical item in connection to the verb to be 'ser'.

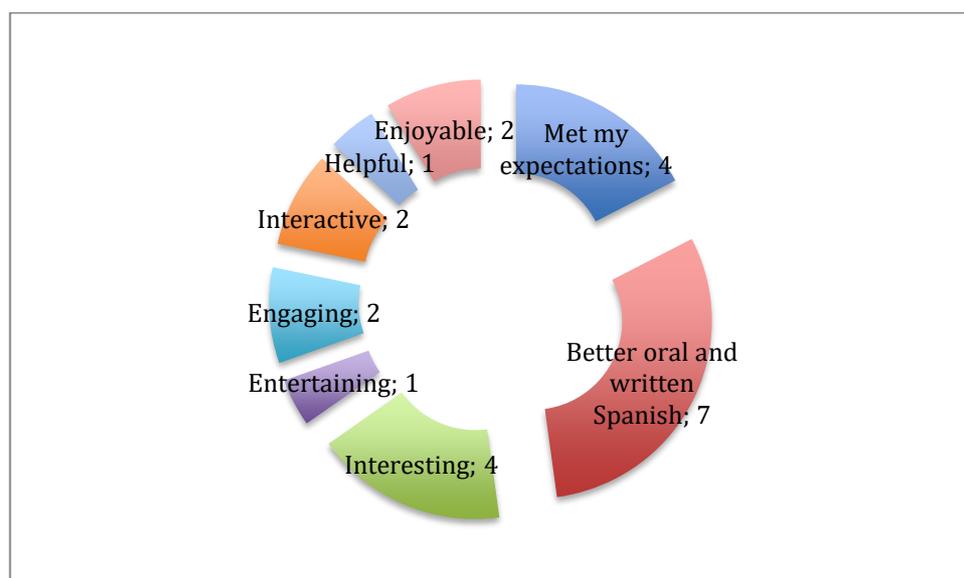
Appendix F. Section 3. Post-task questionnaire (Phase 2)

Initial expectations (Phase 2).

Bored	P2, P12	2
I had no expectations	P4, P5, P20, P25	4
Little interaction	P9	1
Not very interesting	P10, P13	2
Less culture and traditions than I thought	P17	1



Overall evaluation after VTS-led teaching (Phase 2).



Can you compare your initial expectations at the beginning of the module about learning Spanish language and culture using paintings to your actual experience?

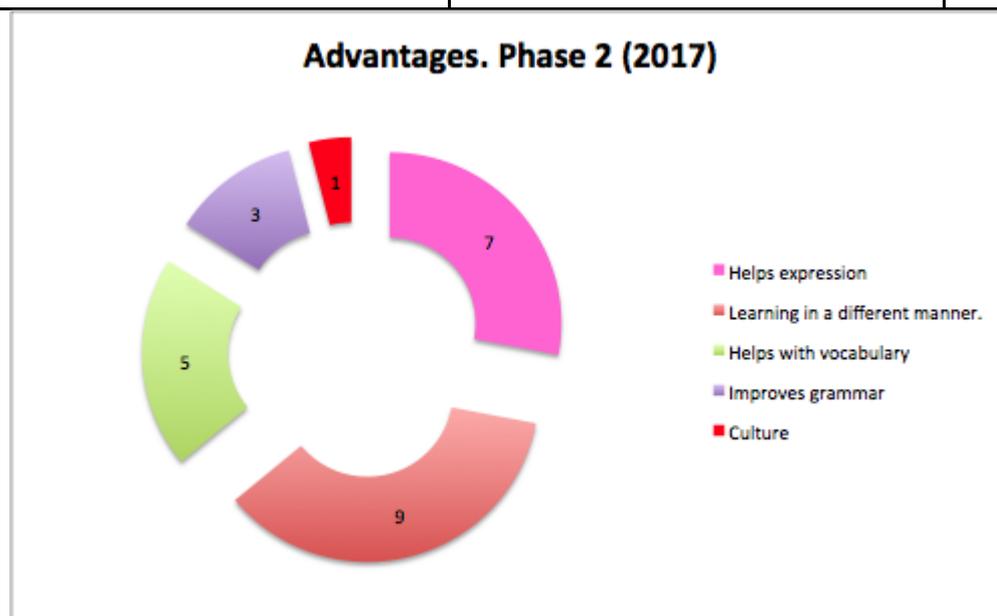
P1	N/A
P2	At the beginning I was worried of being bored with the study of paintings, but it was interesting.
P3	My initial expectations were that I was going to learn how to express myself better in Spanish throughout this module. The module helped me with exactly that.
P4	I didn't had any expectations, and I really appreciated the module
P5	I did not expect to learn so many adjectives
P6	N/A
P7	It corresponded well to what I was hoping for
P8	I think using the various paintings has helped in my experience in learning about Spanish culture. It has also improved my writing skills in Spanish.
P9	In my initial expectations I didn't think we would interact so much in the classroom but I was wrong
P10	I didn't expect it to be very interesting or for it to reveal/help much with Spanish
P11	While I couldn't remember my initial expectations (.. from confusion), in the end I found the method of learning to be entertaining, engaging and worthwhile.
P12	It was a lot of less daunting than I expected, and I feel my written Spanish improved
P13	I didn't expect to have so much of an interest in the topics but they were.
P14	I don't know it would be so interactive and we had to think on the spot and just speak which was good. I didn't think we'd have to speak as much as we did.
P15	At the beginning of the module, I wasn't completely sure what we were going to be doing. After finishing the module, I can say I loved it. I love art and I really enjoyed writing about pictures in Spanish. I also loved the movie ' Diarios de motocicleta' .
P16	I think it has met my expectation as the content was very interesting and I had a lot of practice with my written Spanish
P17	I thought there would be more emphasis on Spanish culture and traditions and more interaction, not as much writing alone.
P18	At the beginning I did not expect to pick up as much useful vocabulary as I did from learning through using paintings.
P19	At the beginning I thought it was a once off thing. However, we do one every week. I found it helpful.
P20	I didn't know what to expect

P21	
P22	I was surprised by how it helped with expressing opinions
P23	I am much more capable when using indirect and hypothetical descriptions of events not only physical but emotional as well.
P24	The module was very similar to expectations upon heading in the title.
P25	Didn't know what to expect. I really enjoyed this course. I was fun and engaging.

Advantages VTS-led teaching (Phase 2).

Q3. In your opinion, what are the advantages of using the discussion of paintings to learn a foreign language? (Phase 2).

Helps expression	P4,P9,P14,P16,P17,P20, P23	7
Learning in a different manner.	P5, P8,P10,P15,P6,P18,P21,P22,P24	9
Helps with vocabulary	P6,P7,P12,P19,P25	5
Improves grammar	P7,P12,P13	3
Culture	P2	1



b) Themes. Advantages.

a) *Helps expression:*

1. 'It allows students to express expressive language' (P3).
2. 'It improved my listening' (P8).
3. 'Learn how to describe better. Better able to talk about topics in Spanish'

- (P13).
4. 'It can really help people to be able to describe' (P15).
 5. 'It gives the opportunity to practice both writing and speaking skills' (P16).
 6. 'It helps your oral use of the language' (P19).
 7. 'It really helped in improving self-expression skills and my ability to hold a discussion in Spanish' (P22).
- b) *Helps with vocabulary*
1. 'Learned many descriptive words' (P5)
 2. 'Broaden vocabulary and' (P6).
 3. 'The paintings motivate students to seek more descriptive language' (P11).
 4. 'Learn new vocabulary' (P18).
 5. 'You can gain lots of vocabulary that you wouldn't usually use' (P24).
- c) *Improves grammar*
1. 'Broaden structure of writing' (P6).
 2. '(...) but at the same time to improve grammar' (P11).
 3. 'Very good for practising grammar and writing' (P12).
- d) *Learning in a different manner.*
1. 'It is an easier and funniest way to learn' (P4).
 2. 'Easy and funny way to learn' (P7).
 3. 'The atmosphere is more conversational rather than academic which makes interaction easier and more fluid' (P9).
 4. 'It is open to your own interpretation so it eliminates the fear of speaking in case you say something wrong' (P14).
 5. 'Criticise things in the Spanish language. It challenges people to use all of their knowledge to speak good Spanish' (P15).
 6. 'Learn in a somewhat natural environment' (P17).
 7. 'Learning to speak about things in a different manner' (P20).
 8. 'The advantages are that you can use your imagination to describe the pictures' (P21).
 9. 'Fantastic. It incentivised the use of a more abstract register of language' (P23).
- e) *Culture.*
1. We can learn a lot of cultural things (P2).

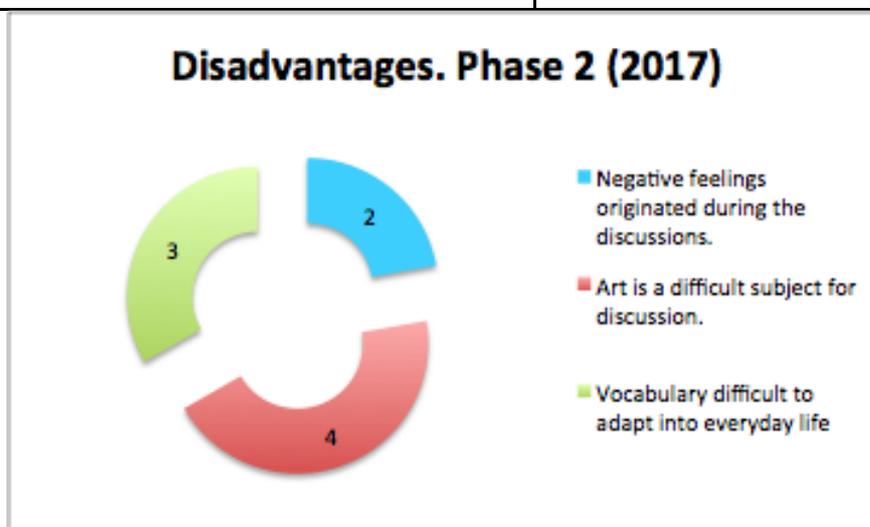
P1	N/A
P2	We can learn a lot of cultural things
P3	It allows students to express expressive language
P4	It is an easier and funniest way to learn

P5	Learned many descriptive words
P6	Broaden vocabulary and structure of writing
P7	Easy and funny way to learn.
P8	It improved my listening skills
P9	The atmosphere is more conversational rather than academic which makes interaction easier and more fluid.
P10	N/A
P11	The paintings motivate students to seek more descriptive language, but at the same time to improve grammar.
12	Very good for practising grammar and writing
P13	Learn how to describe better. Better able to talk about topics in Spanish improving my vocabulary as a result.
P14	It is open to your own interpretation so it eliminates the fear of speaking in case you say something wrong.
P15	It can really help people to be able to describe, criticise things in the Spanish language. It challenges people to use all of their knowledge to speak good Spanish.
P16	It gave the opportunity to practice both writing and speaking skills.
P17	Learn in a somewhat natural environment
P18	Learn new vocabulary
P19	It helps your oral use of the language
P20	Learning to speak about things in a different manner
P21	The advantages are that you can use your imagination to describe the pictures.
P22	It really helped in improving self expression skills and my ability to hold a discussion in Spanish
P23	Fantastic. It incentivised the use of a more abstract register of language.

P24	You can gain lots of vocabulary that you wouldn't usually use.
P25	You engage in learning the language from a linguistic point of view.

Disadvantages VTS-led teaching (Phase 2).

4. Negative feelings originated during the discussions.	P6, P8,	2
5. Art is a difficult subject for discussion.	P2, P3, P10, P20	4
6. Vocabulary difficult to adapt into everyday life	P11, P17, P18	3



a) *Negative feelings*

1. 'It is difficult speaking in front of a group in a different language' (P8).
2. 'People are hesitant to say their interpretations, and it can be difficult regardless of language ability' (P10).
3. 'If there is no much to write, it can be quite repetitive' (P6).

b) *Art is difficult to discuss*

1. 'Paintings are sometimes hard to understand' (P1).
2. 'The paintings cover a narrow range of topics' (P3)
3. 'People are hesitant to say their interpretations, and it can be difficult regardless of language ability, as art is rarely easily understood' (P10).
4. 'It can be very specific to paintings and art' (P24)

c) *Vocabulary is difficult to adapt into everyday life.*

1. 'Sometimes I feel the paintings focus too much on descriptive language and perhaps not so much on conversational skills for example' (P11).
2. 'Phrases might not be used in daily life' (P17)
3. 'Not all vocabulary used in daily life' (P18)

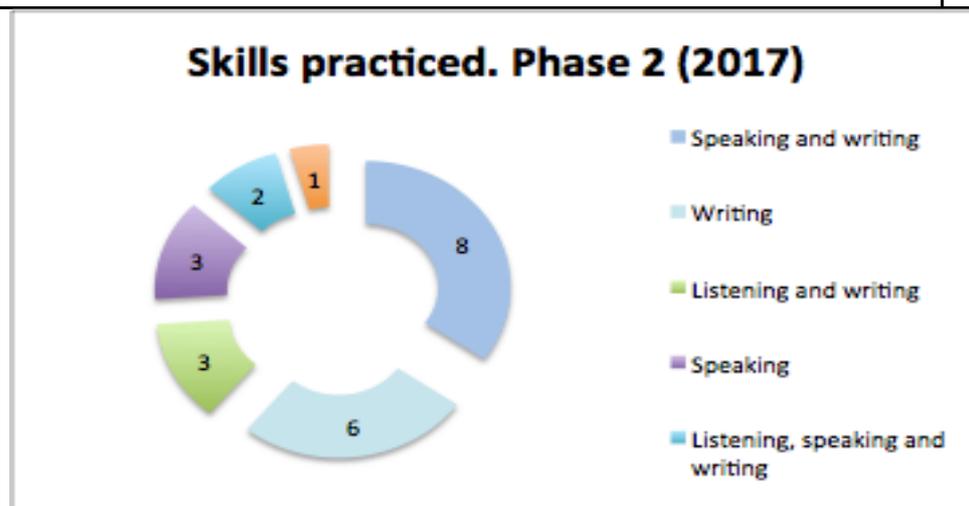
P1	N/A
P2	Paintings are sometimes hard to understand
P3	the paintings cover a narrow range of topics
P4	N/A
P5	N/A
P6	Sometimes if there is not much to write, it can be quite repetitive.
P7	N/A
P8	It is difficult speaking in front of a group in a different language
P9	N/A
P10	People are hesitant to say their interpretations, and it can be difficult regardless of language ability, as art is rarely easily understood.
P11	Sometimes I feel the paintings focus too much on descriptive language and perhaps not so much on conversational skills for example.
12	N/A
P13	N/A
P14	N/A
P15	N/A
P16	I enjoyed the content, however I know some students did not find it all very interesting
P17	Phrases might not be used in daily life
P18	Not all vocabulary used in daily life
P19	N/A
P20	N/A

P21	N/A
P22	N/A
P23	N/A
P24	It can be very specific to paintings and art
P25	N/A

Skills practiced (Phase 2).

Q4. What skills (listening, speaking, writing) do you feel you have practised more during this module? Why?

Speaking and writing	8
Writing	6
Listening and writing	3
Speaking	3
Listening, speaking and writing	2
Listening	1



a) *Speaking and writing*

1. ‘Speaking with the discussion in class. Writing with the recap on ‘cuadros2’ (P2).
2. ‘There was a big emphasis on speaking in class, and every week we wrote and received help with common mistakes and how to express yourself’ (P10).
3. Speaking and writing. Writing has improved with the 6 ‘cuadros’ (P15).
4. ‘Because we had to talk in class and write about paintings at home’ (P20).

5. 'Because I am now able to write longer paragraphs and I am able to introduce more vocabularies into what I write' (P21).
6. 'I have practiced writing and speaking skills more while doing the cuadros and discussing them in class' (P22).
7. 'My ability to describe abstract concepts accurately in a manner suitable for both conversational and written Spanish' (P23).
8. 'Speaking and writing. Because the class was taught fully in Spanish and because writing about the paintings has improved my writing skills' (P25).

b) Writing

1. 'Writing, because each week we had a new ' cuadros' written piece to do which helped improve sentence structuring and written skills' (P6).
2. 'Produced so many opinions and summaries, my skills progressively improved as new errors had been identified in the written production' (P11)
3. 'Writing because of the weekly cuadros' (P12).
4. 'Writing' (P16)
5. 'Writing'(P17)
6. 'I am now able to write longer paragraphs and I am able to introduce more vocabularies into what I write' (P21).

c) Listening and writing

1. 'Listening to Elena speaking and writing about the cuadros' (P5).
2. 'Listening from attending classes and writing from tasks given' (P18).
3. 'Writing , listening. All classes are conducted almost in Spanish, most of the tasks set involved writing' (P24).

d) Speaking

1. 'Speaking, because of the paintings analysis' (P7).
2. ' Speaking in class describing the photos and my descriptive language in Spanish' (P13)
3. 'Speaking because we talk about the paintings as a group every week' (P14).

e) Listening, speaking and writing

1. 'Speaking, listening and writing. We practiced speaking about images, we practiced listening while watching the film, we practiced writing during our short story assignment' (P3).
2. 'All skills improve, you must think in Spanish in order to formulate your opinions of the paintings, listening to others share their thoughts' (P9).

f) Listening

1. 'Listening, because we discuss paintings together in class' (P19).

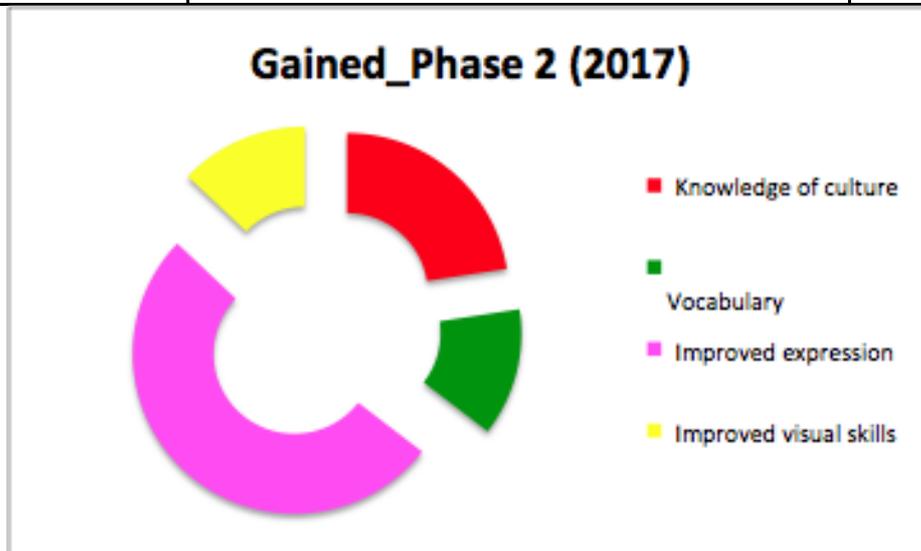
P1	N/A
P2	Speaking with the discussions in class. Writing with the recap on ' cuadros'
P3	Speaking, listening and writing. We practiced speaking about images, we practiced listening while watching the film, we practiced writing during our short story assignment.
P4	Speaking, because we talked a lot in class

P5	Better listening and writing skills from listening to Elena speaking and writing cuadros
P6	Writing, because each week we had a new ' cuadros' written piece to do which helped improve sentence structuring and written skills.
P7	Speaking, because of the paintings analysis.
P8	Listening and writing because the class was taught fully in Spanish and because writing about the paintings has improved my writing skills
P9	All skills improve, you must think in Spanish in order to formulate your opinions of the paintings, listening to others share their thoughts
P10	Speaking and writing. There was a big emphasis on speaking in class, and every week we wrote and received help with common mistakes and how to express yourself.
P11	Writing. Having produced so many opinions and summaries, my skills progressively improved as new errors had been identified in written production.
P12	Writing because of the weekly cuadros.
P13	Speaking in class describing the photos and my descriptive language in Spanish.
P14	Speaking, because we talk about the paintings as a group every week.
P15	Speaking and writing. By using voicethread to comment on other people's work, I feel my Spanish accent has improved. Writing has improved with the 6 'cuadros' .
P16	Writing
P17	Writing
P18	Listening from attending classes and writing from tasks given.
P19	Listening, because we discuss paintings together in class
P20	Writing and speaking. Because we had to talk in class and write about paintings at home.
P21	Writing. Because I am now able to write longer paragraphs and I am able to introduce more vocabularies into what I write
P22	I have practiced writing and speaking skills more while doing the cuadros and discussion them in class
P23	My ability to describe abstract concepts accurately in a manner suitable for both conversational written Spanish
P24	Writing , listening. All classes are conducted almost in Spanish, most of the tasks set involved writing.
P25	Speaking and writing. We have had to write a lot and have noticed an increase in my Spanish level

Achievements (Phase 2).

Q5. What do you think you have gained from this program? (Phase 2).

Theme	Participant	TOTAL
Culture	P2, P4, P7, P8, P15, P16, P17	7
Vocabulary	P2, P6, P14,P25	4
Improved expression	P5, P9, P10, P11, P12, P13, P14, P15,P16,P18, P19, P20, P21, P22, P23, P24	16
Visual literacy skills	P10, P11, P12, P25	4



a) *Culture*

1. 'General culture' (P2)
2. 'Culture' (P4)
3. 'Some general culture' (P7)
4. 'Greater understanding into Spanish culture' (P8)
5. 'I have gained a good insight into South American History (culture)' (P15).
6. 'A deeper understanding and appreciation for certain artworks' (P16).
7. 'Knowledge of Spanish paintings' (P17).

b) *Vocabulary*

1. 'Vocabulary' (P2)
2. 'I think I have gained a larger vocabulary and I have my written Spanish' (P6).
3. 'More vocabulary' (P14).
4. 'New sets of words' (P25).

c) *Improved expression in Spanish*

1. 'Learned how to express descriptions and understand others better' (P5).

2. 'I have greatly improved my listening skills while listening to others give their opinions' (P9).
3. 'and learned to effectively describe these ideas' (P10).
4. 'Similarly, I think my spanish written skills and grammar improved' (P11)
5. 'I have gained a lot of writing' (P12)
6. 'Better Spanish language efficiency. Better able to discuss topics at hand' (P13)
7. 'More confidence in speaking in Spanish' (P14)
8. 'I think I have developed my Spanish a lot in terms of being able to give my opinions on something' (P15).
9. 'as well as improving my Spanish' (P16).
10. 'Improve my Spanish' (P18)
11. 'I have gained confidence when speaking Spanish' (P19)
12. 'Ability to express myself' (P20)
13. 'I am more confident when it comes to describing a picture or event'(P21)
14. 'I am more comfortable with expressing opinions in Spanish and also using verbs to describe an image' (P22).
15. 'A much broader, more fluent and expressive grasp of Spanish' (P23).
16. 'and I feel my descriptive skills in Spanish have improved' (P24).

c) *Visual literacy*

1. 'Have learned to associate ideas with what I see in pictures' (P10).
2. 'I think my interpretational skills have improved as a result of constant photo interpretation' (P11).
3. 'Analysing skills' (P12).
4. 'Analytical skills' (P25).

P1	n/a
P2	General culture, vocabulary
P3	n/a
P4	Culture
P5	Learned how to express descriptions and understand other better.
P6	I think I have gained a larger vocabulary and I have my written Spanish.
P7	Some general culture
P8	A greater understanding into Spanish culture
P9	I have greatly improved my listening skills while listening to others give their opinions.
P10	I have learned to associate ideas with what I see in pictures, and learned to effectively describe these ideas.
P11	I think my interpretational skills have improved as a result of constant photo interpretation. Similarly, I think my spanish written skills and grammar improved.
P12	I have gained a lot of writing and analysing skills
P13	Better Spanish language efficiency. Better able to discuss topics at hand.
P14	More confidence in speaking in Spanish and more vocabulary.

P15	I think I have developed my Spanish a lot in terms of being able to give my opinions on something. I have gained a good insight into South American History (culture).
P16	A deeper understanding and appreciation for certain artworks as well as improving my Spanish
P17	Knowledge of Spanish paintings
P18	Improve my Spanish
P19	I have gained confidence when speaking Spanish
P20	Ability to express myself
P21	I am more confident when it comes to describing a picture or event
P22	I am more comfortable with expressing opinions in Spanish and also using verbs to describe an image.
P23	A much broader, more fluent and expressive grasp of Spanish
P24	I think I have gained more knowledge of Spanish and I feel my descriptive skills in Spanish have improved.
P25	Analytical skills. New set of words.

Skills improved (Phase 2).

Q7. After looking at your language proficiency questionnaire, do you think you have improved your performance in any of the skills? (Phase 2).

P1	N/A
P2	N/A
P3	Yes
P4	N/A
P5	I can now write accounts of experiences/feelings in simple way and write clear descriptions
P6	I think I can change (a) (f) the one about writing reasons to support answers because with the cuadros we always had to explain why we thought things which was a great way of practicing.
P7	No
P8	I think I could improve my speaking skills in Spanish
P9	Yes
P10	I think my written skills have improved
P11	Written production D at 4 in linguistic range I would rate 6 at 4
P12	Yes
P13	Speaking. I think that now I could use better language. Better use of verbs, tenses etc.
P14	Speaking. I'd change the general linguistic range to an a
P15	Yes, I definitely think my descriptions skills have improved (speaking and writing).
P16	n/a

P17	n/a
P18	n/a
P19	n/a
P20	Yes I believe, I can do e from written production
P21	n/a
P23	Written production
P24	I feel my writing has improved the most.
P25	I feel I can write in a more fluent manner than before. I make less spelling mistakes and use more appropriate words.

Appendix G. Phase 3, instruments of data collection

Appendix G. Section 1. Post-task questionnaire (Phase 3)

Over the last weeks we have discussed artworks using ‘Visual Thinking Strategies’ (VTS). Looking back on the last 6 weeks of Spanish language 4 module, could you please take some time to answer these questions. Please note, there are no right or wrong answers. Your contribution will be very helpful for my study.

Please provide as much detail as possible. If you wish you can also provide an example to clarify a point.

1. In your personal experience over the last 6 weeks, what are the advantages and disadvantages of using discussion of artworks to learn Spanish a foreign language?

Advantages: _____

Disadvantages: _____

2. What have you gained from this approach to learning with regard to:

Listening skills:

Speaking skills:

Writing skills:

Other skills (please specify)

3. Which skills have you developed more using this particular approach?

3.a Please give reasons:

4. Regarding your oral interaction **during** class discussion: How might your participation have changed during the six weeks of discussion of the artworks used?

4.a Please give reasons:

5. Which of the following were helpful in assisting to prepare your written summaries. **Please tick as appropriate.**

		Rate only the ones you ticked
Having listened to the opinions of my classmates		1 2 3 4 5
Having listened to the reformulations that the teacher performed after each observation.		1 2 3 4 5
Visualising the artworks that we discussed in class and adding my own opinions.		1 2 3 4 5
The instruction to structure the written text provided by the teacher in the three first weeks.		1 2 3 4 5
The feedback provided by the teacher on my written summaries.		1 2 3 4 5
Translating. Writing from my mother tongue first, and then writing the summaries in Spanish.		1 2 3 4 5
Using a dictionary when completing my summaries.		1 2 3 4 5
Improving my skills to interpret what I see in artworks over the weeks.		1 2 3 4 5

Please indicate on the right column above, using the scale from 1 to 5 where *1 indicates not at all helpful and 5 indicates very helpful*, how helpful each of the features you have ticked was.

Please, specify any other factors which helped you personally to prepare your written summaries:

Please, feel free to add any other comments on your experience of this approach to language learning that you would like to share.

Thank you for your help

Appendix G. Section 2. Written summaries. Pre-test/Post-test (Phase 3)

Texts in this section are presented as written by the students without corrections.

Participant 1 (P1)

Pre-test

En esta fotografía vemos la policía con cascos y antidisturbios. Una chica se sienta en un semáforo y su cara está pintada verde. El semáforo esta roja. Una casa está en el

fondo pero el fondo es brumoso. La chica joven está encima los semáforos rojos y la policia esta debajo (51 words).

Post-test

Vimos una chica en un semáforo con su cara pintado verde. Debajo de la chica hay una linea de policia con cascos y escudos. Los semáforos están rojo. Creo que los semáforos representan la mentalidad de las autoridades, no quieren cambio, están intentando resistir progresión en la sociedad. La chica representa la sociedad y su necesidad de cambio, tiene un mentalidad superior de las autoridades y está más valiente (no tiene proteccion en relación de su ropa está expuesto) de la policia. Creo que la imagen representa un progreso en la sociedad (93 words).

Participant 2 (P2)

Pre-test

En esta fotografía hay los semáforos y hay una chica arriba de todo de unos. Su cara es verde. Hay muchos policia con máscaras en la calle. Yo pienso que es una protesta. No se el tema pero quizás es el medio ambiente porque su cara es verde y hay mucha niebla (53 words).

Post-test

Pienso que esta imagen es interesante. Veamos una chica encima del semáforo. Tiene una cara verde y una mochila que podría representar estar un estudiante. Abajo de ella hay mucha policia con cascos y también hay humo o gas en el fondo que podría ser peligroso. Además, el color rojo del semáforo podría transmitir que la policia está intentando parar la protesta pero la chica está luchando para lo que cree. El hecho que la chica tiene una cara verde podría representar lo que lucha. Podría ser una protesta sobre la destrucción del bosque pero su expresión sugiere que la chica está orgullosa con sus acciones y siente que esta correcta (114 words).

Participant 3 (P3)

Pre-test

Hay una mujer sentada encima de un semaforo con la cara pintada verde. Hay mucha policia alrededor de ella y hay fumo en la calle. Yo creo que esta imágen quiere representar algo sobre feminismo. A esta mujer no le importa lo que piensan los demas y hace lo que le da la gana y eso es lo que todas las mujeres deberían hacer. Esa mujer está luchando por sus derechos (75 words).

Post-test

En este cuadro hay una chica sentada encima de un semáforo. Tiene la cara pintada verde. Esto contrasta con el semáforo que está rojo, indicando 'parar'. La chica está rodeada de mucha policia que al parecer están armados. Esto nos enseña que la chica está protestando sobre algo muy grave. Al fondo de la foto hay mucho humo. Esto

podría ser causado por un fuego y la policía podría haberlo hecho para evacuar los manifestantes. Las señales de dirección tienen sitios situados en París. Esta chica parece muy dominante en la foto y puede ser que ella es el símbolo para esta manifestación (104 words).

Participant 4 (P4)

Pre-test

No estoy segura pero yo creo que esta fotografía situado en Francia porque veo unpalabras 'Bastille'. No sé exactamente que está pasando aquí hay una chica sola, con un expresión muy calma, sentando en los semaforos. Entonces veo mucho policia en uniforme. Es posible que están luchando pero no sé porque y también no entiendo porque la chica sola tiene una cara verde. Es difícil entender que está pasando y el contexto pero pienso que hay un riot. Pero porque. Tengo muchas preguntas sin duda (96 words).

Post-test

En está foto, podemos ver una chica está sentado en el semáforo. Tiene una cara pintado verde y una expresión muy calma a pesar de el facto que hay un montón de policía abajo de ella. Me parece que la policía no están contenta con está protesta porque todos tenemos expresiones muy serios y frustrados. La protesta está situado en Francia, sabemos eso porque los señales están en francés. Creo que la protesta es importante pero es imposible saber sobre el problema. Es probable que la protesta resultada en violencia y luchando entre el publico y los manifestos, o los manifestos y la policía o ambos. En el fondo no podemos ver los apartamentos o los arboles porque hay el humo obstructando la vista.

Es interesante comparar dos fotos porque ambos incluir elementos de protestar. Pero creo que el foto en Francia representa el facto que los estudiantes viviendo allí tienen más derechos, tienen el derecho para protestar en sus países. Pero en Palestina es más peligroso (178 words).

Participant 5 (P5)

Pre-test

En la parte de abajo de la imagen se puede observar un grupo de policías, estos llevan cascos en la cabeza y pareciera que se estuvieran preparando para defenderse de algo. En medio de la imagen hay un semáforo, y en la parte de arriba de éste, hay una chica sentada. Esta tiene la cara pintada de verde y lleva una mochila, por eso pareciera que es una estudiante protestando por algo. El lugar en la que se tomó esta foto parece que fue en Inglaterra por la manera en que estan vestidos los policías y las señales que indican las calles. El clima es nublado y a penas se ve lo que hay en el fondo (117 words).

Post-test

En medio de la imagen se destaca una chica sentada arriba de un semáforo. Esta lleva la cara pintada de verde, la cual resalta al igual que la luz roja del semáforo. En la parte de abajo de la fotografía se puede observar un gran grupo de policías que están alineados. Estos parecieran que estuvieran luchando o protegiéndose de algo grande, como una manifestación, por ejemplo ya que llevan cascos y escudos. En general yo creo que la foto representa la juventud luchando por sus derechos. La chica lleva una mochila por la cual pareciera una estudiante. Ella parece valiente y que haría lo que fuera por luchar por sus derechos (111 words).

Participant 6 (P6)

Pre-test

En un parque, hay mucha policía alrededor de una mujer en un poste. Yo pienso que se hace una protesta sobre el barrio, la policía intentan pararla. Veo mucha niebla y veo unos apartamentos. Veo un señal que dice Bastille, el barrio es en Francia (47 words).

Post-test

En el foto, hay una chica en un atrás. La chica es un estudiante. Debajo de la chica hay la policía. Es posible que es un protesta. Hay mucha niebla y detras de la policía hay unos edificios, pienso que son apartamentos. El barrio tiene muchos árboles es un parque. El barrio alrededor de la chica es en París porque la palabra 'Bastille' es allí. El estudiante pintó su cara en verde y tiene una mochila en la espidada. Hay dos atrás y cinco tráfico. Toda la persona lleva negro (98 words).

Participant 7 (P7)

Pre-test

Hay muchos está pasando en fotografía. Hay dos los semáforos y en medio el semáforo un chica es sentado en eso. Los soldados muchos están abajos de fotografia . Hay muchos soldados llevar un yelmo y tienen escudo (44 words).

Post-test

En la fotografia hay una chica sentado en un semaforo. Pienso que la policia están mirando por su. Están llevando armada en el fondo de fotografia parece que al fondo está rodeada de humo porque la policia estan llevando mascara antigas. Tambien puedo ver grande apartamento en el fondo y silueta de arboles creo que el semaforos es rojo porque comunicado para la policia terminar. En la cara de chico hay un verde pintar. Es probablemente representar una resistencia que la chica está luchando por (103 words).

Participant 8 (P8)

Pret-test

La policía están en la calle con cazcos y escudos y hay un manifestante con una cabeza verde en el semáforo. También hay fumo entre la policía y los edificios.

Creo que hay un forma de violencia en las calles, posiblemente entre el gobierno y los manifestantes. Pienso que ella (el manifestante) tiene miedo

Creo que hay un parque detrás de la policía y enfrente de los edificios (70 words).

Post-test

Esta fotografía es muy interesante y hay muchas cosas que puedo hablar sobre. En la foto, hay un manifestante sentado en un semaforo rojo y hay policía con cascos en la calle. El manifestante tiene una cara verde y creo que es para representar su causa. Además, creo que el semáforo rojo representa un mensaje de los manifestantes a la policía y el gobierno para terminar su lucha contro los manifestantes. También es muy simbólico que el manifestante está sentado en el semaforo porque es más alta que la policía y pienso que representa que las convicciones de los manifestantes es correcto y más alta que las convicciones de la policía y el gobierno. En conclusión, creo que está fotografía es muy simbolico y representa un lucha entre convicciones (137 words).

Participant 9 (P9)

Pre-test

En esta fotografía, hay una manifestación en las calles. Hay una chica con pintura para la cara en verde, sentada sobre el semáforo. La policía están creando un muro para proteger las personas en la calle y para parar la manifestación. La policía están usando cascos y escudos. Hay mucho humo en la calle (57 words).

Post-test

En esta fotografía, creo que hay una protesta sucediendo ya que hay muchas policías que están llevando cascos y tienen batóns. También hay un chica joven que está sentado en un semaforo. Creo que esta chica es muy importante porque su cara está pintado verde. En mi opinión este es un metáfora. Mientras las luces en los semaforos están roja, la cara de la chica está verde. Las luzes significan parar pero verde significa siguiente. Parece que la chica quiere la gente que están marchando para continuar, no quiere la protesta parar. Es possible que es una protesta para dinero o universidad pero creo que es para algo más importante porque hay mucha violencia. En el fondo hay mucha niebla. Creo que este es gas que la policía están usando para parar la gente (139 words).

Participant 10 (P10)

Pre-test

El panorama que observamos en esta fotografía es el de una manifestación. El humo envuelve la calle. Este humo podría ser producido tanto a causa de proyectiles

realizados por los manifestantes, o por parte de las bombas de humo que utiliza la policía para restar visibilidad. La calle está inundada de geos, preparados para la defensa. A lo alto de un semáforo, vemos a la única manifestante de la fotografía protegiéndose de lo que puede estar pasando abajo. Lleva la cara pintada de verde y una mochila (79 words).

Post-test

La fotografía representa una manifestación o protesta que podemos deducir se lleva a cabo en Francia por los carteles direccionales en los que se lee 'Bastille' o 'Gard de Lyon'.

Distinguimos dos elementos principales que se interpretan como rivales. En primer lugar y en el centro superior de la imagen se halla una joven sentada en lo alto del semáforo agarrándose a la farola a su lado. Podemos pensar que es estudiante por el atuendo y la mochila que lleva a la espalda. La joven lleva la cara pintada de verde y me lleva a pensar que la protesta podría ser relacionada con la naturaleza o el medio ambiente. El segundo elemento principal está en la parte inferior de la fotografía que es la policía (125 words).

Participant 11 (P11)

Pre-test

Esta fotografía veo un (A) mujer se sienta en los semáforos. Tiene el pelo peliroja (Sp) y creo que protestar (A) para (ww) alguno motivo. Muchas policías posicionan alrededor de los semáforos y el lugar. La policia agarra un escudo en la mano (44 words).

Post-test

En está fotografía, hay una chica esta sentado en un semáforo. Los semaforos son rojo pero la cara de la chica pinta verde. Creo que la chica es joven, probablemente una estudiante porque lleva ropa informal por ejemplo un jersey y tiene una mochila. Tambien podemos ver la policia alrededor las calles de la ciudad y me parece una protesta esta empezando. La protesta esta situada en Paris porque hay una placa con el nombre de la calle en la pintura y puedo ver la palabra 'Bastille'. En el fondo hay creo que el humo en el aire porque la policia tiene un granado de humo en mi opinion. La policia tiene un escudo tambien y el casco. A mi juicio, los estudiantes están protestando y la policia quiere parar la protesta. Los luces del semaforo son rojo pero la chica con la cara verde es un símbolo para continuar la protesta. Creo que los estudiantes estan protestando sobre las cuotas universitarias (177 words).

Participant 12 (P12)

Pre-test

En esta fotografía hay una demostración de la gente. Tambien hay policia antidisturbios con mascararas y escudos antidisturbios. En el centro de la fotografia hay

una chica encima del semafor. Esta llevando la pintura para la cara verde. Hay mucho humo detrás de la policía (52 words).

Post-test

Esta foto es un pocito raro. Hay una pared de policía con armas y detrás de la pared de policía hay un nube de humo o gas. Entre la línea de policía, hay un semáforo y encima del semáforo hay una chica. Creo que la chica es la causa o la razón que hay policía allí. Lleva ropa informal y tiene una mochilla como un estudiante. Su cara está pintada de verde, pienso que es una protesta. En mi opinión la policía está enfadado porque tienen el escudo. Hay un contraste entre la cara verde y el semáforo rojo; es posible que esto represente el contraste del lado en la protesta. También hay un señalizar con ‘ Bastille’ escribe en es, creo que la protesta es en Francia, en ‘Bastille day’ (134 words).

Participant 13 (P13)

Pretest

En esta imagen hay una chica sentando en uno semáforo, tiene pinta verde en su cara y me parece esta protestando, porque hay un monton de policía detrás de ella. Tienen unos bastones y tienen una expresion muy serio (46 words).

Post-test

En esta fotografía hay una chica sentado en una semafora me parece esta en una ciudad como Paris porque el poste indicador en el centro de la fotografia se dice ‘bastille’. Es claro que la chica en la fotografia esta protestando
Se puede ver un línea de policía en el centro de la fotografia y sin duda estan en lugarara controlar y parar la gente, tienen armadura y bastones, quizas es una protesta violenta. Es interesante como la chica esta sentado en una semafora roja pero su cara esta pintado verde quiza como se quierrìa hacer una declaración. En mi opinion, es una estudiante porque tiene una mochila y podría estar protestando para los costas de la universidad o las tareas (140 words).

Participant 14 (P14)

Pre-test

En esta imagen, hay una chica encima de una semafora que es roja con su cara pintado verde. Debajo de la chica es una grupo de policia. Una nube de humo es en el aire y los edificios en el fondo no es visible. La cara de la chica simbolozar ‘ a ir’ y_ es sobre a haciendo su propio acciones con politicos o para yo (76 words).

Post-test

En esta cuadro hay una chica encima de un semáforo rojo con su cara pintó verde. Debajo de la ella, hay un pared de policia para parar la protesta. Hay niebla en el aire y el fondo no está muy claro. Mientras los semáforos visibales están rojos, hay un semaforo verde en el fondo que podría representar otra gente que están protestando y luchando también. La chica no está solita. La ella podría un estudiante universidad porque tiene una maleta y no son vieja. Porque los edificios en el fondo tiene arquitectura vieja yo creo que la ciudad está en Europa, como Francia. La señal cerca de los semáforos tiene una lengua que no es inglés tambien. La protesta podría sobre los derechas de estudiantes de universidad o una problema en la sistema politica en Francia o una problema pequeña en una pueblo. Es difícil a conocer seguro porque hay una chica solamente que representando su causa (167 words).

Participant 15 (P15)

Pre-test

En primer lugar esta situado en la calle o en la ciudad. Hay una formación de figuras autoritarias como la policia . El cielo esta nublado. Hay semaforos que brillan rojo. Sobre el semaforo hay una chica con piel verde. Podría simbolizar una cambio en el poder. (manifestación) o desigualdad y la gente que quedan fuera de sociedad o de que no ven (69 words).

Post-test

En esta imagen podemos ver una chica esta sentado encima de una semaforo. Debajo de ella hay una file de policia. Podría ser una manifestación. La chica es una estudiante porque lleva ropa informal y tiene una mochila escolar. Su cara está pintada de verde. Es un contraste directo con el color rojo de las luces semaforos. Parece que la manifestacion podría ser sobre una cosa ecologica o de naturaleza o de la costa universidad. Pienso que esta situado en una ciudad en Francia porque el senal dice 'Bastille'. Hay una sensación de anticipacion porque la policia son preparados por algo. El niebla o el gas en el fondo enfatiza las figuras oscuras. Creo que es una contraste en posiciones de poder. En realidad la policia tienen mas poder que los ciudadanos pero en esta imagen la chica está más alto de ellos y tiene una expression muy orgullosa (166 words).

Participant 16 (P16)

Pre-test

Hay un alboroto, hay muchos policias pero en el centro hay una protestador con una cara verde y está sentado en semáforo. Este alboroto está en Francia porque hay una señal con la palabra 'Bastille'. La 'Bastille' es un gran carcel en el centro de París (46 words).

Post-test

En esta foto hay una mujer arriba de algunos semáforos. Delante de ella hay un muro de policía. Hay mucho humo al fondo.

Podemos ver que esta foto está en París porque podemos ver la palabra ‘Bastille’ al fondo. Ninguno de la policía está mirando a ella. No pienso que saben que ella está allí. Algo un poco extraño es que ella tiene una cara verde. Creo que es parte de una protesta en París. Al fondo hay algunos edificios de apartamentos. Creo que es un area bastante central de París (93 words).

Participant 17 (P17)

Pre-test

En está fotografía hay muchos policias en la calle. Hay una persona en un semáforo. Esta fotografia es muy oscuro. Pienso que es una protesta y hay una chica que esta luchando para sus derechos. Hay mucha niebla tambien (46 words).

Post-test

En esta foto hay una chica que esta encima de los semáforos. Su cara esta pintada verde. No se como porque pero pienso que es en contraste con el rojo semáforo. Creo que es un protesta, porque hay un gran grupo de policía. No estoy seguro lo que esta protestando. Creo que hay bombas porque hay mucha niebla o gas. Pienso que la chica esta escapando la policia. Esta foto es muy oscuro y esto representa un tiempo de guerra y inquietud (88 words).

Appendix H. Analysis of statements (Phase 3)

Code of errors

1. Accent (´)
2. Spelling (Sp)
3. Wrong gender (G)
4. Wrong word (ww)
5. Wrong form of the verb (wf)
6. Word Order (wo)
7. Syntax (sx)
8. Underline. Meaning not clear.
9. Agreement verb/subject/plural-singular (A)
10. Missing word (⊗)
11. Wrong choice of copula verb (*)

Appendix H. Section 1. Pre-test (Phase 3)

Pre-test. Simple observations (Phase 3).

1. *El semáforo esta (´) roja.* The traffic light is red (P1).

2. *Tiene el pelo peliroja (Sp, G). She has red hair (Sp, G) (P11).*
3. *El cielo esta (´) nublado. The sky is (´) cloudy (P15).*
4. *Hay una persona en un semáforo. There is a person at a traffic light (P17).*
5. *Esta fotografía (´) es muy oscuro (G). This photograph (´) is very dark (G) (P17).*
6. *Hay mucha niebla tambien (´)(doc. 17). There is a lot of fog too (´) (P17).*

Pre-test. Detailed observations (Phase 3).

1. *En esta fotografía vemos la policía con cascos y antidisturbios. In this picture we see the police with helmets and riot gear (P1).*
2. *Una chica se sienta en un semáforo y su cara está pintada verde. A girl sits at a traffic light and her face is painted green (P1).*
3. *Una casa está en el fondo pero el fondo es brumoso. A house is at the background but the background is foggy (P1).*
4. *La chica joven está encima los semáforos rojos y la policía está debajo. The young girl is on top off the red traffic lights and the police are under (P1).*
5. *En esta fotografía hay los semáforos y hay una chica arriba de todo de unos. Su cara es verde (doc 2). In this picture there are traffic lights and there is a girl above all of some. Her face is green (P2).*
6. *Hay una mujer sentada encima de un semaforo (´) con la cara pintada verde. There is a woman sitting on a traffic light (´) with her face painted green (P3).*
7. *Hay mucha policia (´) alrededor de ella y hay fumo (sp) en la calle. There is a lot of police (´) around her and there is smoke (sp) in the street (P3).*
8. *En medio de la imagen hay un semáforo, y en la parte de arriba de éste, hay una chica sentada. In the middle of the image there is a traffic light, and at the top of it, there is a girl sitted (P5).*
9. *El clima es nublado y a penas se ve lo que hay en el fondo. The weather is cloudy and you can hardly see what is in the background (P5).*
10. *Veo mucha niebla y veo unos apartamentos. I see a lot of fog and I see some apartments (P6).*
11. *En un parque, hay mucha policía alrededor de una mujer en un poste (WW). In a park, there is a lot of police around a woman on a pole (WW) (P6).*
12. *Hay dos los semáforos y en medio el semáforo un (A) chica es (*) sentado (A) en eso). There are two traffic lights and in the middle of the traffic light a (A) girl is (*) sitting (A) on that (P7).*
13. *Los soldados muchos (WO) están abajos (SP) de fotografía. The many soldiers (WO) are below (SP) photography (P7).*
14. *Hay muchos soldados llevar (A) un yelmo (ww) y tienen escudo. There are many soldiers carrying (A) a helmet (WW) and they have a shield (P7).*
15. *La policía están en la calle con cazcos (SP) y escudos y hay un manifestante con una cabeza verde en el semáforo. The police are on the street with helmets (SP) and shields and there is a protester with a green head at the traffic light (P8).*

16. *También hay fumo (SP) entre la policía y los edificios.* There is also smoke (SP) between the police and the buildings (P8).
17. *Hay una chica con pintura para (ww) la cara en verde, sentada sobre el semáforo.* There is a girl with paint for (WW) the face in green, sitting on the traffic light (P9).
18. *La policía están usando cascos y escudos.* The police are wearing helmets and shields (P9).
19. *Hay mucho humo en la calle.* There is a lot of smoke in the street (P9).
20. *Lleva la cara pintada de verde y una mochila.* (She has a face painted green and a backpack (P10).
21. *En esta fotografía veo un (A) mujer se sienta en los semáforos.* In this photograph I see a (A) woman sits at the traffic lights (P11).
22. *La policía agarra (WW) un escudo en la mano.* The police grab (WW) a shield in their hand (P11).
23. *Tambien (´) hay policia (´) antidisturbios con mascararas (´) y escudos antidisturbios.* There are also (´) riot police (´) with masks (´) and riot shields (P12).
24. *En el centro de la fotografía (´) hay una chica encima del semaforo (´/sp). Esta (´) llevando la pintura para (ww) la cara verde.* In the center of the photograph (´) there is a girl above the traffic light (´ / sp). She is (´) wearing the paint for (ww) the green face (P12).
25. *Hay mucho humo detrás de la policía.* There is a lot of smoke behind the police (P12).
26. *En esta imagen hay una chica sentando (ww/G) en uno (Sp) semáforo, tiene pinta (ww) verde en su cara.* In this image there is a girl sitting (WW) at one (SP) traffic light, she has green paint (WW) on her face (P13).
27. *En esta imagen, hay una chica encima de una (A) semafora que es (*) roja con su cara pintado (G) verde.* In this image, there is a girl above a (G) semafora that is (*) red with her face painted (G) green (P14).
28. *Debajo de la chica es (ww) una grupo de policia.* Under the girl is (ww) a police group (P14).
29. *Una nube de humo es (ww) en el aire y los edificios en el fondo no es (A) visible (Sp).* A cloud of smoke is in the air and the buildings in the background is (A) not visible (P14).
30. *En primer lugar esta (´) situado en la calle o en la ciudad.* In the first place it is (´) located on the street or in the city (P15).
31. *Hay una formación de figuras autoritarias como la policia (´).* There is a formation of authoritarian figures such as the police (´) (P15).
32. *Hay semaforos (´) que brillan rojo.* There are traffic lights (´) that glow red (P15).
33. *Hay un alboroto, hay muchos policias (´) pero en el centro hay una protestador (ww) con una cara verde y está sentado en semáforo.* There is an uproar, there are many police (´) but in the center there is a protestor (WW) with a green face and is sitted at a traffic light (P16).

34. *En está fotografía hay muchos policías (´) en la calle.* In this photograph there are many police (´) in the street (P17).

Pre-test. Inferences (Phase 3).

1. *Hay muchos policías con máscaras en la calle. Yo pienso que* es una protesta
There are many policemen with masks in the street. I think it is a protest (P2).
2. *Yo creo que esta imagen quiere representar algo sobre feminismo. A esta mujer no le importa lo que piensan los demás (´) y hace lo que le da la gana y eso es lo que todas las mujeres deberían hacer .* I believe that this image wants to represent something about feminism. This woman does not care what others think (´) and does what she wants and that is what all women should do (P3).
3. *Esa mujer está luchando por sus derechos.* That woman is fighting for her rights (P3).
4. *No estoy segura pero yo creo que esta fotografía (´) situado (A) en Francia porque veo un (A) palabras ‘Bastille’.* I am not sure but I think this photograph (´) located (A) in France because I see a (A) words ‘Bastille’(P4).
5. *No sé exactamente que está pasando aquí hay una chica sola, con un expression muy calma, sentando en los semaforos.* I don’t know exactly what is happening here, there is a girl alone with a calm expression seated on the traffic lights (P4).
6. *Es difícil (´) entender que (´) está pasando y el contexto pero pienso que hay un riot (ww).* It is difficult (´) to understand what (´) is happening and the context, but I think there is a riot (ww) * (P4).
7. *El lugar en la que se tomó esta foto parece que fue en Inglaterra por la manera en que estan vestidos los policías y las señales que indican las calles*
The place where this picture was taken seems to have been in England because of the way the police are dressed and the signs that indicate the streets (P5).
8. *Yo pienso que se hace una protesta sobre (ww) el barrio, la policía intentan (A) pararla.* I think there is a protest about (ww) the neighborhood, the police try (A) to stop it (P6).
9. *Veo un señal que dice Bastille, el barrio es en Francia.* I see a sign that says Bastille, the neighborhood is in France (P6).
10. *Creo que hay un forma de violencia en las calles, posiblemente entre el gobierno y los manifestantes.* I think there is a form of violence in the streets, possibly between the government and the protesters * (P8).
11. *Pienso que ella (el manifestante) tiene miedo.* I think she (the protester) is afraid (P8).
12. *Creo que hay un parque detrás de la policía y enfrente de los edificios.* I think there is a park behind the police and in front of the buildings (P8).
13. *El panorama que observamos en esta fotografía es el de una manifestación. El humo envuelve la calle.* The panorama that we observe in this photograph is that of a manifestation. Smoke wraps the street (P10).

14. *La calle está inundada de geos, preparados para la defense.* The street is flooded with special forces, prepared for defense (P10).
15. *A lo alto de un semáforo, vemos a la única manifestante de la fotografía protegiéndose de lo que puede estar pasando abajo.* At the top of a traffic light, we see the only demonstrator in photography protecting herself from what may be happening below (P10).
16. *La policía están creando un muro para proteger (SP) las personas en la calle y para parar la manifestación.* (The police are creating a wall to protect (SP) people on the street and to stop the demonstration (P9).
17. **Creo que** protestar (WF) para (WW) alguno motivo. *Muchas policías posicionan alrededor de los semáforos y el lugar* (I think protesting (WF) for (WW) some reason. Many police officers position around the traffic lights and the place (P11).
18. **Me parece** esta (´) protestando, *porque hay un monton (´) de policía detrás de ella.* Tienen unos bastones y tienen una expresion (´) muy serio (G) (I think she is (´) protesting, because there is a lot (´) of police behind her. They have canes and they have a very serious expression (´) (G) (P13).
19. *La cara de la chica simbolizar (SP) ‘a ir’ y es sobre a haciendo (SP) su (A) propio (A) acciones con políticos o para yo (meaning unclear).* The face of the girl to symbolize (SP) ‘to go’ and is about doing (SP) her (A) own (A) actions with politicians or for me (unclear meaning) (P14).
20. *Este alboroto (WW) está en Francia porque hay una señal con la palabra ‘Bastille’. La ‘Bastille’ es un gran carcel (´) en el centro de París.* This uproar (WW) is in France because there is a sign with the word ‘Bastille’. The ‘Bastille’ is a large jail (´) in the center of Paris (P16).
21. **Pienso que** es una protesta y hay una chica que esta (´) luchando para sus derechos (I think it is a protest and there is a girl who is (´) fighting for her rights (P17).

Pre-test. Speculations (Phase 3).

1. *No se el tema pero **quizás** es el medio ambiente porque su cara es verde y hay mucha niebla.* I don't know the subject but **maybe** it's the environment because its face is green and there is a lot of fog (P2).
2. *Entonces veo mucho policia (´) en uniforme. **Es posible que** están luchando pero no sé porque (´) y también no entiendo porque la chica sola tiene una cara verde.* Then I see a lot of police (´) in uniform. **It is possible that** they are fighting but I don't know why (´) and I also don't understand why the girl alone has a green face (P4).
3. *En la parte de abajo de la imagen se puede observar un grupo de policías, estos llevan cascos en la cabeza y **pareciera que** se estuvieran preparando para defenderse de algo.* At the bottom of the image you can see a group of policemen, they wear helmets on their heads and **it seems that** (imperfect subjective) they were preparing to defend themselves against something (P5).

4. *Esta tiene la cara pintada de verde y lleva una mochila, por eso **pareciera que** es una estudiante protestando por algo.* She has a green face and a backpack, so **it seems that** (imperfect subjective) she is a student protesting something (P5).
5. *Este humo **podría ser** producido tanto a causa de proyectiles realizados por los manifestantes, o por parte de las bombas de humo que utiliza la policía para restar visibilidad.* This smoke **could be produced** either because of projectiles made by protesters, or by smoke bombs used by the police to reduce visibility (P10).
6. *Sobre el semáforo (´) hay una chica con piel verde. **Podría simbolizar** una cambio en el poder. (manifestación) o desigualdad (Sp) y la gente que quedan fuera de sociedad o de que no ven.* On the traffic light (´) there is a girl with green skin. It could symbolize a change in power. (manifestation) or inequality (Sp) and people who are left out of society or who do not see (P15).

Appendix H. Section 2. Post-test (Phase 3)

Post-test. Simple observations (Phase 3).

1. *Toda la persona lleva (A) negro.* All people is (A) wearing black (P1).

Post-test. Detailed observations (Phase 3).

1. *Vimos una chica en un semáforo con su cara pintado (G) verde.* We saw a girl at a traffic light with her face painted (G) green (P1).
2. *Debajo de la chica hay una línea (´) de policía con cascos y escudos.* Under the girl there is a police line (´) with helmets and shields (P1).
3. *En este cuadro hay una chica sentada encima de un semáforo.* In this painting there is a girl sitting on a traffic light (P3).
4. *Las señales de dirección tienen sitios situados en París.* The direction signs have sites located in Paris (P.3).
5. *En está foto, podemos ver una chica está sentado (G) en el semáforo.* In this photo, we can see a girl is sitting (G) at the traffic light (P4).
6. *En medio de la imagen se destaca una chica sentada arriba de un semáforo.* In the middle of the image stands out a girl sitting above a traffic light (P5).
7. *Esta lleva la cara pintada de verde, la cual resalta al igual que la luz roja del semáforo.* She wears the face painted green, which stands out just like the red light of the traffic light (P5).
8. *En la parte de abajo de la fotografía se puede observar un gran grupo de policías que están alineados* (At the bottom of the picture you can see a large group of police officers who are aligned (P5).

9. *En el foto, hay una chica en un atrás (ww). La chica es un estudiante.* In the photo, there is a girl in the background (ww). The girl is a student. (P6).
10. *Debajo de la chica hay la policía.* Under the girl there is the police (P6).
11. *Hay mucha niebla y detras (´) de la policía hay unos edificios, pienso que son apartamentos.* There is a lot of fog and behind (´) the police there are some buildings, I think they are apartments (P6).
12. *El barrio tiene muchos árboles es un parque.* The neighborhood has many trees is a park. (P6).
13. *El estudiante pintó su cara en verde y tiene una mochila en la espidada (SP).* The student painted her face in green and has a backpack in the back (SP) (P6).
14. *En la fotografia (SP) hay una chica sentado (A) en un semaforo (´).* In the photograph (SP) there is a girl sitting (A) at a traffic light (´) (P7).
15. *Tambien (´) puedo ver grande apartamento (A) en el fondo y silueta de arboles (´).* Also (´) I can see large apartment (A) in the background and silhouettes of trees (´) (P7).
16. *Esta fotografía es muy interesante y hay muchas cosas que puedo hablar sobre (WO). En la foto, hay un manifestante sentado (SP) en un semaforo (´) rojo y hay policía con cascos en la calle.* This photograph is very interesting and there are many things I can talk about (WO). In the photo, there is a protester sitting (SP) on a red traffic light (´) and there is a policeman with helmets in the street (P8).
17. *También hay un (G) chica joven que está sentado en un semáforo.* There is also a (G) young girl who is sitting in a traffic light (P9).
18. *Distinguimos dos elementos principales que se interpretan como rivales. En primer lugar y en el centro superior de la imagen hay una joven sentada en lo alto del semáfora agarrándose a la farola a su lado.* We distinguish two main elements that are interpreted as rivals. In the first place and in the upper center of the image there is a young woman sitting at the top of the traffic light holding on to the lamppost next to her (P10).
19. *El segundo elemento principal está en la parte inferior de la fotografía que es la policía.* The second main element is at the bottom of the photograph that is the police (P10).
20. *En está fotografía, hay una chica esta (´) sentado (G) en un semáforo.* In this picture, there is a girl who is (´) sitting (G) at a traffic light (P11).
21. *Los semaforos (´) son rojo (A) pero la cara de la chica pinta verde.* The traffic lights (´) are red (A) but the girl's face looks green (P11).
22. *Esta foto es un pocito (SP) raro. Hay una pared de policía con armas y detrás de la pared de policía hay un nube de humo o gas.* This picture is a bit (SP) strange. There is a police wall with weapons and behind the police wall there is a cloud of smoke or gas (P12).
23. *Entre la línea de policía, hay un semáforo y encima del semáforo hay una chica.* Between the police line, there is a traffic light and above the traffic light there is a girl (P12).

24. *En esta (A) cuadro hay una chica encima de un semáforo rojo con su cara pintó (WF) verde.* In this (A) painting, there is a girl above a red traffic light with her face painted (WF) green (P15).
25. *Hay niebla en el aire y el fondo no está muy claro.* There is fog in the air and the background is not very clear (P15).
26. *El (G) niebla o el gas en el fondo enfatiza las figuras oscuras.* The (G) fog or gas in the background emphasizes the dark figures (P15).
27. *En esta foto hay una mujer arriba de algunos semáforos.* In this photo there is a woman above some traffic lights (P16).
28. *Delante de ella hay un muro de policía. Hay mucho humo al fondo.* In front of her there is a police wall. There is a lot of smoke in the background (P16).
29. *Algo un poco extraño es que ella tiene una cara verde.* Something a little strange is that she has a green face (P16).
30. *En esta foto hay una chica que esta (´) encima de los semáforos.* In this photo there is a girl who is (´) above the traffic lights (P30).

Post-test. Inferences (Phase 3).

1. *Los semáforos están rojo (A). **Creo que** los semáforos representan la mentalidad de las autoridades, no quieren cambio, están intentando resistir progresión en la sociedad.* I think that traffic lights represent the mentality of the authorities, they don't want change, they are trying to resist progression in society (P1).
2. *La chica representa la sociedad y su necesidad de cambio, tiene un (A) mentalidad superior de las autoridades y está (*) más valiente (no tiene protección (´) en relación de su ropa está expuesto) de la policía.* The girl represents society and her need for change, has a (A) superior mentality of the authorities and is (*) braver (has no protection (´) in relation to her clothes are exposed) of the police (P1).
3. ***Creo que** la imagen representa un progreso en la sociedad.* (I think the image represents a progress in society (P1).
4. *pero su expresión **sugiere que** la chica está orgullosa con sus acciones y siente que esta correcta (WW)* (but her expression suggests that the girl is proud of her actions and feels that she is correct (WW) (P2).
5. *Tiene la cara pintada verde. Esto contrasta con el semáforo que está rojo, indicando 'parar'.* (She has a green face painted. This contrasts with the red light, indicating 'stop' (P3).
6. *La chica está rodeada de mucha policía que **al parecer** están armados. **Esto nos enseña que** la chica está protestando sobre algo muy grave.* The girl is surrounded by a lot of police who are apparently armed. This shows us that the girl is protesting about something very serious (P3).
7. *Tiene una cara pintado (G) verde y una expresión muy calma a pesar de el **facto** (WW) que hay un montón de policía abajo de ella.* She has a green face

- painted (G) and a very calm expression despite the fact (WW) that there is a lot of police under her. (P4).
8. **Me parece que** la policía no están contenta con está protesta porque todos tenemos (WF) expresiones muy serios y frustrados (G). It seems to me that the police are not happy with this protest because we all have (WF) very serious and frustrated expressions (G) (P4).
 9. La protesta está situado (G) en Francia, sabemos eso *porque los (G) señales están en francés*. The protest is located (G) in France, we know that because the (G) signals are in French (P4).
 10. **Creo que** la protesta es importante pero es imposible saber sobre el problema. I think the protest is important but it is impossible to know about the problem (P4).
 11. *En el fondo no podemos ver los apartamentos o los arboles (´) porque hay el humo obstruyendo (SP) la vista*. In the background we cannot see the apartments or the trees (´) because there is smoke obstructing (SP) the view (P4).
 12. **Es interesante comparar** dos fotos porque ambos incluir (WF) elementos de protestar. **Pero creo que** el foto en Francia representa el facto (WW) que los estudiantes viviendo allí tienen más derechos, tienen el derecho para protestar en sus países. *Pero en Palestina es más peligroso*. (It is interesting to compare two photos because both include (WF) elements of protest. But I think the photo in France represents the fact (WW) that students living there have more rights, they have the right to protest in their countries. But in Palestine it is more dangerous. (P4).
 13. **En general yo creo que** la foto representa la juventud luchando por su derechos. *La chica lleva una mochila por la cual pareciera una estudiante*. In general I believe that the photo represents youth fighting for their rights. The girl carries a rucksack for this she looked a students (P5).
 14. Ella **parece** valiente y que haría lo que fuera por luchar por sus derechos. She seems brave and she would do anything to fight for her rights (P5).
 15. *El barrio alrededor de la chica es (ww) en París porque la palabra ‘Bastille’ es allí*. The neighborhood around the girl is (*) in Paris because the word ‘Bastille’ is there (P7).
 16. **Pienso que** la policía (´) están mirando por su (WW). I think the police (´) are watching for her (WW) (P7).
 17. *Están llevando armada (WW) en el fondo de fotografía parece que al fondo está rodeada de humo porque la policía estan (´) llevando mascara (´A) antigas*. They are wearing an armour (WW) in the background, it seems that the background is surrounded by smoke because the police are (´) wearing a mask (´A) antigas (P7).
 18. **Creo que** el semaforos (´A) es rojo porque comunicado (WF) para (WW) la policía terminar. I think the traffic lights (´A) is red because communicating (WF) for (WW) the police to stop (P7).

19. *El manifestante tiene una cara verde y **creo que es para representar su causa.***
The protester has a green face and I think it is to represent her cause (P8).
20. *Además, **creo que el semáforo rojo representa un mensaje de los manifestantes a la policía y el gobierno para terminar su lucha contro (SP) los manifestantes.*** Also, I think the red traffic light represents a message from the protesters to the police and the government to end their fight and to control (SP) protesters (P8).
21. *También es **muy simbólico que el manifestante está sentando en el semaforo (') porque es más alta que la policía y pienso que representa que las convicciones de los manifestantes es (WF) correcto y más alta (A) que las convicciones de la policía y el gobierno.*** It is also very symbolic that the protester is sitting at the traffic light (') because she is taller than the police and I think this represents that the protesters' convictions are (WF) correct and higher (A) than the police's convictions and government. (P8).
22. *En conclusión, **creo que está (') fotografía es muy simbolico ('G) y representa un lucha entre convicciones.*** In conclusion, I think that this (') photograph is very symbolic ('G) and represents a struggle between convictions (P8).
23. *En esta fotografía, **creo que hay una protesta sucediendo ya que hay muchas policías que están llevando cascos y tienen batóns (WW).*** In this picture, I think there is a protest going on since there are many policemen who are wearing helmets and have batons (WW) (P9).
24. ***Creo que esta chica es muy importante porque su cara está pintado (G) verde. En mi opinión este es un (G) metáfora. Mientras las luzes (SP) en los semaforos (') están roja (A), la cara de la chica está verde.*** I think this girl is very important because her face is painted (G) green. In my opinion this is a (G) metaphor. While the lights (SP) in the traffic lights (') are red (A), the girl's face is green (P9).
25. *Las luzes (SP) significan parar pero verde significa siguiente (WW). **Parece que la chica quiere la gente que están marchando para continuar, no quiere la protesta parar.*** (The lights (SP) mean to stop but green means next (WW). It seems that the girl wants people who are marching to continue, she does not want the protest to stop (P9).
26. *En el fondo hay mucha niebla. **Creo que este es gas que la policía están usando para parar la gente.*** (In the background there is a lot of fog. I think this is a gas that the police are using to stop people (P9).
27. ***La fotografía representa una manifestación o protesta que podemos deducir se lleva a cabo en Francia por los carteles direccionales en los que se lee 'Bastille' o 'Gard de Lyon'.*** The photograph represents a demonstration or protest that we can deduce is carried out in France by the directional signs that read 'Bastille' or 'Gard de Lyon' (P10).
28. ***Podemos pensar que es estudiante por el atuendo y la mochila que lleva a la espalda.*** (We can think that she is a student because of the outfit and the backpack she is carryig on her back (P10).

29. **Creo que la chica es joven, probablemente una estudiante porque lleva ropa informal por ejemplo un jersey y tiene una mochilla.** (I think the girl is young, probably a student because she wears casual clothes such as a sweater and has a backpack (P11).
30. **Tambien (´) podemos ver la policia (´) alrededor (SP) las calles de la ciudad y me parece una protesta esta (´) empezando.** (we can see the police (´) around (SP) the streets of the city and it seems to me a protest is (´) beginning (P11).
31. **La protesta esta (´) situada en Paris porque hay una placa con el nombre de la calle en la pintura (SP) y puedo ver la palabra ‘Bastille’.**(The protest is (´) located in Paris because there is a plaque with the name of the street in the picture (SP) and I can see the word ‘ Bastille’ (P11).
32. **En el fondo hay creo que (WO) el humo en el aire porque la policia (´) tiene un granado (G) de humo en mi opinion (´).** (In the background I think there is (WO) the smoke in the air because the police (´) has a smoke grenade (G) in my opinion (´) (P11).
33. **La policia (´) tiene un escudo tambien (´) y el casco. A mi juicio, los estudiantes estan (´) protestando y la policia (´) quiere parar la protesta.** (The police (´) also has a shield (´) and the helmet. In my opinion, the students are (´) protesting and the police (´) want to stop the protest (P11).
34. **Los luces del semaforo (´) son rojo (A) pero la chica con la cara verde es un símbolo para continuar la protesta.** (The traffic light lights (´) are red (A) but the girl with the green face is a symbol to continue the protest) (P11).
35. **Creo que los estudiantes estan (´) protestando sobre las cuotas universitarias.** (I think the students are (´) protesting about the university fees (P11).
36. **Entre la línea de policía, hay un semáforo y encima del semáforo hay una chica. Creo que la chica es la causa o la razón que hay policía allí.** (Between the police line, there is a traffic light and above the traffic-light there is a girl. I think the girl is the cause or the reason that there is police there (P12).
37. **Lleva ropa informal y tiene una mochilla (SP) como un estudiante.** She wears casual clothes and has a backpack (SP) as a student (P12).
38. **Su cara está pintada de verde, pienso que es una protesta.** Her face is painted green, I think it's a protest (P12).
39. **En mi opinión la policía está enfadado (A) porque tienen el escudo.** (In my opinion the police are angry (A) because they have the shield (P12).
40. **También hay un señalizar con ‘Bastille’ escribe en es, creo que la protesta es en Francia, en ‘Bastille day’.** (There is also a sign with ‘Bastille’ write in it, I think the protest is in France, in ‘Bastille day’(P12).
41. **En esta fotografía hay una chica sentado (G) en una semafora (´Sp) me parece esta (´) en una ciudad como Paris (´) porque el poste indicador en el centro de la fotografía (´) se (WW) dice ‘bastille’.**(In this picture there is a girl sitting (G) in a traffic light (´Sp) I think this (´) in a city like Paris (´) because the signpost in the center of the photo (´) is (WW) says ‘ bastille’ (P13).

42. **Es claro que** la chica en la fotografia esta (´) protestando. *Se puede ver un linea (´) de policia en el centro de la fotografia (´) y sin duda estan (´) en lugar para controlar y parar la gente, tienen armadura y bastones, quizas (´) es una protesta violenta.* It is clear that the girl in the picture is (´) protesting. It can be seen a police (´) line in the center of the photograph (´) and without any doubt they are (´) in that place to control and stop people, they have armor and canes, maybe (´) it is a violent protest (P13).
43. *Debajo de la ella, hay un pared de policia para parar la protesta.* Under her, there is a police wall to stop the protest (P14).
44. Porque los edificios en el fondo tiene arquitectura vieja yo **creo que** la ciudad está en Europa, como Francia. La señal cerca de los semáforos tiene una lengua que no es inglés tambien (´). Because the buildings in the background have old architecture, I think the city is in Europe, like France. The signal near the traffic lights has a language that is not English too (´) (P14).
45. La chica es una estudiante *porque lleva ropa informal y tiene una mochila escolar.* The girl is a student because she wears casual clothes and has a school bag (P15).
46. *Su cara está pintada de verde. Es un contraste directo con el color rojo de las luces semaforos (´).* Her face is painted green. It is a direct contrast with the red color of traffic lights (´) (P15).
47. **Pienso que** esta (´) situado en una ciudad en Francia porque el senal (SP) dice 'Bastille'. I think it is (´) located in a city in France because the signal (SP) says 'Bastille' (P15).
48. Hay una sensación de anticipacion (´) *porque la policia son (ww) preparados por algo.* There is a sense of anticipation (´) because the police are (ww) prepared for something (P15).
49. **Creo que** es una contraste en posiciones de poder. *En realidad la policia (´) tienen mas (´) poder que los ciudadanos pero en esta imagen la chica está más alto (g) de ellos y tiene una expression (´/sp) muy orgullosa.* I think it is a contrast in positions of power. (Actually, the police (´) have more (´) power than the citizens but in this i14.3mage the girl is taller of (ww) them and has a very proud expression (´ / sp) (P15).
50. *Podemos ver que esta foto está en París porque podemos ver la palabra 'Bastille' al fondo.* We can see that this photo is in Paris because we can see the word 'Bastille' in the background (P16).
51. *Ninguno de la policia está mirando a ella. No pienso que saben que ella está allí.* None of the police are looking at her. I don't think they know she is there (P 16).
52. **Creo que** es parte de una protesta en París. *Al fondo hay algunos edificios de apartamentos (SP). Creo que es un area (´) bastante central de París. (I think it's part of a protest in Paris.* In the background there are some apartment buildings (SP). I think it is a fairly central area (´) of Paris (P16).

53. *Su cara esta (´) pintada verde. No se (´) como (WW) pero **pienso que es en contraste con el rojo semáforo.** Her face is (´) painted green. (I don't know (´) how (WW) because but I think it is in contrast to the red light (P17).*
54. ***Creo que es un protesta, porque hay un gran grupo de policía. No estoy seguro lo que esta (´) protestando.** I think it's a protest, because there is a large group of police. I am not sure what she is (´) protesting about (P17).*
55. ***Creo que hay bombas porque hay mucha niebla o gas. Pienso que la chica esta (´) escapando la policía.** I think there are bombs because there is a lot of fog or gas. I think the girl is (´) escaping the police (P17).*
56. ***Esta foto es muy oscuro y esto representa un tiempo de guerra y inquietud.** This photo is very dark and this represents a time of war and restlessness (P17).*

Post-test. Speculations (Phase 3).

1. *El hecho que la chica tiene una cara verde **podría representar lo que lucha. Podría ser una protesta sobre la destrucción del bosque.** The fact that the girl has a green face could represent what she fights. It could be a protest about the destruction of the forest (P2).*
2. *Pienso que esta imagen es interesante. Veamos (wf) una chica encima del semáforo. Tiene una cara verde y una mochila que **podría representar estar (*) un (g) estudiante.** I think this picture is interesting. We see (wf) a girl above the traffic light. She has a green face and a backpack that could represent being a student (P2).*
3. *Abajo de ella hay mucha policía con cascos y también hay humo o gas en el fondo que **podría ser peligroso.** Below it is a lot of police with helmets and there is also smoke or gas in the background that could be dangerous (P2).*
4. *Además, el color rojo del semáforo **podría transmitir que la policía está intentando parar la protesta pero la chica está luchando para (WW) lo que cree.** In addition, the red color of the traffic light could convey that the police are trying to stop the protest but the girl is fighting for (WW) what she believes (P2).*
5. *Al fondo de la foto hay mucho humo. Esto **podría ser causado por un fuego y la policía podría haberlo hecho (SP) para evacuar los manifestantes.** At the bottom of the photo there is a lot of smoke. This could be caused by a fire and the police could have thought it (SP) to evacuate the protesters (P3).*
6. *Esta chica parece muy dominante en la foto y **puede ser que ella es el símbolo para esta manifestación.** This girl seems very dominant in the photo and it may be that she is the symbol for this manifestation (P3).*
7. ***Es probable que la protesta resultada en violencia y luchando entre el público (´) y los manifestos (WW), o los manifestos (WW) y la policía o ambos.** It is likely that the protest resulted in violence and fighting between the public (´) and the protesters (WW), or the protesters (WW) and the police or both (P4).*
8. ***Estos parecieran que estuvieran luchando o protegiéndose de algo grande, como una manifestación, por ejemplo ya que llevan cascos y escudos.** They*

- seem to be fighting or protecting themselves from something big, such as a demonstration, for example since they wear helmets and shields (P5).
9. *Debajo de la chica es (*) la policia (´). Es posible que es un protesta.* Under the girl is (WV) the police (´). It is possible that it is a protest. (P6).
 10. *En la cara de chico (A) hay un verde pintar (WW). **Es probablemente representar** (wo) una resistencia que la chica está luchando por (sx).* On the boy's face (A) there is a green paint (ww). It is probably to represent (wo) a resistance that the girl is fighting for (sx) (P7).
 11. ***Es posible (SP) que es una protesta para dinero o universidad pero creo que es para algo más importante porque hay mucha violencia.*** It is possible (sp) that it is a protest for money or university but I think it is for something more important because there is a lot of violence (P9).
 12. *La joven lleva la cara pintada de verde y me lleva a pensar que la protesta **podría ser (*) relacionada** con la naturaleza o el medio ambiente.* The young woman has a green face and this leads me to think that the protest could be related to nature or the environment (P10).
 13. *Hay un contraste entre la cara verde y el semáforo rojo; **es posible que esto represente** el contraste del lado (ww) en la protesta.* There is a contrast between the green face and the red traffic light; it is possible that this represents the contrast of the side (ww) in the protest (P12).
 14. *Es interesante como la chica esta (´) sentado (G) en una semafora (´/G) roja pero su cara esta (´) pintado (G) verde **quizá** (´) como **se quierria** (WF) hacer una declaración.* It is interesting how the girl is (´) sitting (G) in a traffic light (´ / G) red but her face is (´) painted (G) green maybe (´) as she would like to (WF) make a statement (P13).
 15. *En mi opinion (´), es una estudiante porque tiene una mochila y **podría estar protestando** para los costas (SP) de la universidad o las tareas.* In my opinion (´), she is a student because she has a backpack and could be protesting for college costs (SP) or homework (P13).
 16. *Mientras los semáforos visibales (ww) están rojos, hay un semaforo (´) verde en el fondo que **podría representar** otra gente que están protestando y luchando también. La chica no está solita.* While the visibal (WW) traffic lights are red, there is a green traffic light (´) in the background that could represent other people who are protesting and fighting as well. The girl is not alone (P14).
 17. *La (ww) **ella podría (to be needed)** un estudiante universidad porque tiene una maleta y no son (wf) vieja.* The (ww) she could (to be needed) a college student because she has a suitcase, and they are not (wf) old (P14).
 18. *La protesta **podría (to be needed)** sobre los derechas de estudiantes de universidad o una problema en la (G) sistema politica (G) en Francia o una (G) problema pequeña en una (G) pueblo. Es difícil a (WW) conocer seguro porque hay una chica solamente que (WW) representando su causa.* The protest could (to be needed) about the rights of university students or a problem in the (g) political system (g) in France or a small (g) problem in one

- (g) town. It is difficult to (ww) know for sure because there is only one girl (WW) representing her cause. (P14).
19. *Parece que la manifestacion (´) podría ser sobre una cosa ecologica (´) o de naturaleza o de la costa (SP) universidad.* It seems that the demonstration (´) could be about an ecological thing (´) or about nature or the cost of (SP) university (P15).
20. *En esta imagen podemos ver una chica esta (´) sentado (G) encima de una semaforo (´). Debajo de ella hay una file (SP) de policía. Podría ser una manifestación.* In this image we can see a girl is (´) sitting (G) on a traffic light (´). Under it is a police file (SP). It could be a demonstration (P15)

Appendix I. Phase 3, findings corpus analysis

Appendix I. Section 1. Comparison corpora (Phase 3).

Reference corpus: **Cuadros_0_pretest_018**

[Switch focus and reference\(sub\)corpus](#)

tag	<i>Cuadros_5_postest_018</i>		<i>Cuadros_0_pretest_018</i>		Score
	frequency	frequency/mill	frequency	frequency/mill	
VSIP3P0	6	2638.5	0	0.0	27.4
DP1CSS	5	2198.8	0	0.0	23.0
VSN0000	8	3518.0	1	885.7	3.7
VMIC3S0	14	6156.6	2	1771.5	3.3
VMIP2P0	5	2198.8	1	885.7	2.3
CS	97	42656.1	24	21257.8	2.0
PP3FS00	11	4837.3	3	2657.2	1.8
VMN0000	51	22427.4	15	13286.1	1.7
AQ0CS00	57	25066.0	18	15943.3	1.6
AQ0MS00	28	12313.1	9	7971.7	1.5
DP3CSN	17	7475.8	6	5314.4	1.4
VMIP1P0	11	4837.3	4	3543.0	1.4
VSIP3S0	53	23306.9	21	18600.5	1.3
Fe	20	8795.1	8	7085.9	1.2
DA0FS0	127	55848.7	51	45172.7	1.2
VMP00SM	14	6156.6	6	5314.4	1.2
VAIP3P0	7	3078.3	3	2657.2	1.2
RG	63	27704.5	28	24800.7	1.1
NPFS000	9	3957.8	4	3543.0	1.1
VMP00SF	13	5716.8	6	5314.4	1.1
NCCS000	45	19788.9	21	18600.5	1.1
NCFS000	242	106420.4	115	101860.1	1.0
VMIP3S0	146	64204.0	71	62887.5	1.0
NCMS000	128	56288.5	63	55801.6	1.0

Word list

Corpus: Cuadros_5_postest_018

Reference corpus: Cuadros_0_pretest_018

Switch focus and reference (sub)corpus

lemma	Cuadros_5_postest_018		Cuadros_0_pretest_018		Score
	frequency	frequency/mill	frequency	frequency/mill	
más	7	3078.3	0	0.0	31.8
gas	7	3078.3	0	0.0	31.8
universidad	5	2198.8	0	0.0	23.0
mi	5	2198.8	0	0.0	23.0
contraste	5	2198.8	0	0.0	23.0
representar	17	7475.8	1	885.7	7.7
estudiante	14	6156.6	1	885.7	6.3
foto	13	5716.8	1	885.7	5.9
protesta	24	10554.1	3	2657.2	3.9
como	7	3078.3	1	885.7	3.2
poder	30	13192.6	6	5314.4	2.5
creer	25	10993.8	5	4428.7	2.4
parir	5	2198.8	1	885.7	2.3
rojo	16	7036.1	4	3543.0	2.0
fondo	16	7036.1	4	3543.0	2.0
pintar	8	3518.0	2	1771.5	1.9
parar	8	3518.0	2	1771.5	1.9
porque	26	11433.6	7	6200.2	1.8
él	11	4837.3	3	2657.2	1.8
muy	11	4837.3	3	2657.2	1.8
o	18	7915.6	5	4428.7	1.8
tener	28	12313.1	9	7971.7	1.5
protestar	9	3957.8	3	2657.2	1.5
semaforo	6	2638.5	2	1771.5	1.5
ser	67	29463.5	23	20372.0	1.4
que	92	40457.3	32	28343.7	1.4
chico	42	18469.7	15	13286.1	1.4
llevar	14	6156.6	5	4428.7	1.4
parecer	11	4837.3	4	3543.0	1.4
estar	49	21547.9	19	16829.1	1.3
su	20	8795.1	8	7085.9	1.2
también	5	2198.8	2	1771.5	1.2
mochila	5	2198.8	2	1771.5	1.2
a	17	7475.8	7	6200.2	1.2
luchar	7	3078.3	3	2657.2	1.2

https://old.sketchengine.co.uk/corpus/wordlist?wctype=keywords;usesubcorp=;ref_usesubcorp=;corpname=user/sso_2573/cuadros_5_

1/14/2020

Word

lemma	Cuadros_5_postest_018		Cuadros_0_pretest_018		Score
	frequency	frequency/mill	frequency	frequency/mill	
francia	7	3078.3	3	2657.2	1.2
el	223	98065.1	107	94774.1	1.0
policía	29	12752.9	14	12400.4	1.0
de	87	38258.6	43	38086.8	1.0

Appendix I. Section 2. Word list. Nouns (Phase 3).

The number in the parentheses indicates the number of occurrences in the corpus.

16.1 High frequency nouns.

Pre-test: 1. Policía (24) 2. semáforo (21) 3. chica (15) 4. fotografía (14) 5. cara (13) 6. calle (12).

Post-test: 1. Chica (42) 2. policía (40) 3. semáforo (37) 4. protesta (24) 5. cara (20) 6. fondo (16) 7. estudiante (14) 8. foto (13) 9. fotografía (14).

16.2 Medium frequency nouns.

Pre-test: 1. Imagen (6) 2. mujer (6) 3. humo (6) 4. manifestante (5) 5. escudo (5) 6. manifestación (4) 7. bastille (4) 8. fondo (4).

Post-test: 1. Humo (8) 2. manifestante (7) 3. francia (7) 4. gas (7) 5. imagen (6) 6. niebla (6) 7. casco (6) 8. manifestación (6) 9. universidad (5) 10. mochila (5) 11. contraste (5) 12. luz (5) 13. derecho (4) 14. gente (4) 15. ciudad (4) 16. escudo (4) 17. ropa (4) 18. expresión (4) 19. señal (4) 20. opinion (4).

16.3 Low frequency nouns.

The words underlined were not clustered semantically. Either they are not representative of any of the themes or they are not use correctly in the context of description.

Pre-test: 1. parte (3) 2. casco (4) 3. francia (3) 4. señal (3) 5. niebla (3) 6. protesta (3) 7. lugar (3) 8. edificio (3) 9. centro (3) 10. mochila (2) 11. soldado (2) 12. palabra (2) 13. Alboroto (2) 14. barrio (2) 15. grupo (2) 16. derecho (2) 17. persona (2) 18. parque (2) 19. cabeza (2) 20. pintura (2) 21. gente (2) 22. expresión (2). 23. contexto (1) 25. calma (1) 26. duda (1) 27. pena (1) 28. clima (1) 30. inglaterra (1) 31. estudiante (1) 33. bastón (1) 34. monton (1) 35. sociedad (1) 36. desigualdad (sp) (1) 37. poder (1) 38. cambio (1). 39. piel (1) 41. cielo (10) 42. figura (1) 43. formación (1) 44. ciudad (1) 45. defensa (1) 46. geos (1) 47. visibilidad (1) 48. bomba (1) 49. proyectil (1) 50. causa (1) 51. panorama (1) 52. feminismo (1) 53. imagen (1) 54. carcel (1) 55. muro (1) 56. ambiente (1) 57. tema (1) 58. máscara (1) 59. casa (1) 60. apartamento (1) 61. poste (1) 62. politicos (1) 63. acción (1) 64. aire (1) 65. nube (1) 66. mano (1) 67. motivo (1) 68. pelo (1) 69. miedo (1) 70. gobierno (1) 71. violencia (1) 72. forma (1) 73. demostración (1). (ww).

Semantic field	Nouns	Total
Description People	Figura, formación, grupo, soldado, persona, gente, estudiante, Geo, muro	8
Description thmosphere	Niebla, alboroto, clima, cielo, visibilidad, ambiente, aire, nube	8
Description city	Poste, apartamento, casa, señal, barrio, ciudad, cárcel, parquet	8
Result of an	Desigualdad, cambio, defensa, violencia, acción,	7

action	feminismo, protesta.	
Accessories	Casco, bastón, bomba, proyectil, mochila, máscara	5
Power & Institutions	Sociedad, políticos, gobierno, poder	4
Body	Cabeza, piel, mano, pelo	4
Cause	causa, motive	2
State of mind	Calma, duda	2
Fellings	Pena, miedo	2
Places	Francia, Inglaterra, lugar	3

Post-test: 1. centro (3) 2. parte (3) 3. problema (3) 4. apartamento (4) 5. sociedad (3) 6. palabra (3) 7. símbolo (3) 8. convicción (3) 9. lucha (3) 10. calle (3) 11. causa (3) 12. pared (3) 13. elemento (3) 14. naturaleza (2) 15. joven (2) 16. lugar (2) 17. cuadro (2) 18. violencia (2) 19. color (2) 20. barrio (2) 21. edificio (2) 22. cambio (2) 23. autoridad (2) 24. mentalidad (2) 25. grupo (2) 26. pintada (2) 27. aire (2) 28. paris (2) 29. ejemplo (2) 30. gobierno (2) 31. cosa (2) 32. lado (2) 33. palestina (1) 34. país (1) 35. vista (1) 36. calma (1) 37. juventud (1) 38. medio (1) 39. tarea (1) 40. declaración (1) 41. bata (sp) (1) 42. armadura (1) 43. duda (1) 44. línea (1) 45. posibilidad (1) 46. indicador (1) 47. poste (1) 48. pueblo (1) 49. sistema (1) 50. derecha (1) 51. lengua (1) 52. europa (1) 53. arquitectura (sp) (1) 54. maleta (1) 55. ciudadano (1) 56. realidad (1) 57. poder (1) 58. posición (1) 59. figura (1) 60. anticipacion (1) 61. sensación (1) 62. ambiente (1) 63. espalda (1) 64. atuendo (1) 65. farola (1) 66. rival (1) 67. cartel (1) 68. cabo (1) 69. resistencia (1) 70. comunicado (1) 71. silueta (1) 72. sitio (1) 73. dirección (1) 74. fuego (1) 75. muro (1) 76 mujer (1) 77. dinero (1) 78. metáfor (sp) (1) 79. acción (1) 80. bosque (1) 81. destrucción (1) 82. hecho (1) 83. persona (1) 84. tráfico (1) 85. parque (1) 86. árbol (1) 87. progreso (1) 88. relación (1) 89. proteccion (1) 90. necesidad (1) 91. progresión (1) 92. inquietud (1) 93. guerra (1) 94. tiempo (1) 95. bomba (1) 96. cuota (1) 97. juicio (1) 98. granado (1) 99. nombre (1) 100. placa (1) 101. jersey (1) 102. conclusión (1) 103. mensaje (1) 104. razón (1) 105. línea (1) 106. nube (1) 108. arma (1) 109. pozo (1).

Theme	Nouns	Total
The result of an action	Destrucción, acción, sensación, anticipación, convicción, lucha, causa, violencia, cambio, declaración, posición, Resistencia, progreso, relación, protección, progresion.	16
Description city	Apartamento, calle, parque, barrio, edificio, poste indicador, arquitectura, farola, cartel, tráfico, parque, árbol	13
Description people	Persona, rival, silueta, figura, joven, grupo, pueblo, ciudadano, mujer, muro (policía), pared (policía), línea (policía),	12
Related to the	Conclusión, razón, causa, símbolo, mensaje,	6

message	metáfora	
Places	París, Europa, Palestina, lugar, país, sitio	6
Qualities	mentalidad, juventud, inquietud, realidad, autoridad	5
Power & Institutions	Sociedad, sistema, poder, dinero, guerra	5
Location	En el centro, en la parte, en el medio, a la derecha	4
Accessories	Maleta, atuendo, bomba, arma	4
Atmosphere	Aire, ambiente, fuego, nube	4
Environment	Naturaleza, bosque	2
Feelings	Calma, duda	2
Parts of the body	Espalda	1

Appendix I. Section 3. Verbs types_tags (Phase 3)

VSIP3S0. Pre-test (Phase 3).

doc#3	Hay una persona en un semáforo. Esta fotografía	es	muy oscuro. Pienso que es una protesta y hay una
doc#3	. Esta fotografía es muy oscuro. Pienso que	es	una protesta y hay una chica que esta luchando
doc#4	imagen, hay una chica encima de una semafora que	es	roja con su cara pintado verde. Debajo de la
doc#4	con su cara pintado verde. Debajo de la chica	es	una grupo de policia. Una nube de humo es en el
doc#4	la chica es una grupo de policia. Una nube de humo	es	en el aire y los edificios en el fondo no es
doc#4	de humo es en el aire y los edificios en el fondo no	es	visible. La cara de la chica simbolozar 'a ir' y
doc#4	visible. La cara de la chica simbolozar 'a ir' y	es	sobre a haciendo su propio acciones con
doc#5	. Veo un señal que dice Bastille, el barrio	es	en Francia. En esta fotografía vemos la policía
doc#6	esta roja. Una casa está en el fondo pero el fondo	es	brumoso. La chica joven está encima los
doc#7	y hay una chica arriba de todo de unos. Su cara	es	verde. Hay muchos policías con máscaras en la
doc#7	policías con máscaras en la calle. Yo pienso que	es	una protesta. No se el tema pero quizás es el
doc#7	que es una protesta. No se el	es	el medio ambiente porque su cara es

	tema pero quizás		verde y hay
doc#7	pero quizás es el medio ambiente porque su cara	es	verde y hay mucha niebla. En esta fotografía,
doc#9	señal con la palabra 'Bastille'. La 'Bastille'	es	un gran carcel en el centro de París. Hay una
doc#10	piensan los de mas y hace lo que le da la gana y eso	es	lo que todas las mujeres deberían hacer. Esa
doc#11	dos los semáforos y en medio el semáforo un chica	es	sentado en eso. Los soldados muchos están
doc#12	. El panorama que observamos en esta fotografía	es	el de una manifestación. El humo envuelve la
doc#15	verde y lleva una mochila, por eso pareciera que	es	una estudiante protestando por algo. El lugar
doc#15	y las señales que indican las calles. El clima	es	nublado y a penas se ve lo que hay en el fondo. No
doc#16	. Entonces veo mucho policia en uniforme.	Es	posible que están luchando pero no sé porque y
doc#16	porque la chica sola tiene una cara verde.	Es	dificíl entender que está pasando y el context

VSIP3SO. Post-test (Phase 3).

doc#0	Esta foto	Es	un pocito raro. Hay una pared de policia con
doc#0	del semáforo hay una chica. Creo que la chica	Es	la causa o la razón que hay policia allá-. Lleva
doc#0	. Su cara está pintada de verde, pienso que	Es	una protesta. En mi opinión la policia está
doc#0	entre la cara verde y el semáforo rojo;	Es	posible que esto represente el contraste del
doc#0	hay un señalizar con 'Bastille' escribe en	Es	, creo que la protesta es en Francia, en '
doc#0	'Bastille' escribe en es, creo que la protesta	Es	en Francia, en 'Bastille day'. Esta fotografía
doc#1	en Francia, en 'Bastille day'. Esta fotografía	Es	muy interesante y hay muchas cosas que puedo
doc#1	. El manifestante tiene una cara verde y creo que	Es	para representar su causa. Además, creo que el

doc# 1	su lucha contro los manifestantes. También	Es	muy simbólico que el manifestante está
doc# 1	está sentando en el semaforo porque	Es	más alta que la policía y pienso que representa
doc# 1	que las convicciones de los manifestantes	es	correcto y más alta que las convicciones de la
doc# 1	. En conclusión, creo que está fotografía	es	muy simbolico y representa un lucha entre
doc# 2	la cara de la chica pinta verde. Creo que la chica	es	joven, probablemente una estudiante porque
doc# 2	semaforo son rojo pero la chica con la cara verde	es	un símbolo para continuar la protesta. Creo que
doc# 3	pintada verde. No se como porque pero pienso que	es	en contraste con el rojo semáforo. Creo que es un
doc# 3	es en contraste con el rojo semáforo. Creo que	es	un protesta, porque hay un gran grupo de policía
doc# 3	la chica esta escapando la policia. Esta foto	es	muy oscuro y esto representa un tiempo de Guerra
doc# 5	92 En el foto, hay una chica en un atrás. La chica	es	un estudiante. Debajo de la chica hay la policía
doc# 5	estudiante. Debajo de la chica hay la policía.	Es	posible que es un protesta. Hay mucha niebla y
doc# 5	Debajo de la chica hay la policía. Es posible que	es	un protesta. Hay mucha niebla y destrás de la
doc# 5	apartamentos. El barrio tiene muchos árboles	es	un parque. El barrio alrededor de la chica es en
doc# 5	es un parque. El barrio alrededor de la chica	es	en París porque la palabra 'Bastille' es allá-.
doc# 5	chica es en París porque la palabra 'Bastille'	es	Allá. El estudiante pintá ³ su carra en verde y
doc# 6	la persona lleva negro. Pienso que esta imagen	es	interesante. Veamos una chica encima del
doc# 7	Está sentado en un semaforo. Creo que esta chica	es	muy importante porque su cara está pintado
doc# 7	su cara está pintado verde. En mi opinión este	es	un metáfor. Mientras las luces en los semaforos
doc# 7	para continuar, no quiere la protesta parar.	Es	possible que es una protesta para dinero o

doc# 7	, no quiere la protesta parar. Es posible que	es	una protesta para dinero o universidad pero
doc# 7	para dinero o universidad pero creo que	es	para algo más importante porque hay mucha
doc# 7	. En el fondo hay mucha niebla. Creo que este	es	gas que la policía están usando para parar la
doc# 8	saben que ella está allá. Algo un poco extraño	es	que ella tiene una cara verde. Creo que es parte
doc# 8	es que ella tiene una cara verde. Creo que	es	parte de una protesta en París. Al fondo hay
doc# 8	algunos edificios de apartamentos. Creo que	es	un area bastante central de París. En este
doc# 9	muy dominante en la foto y puede ser que ella	es	el símbolo para esta manifestación. En la
doc# 10	fondo y silueta de arboles creo que el semaforos	es	rojo porque comunicado para la policia
doc# 10	. En la cara de chico hay un verde pintar.	Es	probablemente representar una Resistencia
doc# 11	a la farola a su lado. Podemos pensar que	es	estudiante por el atuendo y la mochila que lleva
doc# 11	está en la parte inferior de la fotografía que	es	la policía. En esta imagen podemos ver una chica
doc# 12	. Podría ser una manifestación. La chica	es	una estudiante porque lleva ropa informal y
doc# 12	mochila escolar. Su cara está pintada de verde.	Es	un contraste directo con el color rojo de las
doc# 12	el fondo enfatiza las figuras oscuras. Creo que	es	una contraste en posiciones de poder. En
doc# 13	cerca de los semáforos tiene una lengua que no	es	inglés tambien. La protesta podría sobre los
doc# 13	en Francia o una problema pequeña en una pueblo.	Es	difícil a conocer seguro porque hay una chica
doc# 14	el centro de la fotografía se dice 'bastille'.	Es	claro que la chica en la fotografía esta
doc# 14	ser una gas para controlar la manifestación y	es	una posibilidad que esta en la semafra para
doc# 14	la gente, tienen armadura y batones, quizás	es	una protesta violenta. Es interesante como la

doc# 14	y batones, quizás es una protesta violenta.	Es	interesante como la chica esta sentado en una
doc# 14	querría hacer una declaración. En mi opinion,	es	una estudiante porque tiene una mochilla y
doc# 16	señales están en francés. Creo que la protesta	es	importante pero es imposible saber sobre el
doc# 16	. Creo que la protesta es importante pero	es	imposible saber sobre el problema. Es probable
doc# 16	pero es imposible saber sobre el problema.	Es	probable que la protesta resultada en
doc# 16	porque hay el humo obstruyendo la vista.	Es	interesante comparar dos fotos porque ambos
doc# 16	para protestar en sus países. Pero en Palestina	es	más peligroso.

VMP00SF. Pre-test (Phase 3).

doc#8	Hay una chica con pintura para la cara en verde,	sentada	sobre el semáforo. La policía están creando un
doc#10	gran carcel en el centro de París. Hay una mujer	sentada	encima de un semaforo con la cara pintada verde.
doc#12	policía para restar visibilidad. La calle está	inundada	de geos, preparados para la defensa. A lo alto de
doc#12	lo que puede estar pasando abajo. Lleva la cara	pintada	de verde y una mochila. En primer lugar esta
doc#15	, y en la parte de arriba de éste, hay una chica	sentada	. Esta tiene la cara pintada de verde y lleva una
doc#15	éste, hay una chica sentada. Esta tiene la cara	pintada	de verde y lleva una mochila, por eso pareciera

VMP00SF. Post-test (Phase 3).

doc#0	una mochilla como un estudiante. Su cara está	pintada	de verde, pienso que es una protesta. En mi
doc#2	una protesta esta empezando. La protesta esta	Situada	en Paris porque hay una placa con el nombre de la
doc#9	central de París. En este cuadro hay una chica	sentada	encima de un semáforo. Tiene la cara pintada
doc#9	que está rojo, indicando ‘ parar’ . La	rodeada	de mucha policía que al

	chica está		parecer están armados.
doc#10	son están mirando por su. Están llevando	Armada	en el fondo de fotografía parece que al fondo
doc#10	el fondo de fotografía parece que al fondo está	Rodeada	de humo porque la policia estan llevando
doc#11	centro superior de la imagen se halla una joven	Sentada	en lo alto del semáfora agarrándose a la farola a
doc#11	que lleva a la espalda. La joven lleva la cara	Pintada	de verde y me lleva a pensar que la protesta
doc#11	y me lleva a pensar que la protesta podría ser	relacionada	con la naturaleza o el medio ambiente. El
doc#12	y tiene una mochila escolar. Su cara está	Pintada	de verde. Es un contraste directo con el color
doc#15	. En medio de la imagen se destaca una chica	Sentada	arriba de un semáforo. Esta lleva la cara
doc#15	arriba de un semáforo. Esta lleva la cara	Pintada	de verde, la cual resalta al igual que la luz roja
doc#16	sobre el problema. Es probable que la protesta	resultada	en violencia y luchando entre el publico y los

VMP00SM. Post-test (Phase 3).

	Query:[tag==' VMP00SM']. Post-test		
doc#0	es una protesta. En mi opinión la policía está	enfadado	porque tienen el escudo. Hay un contraste entre
doc#2	. En esta fotografía, hay una chica esta	Sentado	en un semáforo. Los semaforos son rojo pero la
doc#4	(no tiene protección en relación de su ropa está	expuesto) de la policía. Creo que la imagen representa un
doc#7	batón. También hay una chica joven que está	Sentado	en un semáforo. Creo que esta chica es muy
doc#9	fondo de la foto hay mucho humo. Esto podría ser	Causado	por un fuego y la policía podría haber lo hecho
doc#9	causado por un fuego y la policía podría haber lo	Hechado	para evacuar los manifestantes. Las señales de
doc#10	manifestación. En la fotografía hay una chica	Sentado	en un semáforo. Pienso que la policia son están
doc#12	. En esta imagen podemos ver una chica esta	Sentado	encima de un semáforo. Debajo de ella hay una
doc#12	o de la costa universidad. Pienso que esta	Situado	en una ciudad en Francia porque el señal dice ‘
doc#14	su causa. En esta fotografía hay una	Sentado	en un semáforo me parece

	chica		esta en una ciudad como
doc#14	violenta. Es interesante como la chica esta	Sentado	en una semgra roja pero su cara esta pintado
doc#16	. En está foto, podemos ver una chica está	Sentado	en el semáforo. Tiene una cara pintado verde y
doc#16	está sentado en el semáforo. Tiene una cara	Pintado	verde y una expresión muy calma a pesar de el
doc#16	muy serios y frustrados. La protesta está	Situado	en Francia, sabemos eso porque los señales

VMN0000. Pre-test (Phase 3).

doc#2	los semáforos. Tiene el pelo peliroja y creo que	protestar	para alguno motivo. Muchas policías
doc#4	en el fondo no es visible. La cara de la chica	simbolozar	‘a ir’ y es sobre a haciendo su propio acciones con
doc#4	no es visible. La cara de la chica simbolozar	ir	‘ y es sobre a haciendo su propio acciones con
doc#5	protesta sobre el barrio, la policia intentan	pararla	Veo mucha niebla y veo unos apartamentos. Veo
doc#8	semáforo. La policia están creando un muro para	protegar	las personas en la calle y para parar la
doc#8	para proteger las personas en la calle y para	parar	la manifestación. La políca están usando
doc#9	mucho humo en la calle. En esta imagen podemos	ver	una imagen bastante extraño. Hay un alboroto,
doc#10	fumo en la calle. Yo creo que esta imágen quiere	representar	algo sobre feminismo. A esta mujer no le importa
doc#10	la gana y eso es lo que todas las mujeres deberían	hacer	. Esa mujer está luchando por sus derechos. Hay
doc#11	abajos de fotografia. Hay muchos soldados	llevar	un yelmo y tienen escudo. El panorama que
doc#12	de las bombas de humo que utiliza la policia para	restar	visibilidad. La calle está inundada de geos,
doc#13	el semaforo hay una chica con piel verde. Podría	simbolizar	una cambio en el poder. (manifestación) o
doc#15	serio. En la parte de abajo de la imagen se puede	observar	un grupo de policías, estos llevan cascos en la
doc#15	y pareciera que se estuvieran preparando para	defenderse	de algo. En medio de la imagen hay un semáforo, y
doc#16	la chica sola tiene una cara verde. Es difícil	entender	que está pasando y el contexto pero pienso que

VMN0000. Post-test (Phase 3).

doc#0	del lado en la protesta. También hay un	señalizar	con ‘ Bastille’ escribe en es, creo que la
doc#1	es muy interesante y hay muchas cosas que puedo	hablar	sobre. En la foto, hay un manifestante sentando
doc#1	tiene una cara verde y creo que es para	representar	su causa. Además, creo que el semáforo rojo
doc#1	manifestantes a la policía y el gobierno para	terminar	su lucha contro los manifestantes. También es
doc#2	un jersey y tiene una mochilla. Tambien podemos	ver	la policia alrededor las calles de la ciudad y me
doc#2	con el nombre de la calle en la pintura y puedo	ver	la palabra ‘Bastille’. En el fondo hay creo que
doc#2	están protestando y la policia quiere	parar	la protesta. Los luces del semaforo son rojo
doc#2	pero la chica con la cara verde es un símbolo para	continuar	la protesta. Creo que los estudiantes están
doc#4	, no quieren cambio, están intentando	resistir	progresión en la sociedad. La chica representa
doc#6	. Tiene una cara verde y una mochila que podría	representar	estar un estudiante. Abajo de ella hay mucha
doc#6	cara verde y una mochila que podría representar	estar	un estudiante. Abajo de ella hay mucha policía
doc#6	. Además, el color rojo del semáforo podría	transmitir	que la policía está intentando parar la
doc#6	transmitir que la policía está intentando	parar	la protesta pero la chica está luchando para lo
doc#6	El hecho que la chica tiene una cara verde podría	representar	lo que lucha. Podría ser una protesta sobre la

doc#7	de la chica está verde. Las luces significan	parar	pero verde significa siguiente. Parece que la
doc#7	chica quiere la gente que están marchando para	continuar	, no quiere la protesta parar. Es posible que es
doc#7	para continuar, no quiere la protesta	Parar	. Es posible que es una protesta para dinero o
doc#7	que este es gas que la policía están usando para	Parar	la gente. En esta foto hay una mujer arriba de
doc#8	de policía. Hay mucho humo al fondo. Podemos	Ver	que esta foto está en París porque podemos ver la
doc#8	ver que esta foto está en París porque podemos	Ver	la palabra 'Bastille' al fondo. Ninguno de la
doc#9	con el semáforo que está rojo, indicando '	Parar	' . La chica está rodeada de mucha policía que al
doc#9	' . La chica está rodeada de mucha policía que al	parecer	están armados. Esto nos enseña que la chica está
doc#9	fuego y la policía podría haber lo hecho para	evacuar	los manifestantes. Las señales de dirección
doc#10	están llevando mascara antigas. Tambien puedo	Ver	grande apartamento en el fondo y silueta de
doc#10	es rojo porque comunicado para la policia	terminar	. En la cara de chico hay un verde pintar. Es
doc#10	terminar. En la cara de chico hay un verde	Pintar	. Es probablemente representar una
doc#10	de chico hay un verde pintar. Es probablemente	Representar	una resistencia que la chica está luchando por.
doc#11	una manifestación o protesta que podemos	deducir	se lleva a cabo en Francia por los cartels
doc#11	agarrándose a la farola a su lado. Podemos	Pensar	que es estudiante por el atuendo y la mochila que
doc#11	joven lleva la cara pintada de verde y me lleva a	Pensar	que la protesta podría ser relacionada con la

doc#1 2	que es la policía. En esta imagen podemos	Ver	una chica esta sentado encima de una semaforo.
doc#1 2	de poder. En realidad la policia tienen mas	poder	que los ciudadanos pero en esta imagen la chica
doc#1 3	. Debajo de la ella, hay un pared de policía para	parar	la protesta. Hay niebla en el aire y el fondo no
doc#1 3	, hay un semaforo verde en el fondo que podría	Representar	otra gente que están protestando y luchando
doc#1 3	una problema pequeña en una pueblo. Es difícil a	conocer	seguro porque hay una chica solamente que
doc#1 4	, hay una niebla, se puede ser una gas para	controlar	la manifestación y es una posibilidad que esta
doc#1 4	y es una posibilidad que esta en la semafra para	escapar	la gas. Se puede ver un línea de policía en el
doc#1 4	esta en la semafra para escapar la gas. Se puede	ver	un línea de policía en el centro de la fotografía
doc#1 4	de la fotografía y sin duda estan en lugar para	controlar	y parar la gente, tienen armadura y batones,
doc#1 4	y sin duda estan en lugar para controlar y	parar	la gente, tienen armadura y batones, quizás es
doc#1 4	su cara esta pintado verde quizas se quierría	hacer	una declaración. En mi opinion, es una
doc#1 5	. En la parte de abajo de la fotografía se puede	observar	un gran grupo de policías que están alineados.
doc#1 5	Ella parece valiente y que haría lo que fuera por	luchar	por sus derechos. En está foto, podemos ver una
doc#1 6	luchar por sus derechos. En está foto, podemos	ver	una chica está sentado en el semáforo. Tiene una
doc#1 6	cara pintado verde y una expresión muy calma a	pesar	de el facto que hay un montón de policía abajo de
doc#1 6	que la protesta es importante pero es imposible	saber	sobre el problema. Es probable que la protesta

doc#1 6	y la policía o ambos. En el fondo no podemos	ver	los apartamentos o los arboles porque hay el
doc#1 6	el humo obstruyendo la vista. Es interesante	comparar	dos fotos porque ambos incluir elementos de
doc#1 6	Es interesante comparar dos fotos porque ambos	incluir	elementos de protestar. Pero creo que el foto en
doc#1 6	dos fotos porque ambos incluir elementos de	protestar	. Pero creo que el foto en Francia representa el
doc#1 6	tienen más derechos, tienen el derecho para	protestar	en sus países. Pero en Palestina es más

Appendix I. Section 4. Word-list .Verbs (Phase 3).

18.1 Wordlist. High frequency (Phase 3).

Pre-test: 1. haber (41) 2. ser (23) 3. estar (20) 4. ver (11) .

Post-test: 1.ser (67) 2. estar (53) 3. haber (44) 4. poder (29) 5. tener (28) 6. creer (25) 7. representar (17) 8. llevar (14) 9. sentar (12) 10. parecer (11) 11. ver (11) 12. pensar (11) .

18.2 Wordlist. Medium frequency (Phase 3).

Pre-test: 1. sentar (9) 2. tener (9) 3. pensar (6) 4. poder (6) 5. creer (5) 6. llevar (5) 7. parecer (4) 8. pasar (4) 9. hacer (4).

Post-test: 1. protestar (9) 3. parar (9) 3. pintar (8) 4. luchar (7) 5. querer (4) 6. situar (4).

18.3 Wordlist. Low frequency (Phase 3).

Pre-test: 1. luchar (3) 2. protestar (3) 3. entender (2) 4. saber (2) 5. situar (2) 6. pintar (2) 7. preparar (2) 8. observar (2) 9. parar (2) 10. fumar (2) 11. querer (2). 12. nublar (1) 13. indicar (1) 14. vestir (1) 15. tomar (1) 16. defender (1) 17. quedar (1) 18. simbolizar (1) 19. brillar (1) 20. proteger (1) 21. inundar (1) 22. restar (1) 23. utilizar (1) 24. realizar (1) 25. producir (1) 26. envolver (1) 27. deber (1) 28. dar (1) 29. importer (1) 30. representar (1) 31. parir (1) 32. usar (1) 33. proteger (sp) (1) 34. decir (1) 35. intentar (1) 36. ir (1) 37. agarrar (1) 38. posicionar (1) 39. enfrentar (1).

Post-test: 1. saber (2) 2. hacer (2) 3. controlar (2) 4. decir (2) 5. armar (2) 6. rodear (2) 7. mirar (2) 8. significar (2) 9. intentar (2) 10. escapar (2) 11. continuar (2) 12. terminar (2) 13. vivir (14) 14. incluir (1) 15. comparar (1) 16. obstruyendo (1) 17. publicar (1) 18. resultar (1) 19. frustrar (1) 20. pesar (1) 21. proteger (1) 22. alinear (1) 23. observar (1) 24. resaltar (1) 25. destacar (1) 26. conocer (1) 27. enfatizar (1) 28. preparar (1) 29. relacionar (1) 30. agarrar (1) 31. hallar (1) 32. interpretar (1) 33. distinguir (1) 34. leer (1) 35. deducir (1) 36. evacuar (1) 36. hechado (1) 37. causar (1) 38. enseñar (1) 39. indicar (1) 40. contrastar (1) 42. usar (1) 43. marchar (1) 44. suceder (1) 45. sentir (1) 46. sugerir (1) 47. transmitir (1) 48. exponer (1) 49. resistir

(1) 50. linear (1) 51. empezar (1) 52. hablar (1) 53. escribir (1) 54. señalar (1) 55. enfadar (1).

Appendix I. Word Sketch (Phase 3).

Pre-test. 'Ser'(Phase 3).

objects of X	7	30.43	
	protesta	2	12.68
	estudiante	1	11.99
	carcel	1	11.99
	ambiente	1	11.99
	visible	1	11.99
	grupo	1	11.83
prepositional phrases	3	0	
	' %w' en ...	3	13.04
prepositions after X	4	17.39	
	Sobre	1	12.41
	En	3	12.12
adjectives after X	7	30.43	
	verde	2	12.83
	difícil	1	11.99
	posible	1	11.99
	brumoso	1	11.99
	oscuro	1	11.99
	Rojo	1	11.83
usage patterns	0	0	
	in singular	22	95.65
	in indicative	22	95.65
	in infinitive	1	4.35

Post-test. 'Ser' (Phase 3).

Corpus	user/sso_2573/cuadros_5_postest_018		
Subcorpus	-		
modifiers of X	10	15.15	
	muy	5	12.73
	más	2	12.09
	probablemente	1	11.41

	también	1	11.19
	allá	1	11.19
objects of X		29	43.94
	protesta	6	12.12
	estudiante	4	11.87
	símbolo	3	11.58
	Parte	2	11.04
	Gas	2	11
	contraste	2	10.95
	manifestación	2	10.91
	posibilidad	1	10.09
	areo	1	10.09
	metáfora	1	10.09
	parque	1	10.09
	pozo	1	10.09
prepositional phrases		4	0
	‘ %w’ en ...	2	3.03
	‘ %w’ sobre ...	2	3.03
prepositions after X		6	9.09
	para	2	12.29
	en	3	11.63
	sobre	1	11.54
infinitive objects of X		2	3.03
	representar	2	13.41
adjectives after X		22	33.33
	interesante	4	12.29
	rojo	3	11.77
	importante	2	11.41
	peligroso	2	11.41
	posible	3	11.41
	probable	1	10.47
	imposible	1	10.47
	claro	1	10.47
	oscuro	1	10.47
	joven	1	10.47
	correcto	1	10.47
	simbólico	1	10.47
	alto	1	10.47

usage patterns	0	0	
	in indicative	56	84.85
	in singular	51	77.27
	in infinitive	10	15.15
	in plural	5	7.58

Post-test. Concordances. 'Ser' (Phase 3)

Refere nce	Left	K wi c	Right
doc#6	estar un estudiante. </s><s> Abajo de ella hay mucha policía con cascos y también hay humo o gas en el fondo que podría	ser	peligroso. </s><s> Además, el color rojo del semáforo podría transmitir que la policía está intentando parar la protesta pero
doc#6	chica está luchando para lo que cree. </s><s> El hecho que la chica tiene una cara verde podría representar lo que lucha. </s><s> Podría	ser	una protesta sobre la destrucción del bosque pero su expresión sugiere que la chica está orgullosa con sus acciones y
doc#9	. </s><s> Esto nos enseña que la chica está protestando sobre algo muy grave. </s><s> Al fondo de la foto hay mucho humo. </s><s> Esto podría	ser	causado por un fuego y la policía podría haber lo hechado para evacuar los manifestantes. </s><s> Las señales de dirección
doc#9	. </s><s> Las señales de dirección tienen sitios situados en París. </s><s> Esta chica parece muy dominante en la foto y puede	ser	que ella es el símbolo para esta manifestación. </s><s> En la fotografia hay una chica sentado en un semaforo. </s><s> Pienso que la
doc#11	y la mochila que lleva a la espalda. </s><s> La joven lleva la cara pintada de verde y me lleva a pensar que la protesta podría	ser	relacionada con la naturaleza o el medio ambiente. </s><s> El segundo elemento principal está en la parte inferior de la
doc#12	. </s><s> En esta imagen podemos ver una chica esta sentado encima de una semaforo. </s><s> Debajo de ella hay una file de policía. </s><s> Podría	ser	una manifestación. </s><s> La chica es una estudiante porque lleva ropa informal y tiene una mochila escolar. </s><s> Su cara está

doc#12 pintada de verde. </s><s> Es un contraste directo con el color rojo de las luces semaforos. </s><s> Parece que la manifestacion **podría**

ser sobre una cosa ecologica o de naturaleza o de la costa universidad. </s><s> Pienso que esta situado en una ciudad en Francia

doc#14 ‘ . </s><s> Es claro que la chica en la fotografia esta protestando. </s><s> En el fondo de la fotografia, hay una niebla, se **puede**

ser una gas para controlar la manifestación y es una posibilidad que esta en la semafra para escapar la gas. </s><s> Se puede ver un

Word Sketch. Pre-test. ‘Estar’ (Phase 3).

corpus	user/sso_2573/cuadros_0_pretest_018		
subcorpus	-		
modifiers of X	2	10.53	
	Encima	1	13
	No	1	11.99
objects of X	4	21.05	
	Abajo	1	12.68
	Fotografía	1	12.68
	Semáforo	1	12.19
prepositional phrases	3	0	
	‘ %w’ en ...	3	15.79
prepositions after X	3	15.79	
	En	3	12.19
gerund objects of X	9	47.37	
	Pasar	4	13.3
	Luchar	2	12.54
	Preparar	1	11.67
	Usar	1	11.67
	Crear	1	11.67
adjectives after X	1	5.26	
	Seguro	1	13.99
	Pintada	1	12.68
usage patterns	0	0	
	in indicative	17	89.47
	in singular	12	63.16
	in plural	6	31.58
	as reflexive	1	5.26
	in subjunctive	1	5.26
	in infinitive	1	5.26

Word Sketch. Post-test. 'Estar' (Phase 3).

corpus	user/sso_2573/cuadros_5_postest_018		
subcorpus	-		
modifiers of X	6	13.04	
	Más	2	12.54
	No	2	12.29
	Seguro	1	12.19
	Allá	1	11.67
objects of X	7	15.22	
	Fotografía	2	12.68
	Foto	1	11.99
	Estudiante	1	11.3
	Protesta	1	10.54
prepositional phrases	2	0	
	' %w' en ...	2	4.35
prepositions after X	3	6.52	
	En	3	11.77
gerund objects of X	15	32.61	
	Luchar	3	12.41
	Mirar	2	11.91
	Intentar	2	11.91
	Llevar	2	11.83
	Protestar	2	11.75
	Producir	1	11
	Usar	1	11
	Marchar	1	11
	Sentar	1	11
adjectives after X	7	15.22	
	Rojo	3	12.88
	Orgullosa	1	11.99
	Contenta	1	11.99
	Pintado	1	11.99
	Valiente	1	11.83
	Alto	1	11.83
	Verde	1	11.83
usage patterns	0	0	
	in indicative	43	93.48
	in singular	30	65.22

	in plural	14	30.43
	in infinitive	2	4.35
	as reflexive	1	2.17
	in subjunctive	1	2.17

Word Sketch. Pre-test. 'Poder' (to be able, to can), (Phase 3).

corpus	user/sso_2573/cuadros_0_pretest_018		
subcorpus			
subjects of X	1	20	
	Humo	1	13.41
infinitive objects of X	3	60	
	simbolizar	1	13
	observer	1	13
	ver	1	13
usage patterns	0	0	
	in indicative	5	100
	in singular	4	80
	in plural	1	20
	as reflexive	1	20

Word Sketch. Post-test. 'Poder' (to be able, to can), (Phase 3).

corpus	user/sso_2573/cuadros_5_postest_018		
subcorpus	-		
modifiers of X	1	3.7	
	no	1	11.99
subjects of X	9	33.33	
	tambien	2	12.54
	protesta	2	12.41
	manifestacion	1	11.67
	cosa	1	11.67
	cara	1	11.67
	mochila	1	11.54
	policía	1	11.3
infinitive objects of X	16	59.26	
	ver	9	13.53
	representar	2	11.67
	observar	1	10.91
	deducir	1	10.91
	transmitir	1	10.91

	hablar	1	10.91
	pensar	1	10.82
gerund objects of X	1	3.7	
	situar	1	13.99
usage patterns	0	0	
	in indicative	25	92.59
	in singular	17	62.96
	in plural	8	29.63
	as reflexive	3	11.11
	in infinitive	2	7.41

Appendix I. Section 6. Adjectives (Phase 3)

Comparative corpora. Word type adjectives (Phase 3).

Adjectives/Qualificative/Common	AQ0CS00	57	25066	18	15943.3	1.6
Adjectives/Qualificative/Masculine/Singular	AQ0MS00	28	12313.1	9	7971.7	1.5
Total		85		27		

Wordlist. Word type adjectives (Phase 3).

Pre-test: 1. verde (14) 2. rojo (4) 3. solo (2) 4. medio (2) 5. difícil (1) 6. posible (1) 7. seguro (1) 8. serio (1) 9. autoritario (1) 10. primero (1) 11. único (1) 12. alto (1) 13. grande (1) 14. extraño (1) 15. joven (1) 16. brumoso (1) 17. propio (1) 18. pelirroja (1).

Post-test: 1. verde (23) 2. rojo (16) 3. alto (4) 4. interesante (4) 5. importante (3) 6. informal (3) 7. manifiesto (3) 8. viejo (2) 9. claro (2) 10. principal (2) 11. orgulloso (2) 12. peligroso (2) 13. valiente (2) 14. oscuro (2) 15. joven (2) 16. correcto (2) 17. probable (1) 18. imposible (2) 19. general (1) 20. violento (1) 21. difícil (1) 22. pequeño (1) 23. inglés (1) 24. solo (1).

	Pre-test	Post-test
Nº of lemmas used to describe	14	17
Nº of occurrences of such lemmas to describe	32	64
Nº of lemmas to express an impression, opinion or hypothesis	4	7
Nº of occurrences lemmas impression, opinion and hypothesis	4	16

Appendix I. Section 6. Conjunctions (Phase 3).

Comparative corpora. Word type conjunctions (Phase 3).

Conjunctions	CS	97	42656.1	24	21257.8	2
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Wordlist. Word type conjunctions (Phase 3).

a) User/sso_2573/cuadros_0_pretest:

1. y/and (36)
2. que/that (16)
3. porque/because (7)
4. pero/but (7)
5. o/or (5)
6. como/like (1).

b) User/sso_2573/cuadros_5_postest:

1. que/that (62)
2. y/and (52)
3. porque/because (26)
4. o /or (18).
5. pero/but (12)
6. como/like (7)
7. mientras/while (2).

	Pre-test	Post-test
y/and	36	52
que/that	16	62
porque/because	7	26
pero/but	7	12
o/or	5	18
como/like	1	7
mientras/while	0	2

Concordances. 'Que' (that). Pre-test (Phase 3).

Refer	Left	Kwic	Right
doc#1	y hay un manifestante con una cabeza verde en el semáforo. </s><s> También hay fumo entre la policía y los edificios. </s><s> Creo	que	hay un forma de violencia en las calles, posiblemente entre el gobierno y los manifestantes. </s><s> Pienso que ella (el
doc#1	. </s><s> Creo que hay un forma de violencia en las calles, posiblemente entre el gobierno y los manifestantes. </s><s> Pienso	que	ella (el manifestante) tiene miedo. </s><s> Creo que hay un parque detrás de la policía y enfrente de los edificios. </s><s> En esta

doc#1	las calles, posiblemente entre el gobierno y los manifestantes. </s><s> Pienso que ella (el manifestante) tiene miedo. </s><s> Creo	que	hay un parque detrás de la policía y enfrente de los edificios. </s><s> En esta fotografía veo un mujer se sienta en los semáforos
doc#2	y enfrente de los edificios. </s><s> En esta fotografía veo un mujer se sienta en los semáforos. </s><s> Tiene el pelo peliroja y creo	que	protestar para alguno motivo. </s><s> Muchas policías posicionan alrededor de los semáforos y el lugar. </s><s> La policia agarra un
doc#3	está fotografía hay muchos policias en la calle. </s><s> Hay una persona en un semáforo. </s><s> Esta fotografia es muy oscuro. </s><s> Pienso	que	es una protesta y hay una chica que esta luchando para sus derechos. </s><s> Hay mucha niebla tambien. </s><s> En esta imagen, hay una
doc#3	en la calle. </s><s> Hay una persona en un semáforo. </s><s> Esta fotografia es muy oscuro. </s><s> Pienso que es una protesta y hay una chica	que	esta luchando para sus derechos. </s><s> Hay mucha niebla tambien. </s><s> En esta imagen, hay una chica encima de una semafora que es
doc#5	su propio acciones con politicos o para yo. </s><s> En un parque, hay mucha policia alrededor de una mujer en un poste. </s><s> Yo pienso	que	se hace una protesta sobre el barrio, la policia intentan pararla. </s><s> Veo mucha niebla y veo unos apartamentos. </s><s> Veo un
doc#7	semáforos y hay una chica arriba de todo de unos. </s><s> Su cara es verde. </s><s> Hay muchos policias con máscaras en la calle. </s><s> Yo pienso	que	es una protesta. </s><s> No se el tema pero quizás es el medio ambiente porque su cara es verde y hay mucha niebla. </s><s> En esta
doc#1 0	encima de un semaforo con la cara pintada verde. </s><s> Hay mucha policia alrededor de ella y hay fumo en la calle. </s><s> Yo creo	que	esta imágen quiere representar algo sobre feminismo. </s><s> A esta mujer no le importa lo que piensan los de mas y hace lo que le
doc#1 3	. </s><s> Podría simbolizar una cambio en el poder. (manifestación) o desigualdad y la gente que quedan fuera de sociedad o de	que	no ven. </s><s> En esta imagen hay una chica sentando en uno semáforo, tiene pinta verde en su cara y me parece esta protestando,

doc#1 5	. </s><s> En la parte de abajo de la imagen se puede observar un grupo de policías, estos llevan cascos en la cabeza y pareciera	que	se estuvieran preparando para defenderse de algo. </s><s> En medio de la imagen hay un semáforo, y en la parte de arriba de éste,
doc#1 5	parte de arriba de éste, hay una chica sentada. </s><s> Esta tiene la cara pintada de verde y lleva una mochila, por eso pareciera	que	es una estudiante protestando por algo. </s><s> El lugar en la que se tomó esta foto parece que fue en Inglaterra por la manera en
doc#1 5	una mochila, por eso pareciera que es una estudiante protestando por algo. </s><s> El lugar en la que se tomó esta foto parece	que	fue en Inglaterra por la manera en que estan vestidos los policías y las señales que indican las calles. </s><s> El clima es
doc#1 6	y las señales que indican las calles. </s><s> El clima es nublado y a penas se ve lo que hay en el fondo. </s><s> No estoy segura pero yo creo	que	esta fotografia situado en Francia porque veo un palabras ‘ Bastille’ . </s><s> No sé exactamente que está pasando aquí hay una
doc#1 6	estoy segura pero yo creo que esta fotografia situado en Francia porque veo un palabras ‘ Bastille’ . </s><s> No sé exactamente	que	está pasando aquí hay una chica sola, con un expresión muy calma, sentando en los semaforos. </s><s> Entonces veo mucho policia
doc#1 6	no entiendo porque la chica sola tiene una cara verde. </s><s> Es difícil entender que está pasando y el contexto pero pienso	que	hay un riot. </s><s> Pero porque. </s><s> Tengo muchas preguntas sin duda. </s>

Concordances. ‘Que’(that). Post-test. (Phase 3).

Referen ce	Left	Kwi c	Right
doc#0	de policía hay un nube de humo o gas. </s><s> Entre la línea de policía, hay un semáforo y encima del semáforo hay una chica. </s><s> Creo	que	la chica es la causa o la razón que hay policía allí. </s><s> Lleva ropa informal y tiene una mochila como un estudiante. </s><s> Su cara

doc#0	que hay policía allí. </s><s> Lleva ropa informal y tiene una mochilla como un estudiante. </s><s> Su cara está pintada de verde, pienso	que	es una protesta. </s><s> En mi opinión la policía está enfadado porque tienen el escudo. </s><s> Hay un contraste entre la cara verde y el
doc#0	la policía está enfadado porque tienen el escudo. </s><s> Hay un contraste entre la cara verde y el semáforo rojo; es posible	que	esto represente el contraste del lado en la protesta. </s><s> También hay un señalar con ‘ Bastille’ escribe en es, creo que la
doc#0	que esto represente el contraste del lado en la protesta. </s><s> También hay un señalar con ‘ Bastille’ escribe en es, creo	que	la protesta es en Francia, en ‘ Bastille day’ . </s><s> Esta fotografía es muy interesante y hay muchas cosas que puedo hablar
doc#1	sentando en un semaforo rojo y hay policía con cascos en la calle. </s><s> El manifestante tiene una cara verde y creo	que	es para representar su causa. </s><s> Además, creo que el semáforo rojo representa un mensaje de los manifestantes a la policía
doc#1	con cascos en la calle. </s><s> El manifestante tiene una cara verde y creo que es para representar su causa. </s><s> Además, creo	que	el semáforo rojo representa un mensaje de los manifestantes a la policía y el gobierno para terminar su lucha contro los
doc#1	los manifestantes a la policía y el gobierno para terminar su lucha contro los manifestantes. </s><s> También es muy simbólico	que	el manifestante está sentando en el semaforo porque es más alta que la policía y pienso que representa que las
doc#1	contro los manifestantes. </s><s> También es muy simbólico que el manifestante está sentando en el semaforo <u>porque es más alta</u>	que	la policía y pienso que representa que las convicciones de los manifestantes es correcto y más alta que las
doc#1	. </s><s> También es muy simbólico que el manifestante está sentando en el <u>semaforo porque es más alta que</u> la policía y pienso	que	representa que las convicciones de los manifestantes es correcto y más alta que las convicciones de la policía y el
doc#1	de los manifestantes es correcto y más alta que las convicciones de la policía y el gobierno. </s><s> En conclusión, creo	que	está fotografía es muy simbolico y representa un lucha entre convicciones. </s><s> En está fotografía, hay una chica esta

doc#2	fotografía, hay una chica esta sentado en un semáforo. </s><s> Los semaforos son rojo pero la cara de la chica pinta verde. </s><s> Creo	que	la chica es joven, probablemente una estudiante porque lleva ropa informal por ejemplo un jersey y tiene una mochilla. </s>
doc#2	en Paris porque hay una placa con el nombre de la calle en la pintura y puedo ver la palabra ‘ Bastille’ . </s><s> En el fondo hay creo	que	el humo en el aire porque la policia tiene un granado de humo en mi opinion. </s><s> La policia tiene un escudo tambien y el casco. </s><s> A
doc#2	protesta. </s><s> Los luces del semaforo son rojo pero la chica con la cara verde es un símbolo para continuar la protesta. </s><s> Creo	que	los estudiantes estan protestando sobre las cuotas universitarias. </s><s> En esta foto hay una chica que esta encima de los
doc#3	. </s><s> En esta foto hay una chica que esta encima de los semáforos. </s><s> Su cara esta pintada verde. </s><s> No se como porque pero pienso	que	es en contraste con el rojo semáforo. </s><s> Creo que es un protesta, porque hay un gran grupo de policia. </s><s> No estoy seguro lo que
doc#3	de los semáforos. </s><s> Su cara esta pintada verde. </s><s> No se como porque pero pienso que es en contraste con el rojo semáforo. </s><s> Creo	que	es un protesta, porque hay un gran grupo de policia. </s><s> No estoy seguro lo que esta protestando. </s><s> Creo que hay bombas porque
doc#3	semáforo. </s><s> Creo que es un protesta, porque hay un gran grupo de policia. </s><s> No estoy seguro lo que esta protestando. </s><s> Creo	que	hay bombas porque hay mucha niebla o gas. </s><s> Pienso que la chica esta escapando la policia. </s><s> Esta foto es muy oscuro y esto
doc#3	gran grupo de policia. </s><s> No estoy seguro lo que esta protestando. </s><s> Creo que hay bombas porque hay mucha niebla o gas. </s><s> Pienso	que	la chica esta escapando la policia. </s><s> Esta foto es muy oscuro y esto representa un tiempo de guerra y inquietud. </s><s> Vimos una
doc#4	su cara pintado verde. </s><s> Debajo de la chica hay una linea de policia con cascos y escudos. </s><s> Los semáforos están rojo.	que	los semáforos representan la mentalidad de las autoridades, no quieren cambio, están intentando resistir

</s><s> **Creo**

- doc#4 de las autoridades y está más valiente (no tiene proteccion en relación de su ropa está expuesto) de la policía. </s><s> **Creo** que la imagen representa un progreso en la sociedad. </s><s> Words 92 </s><s> En el foto, hay una chica en un atrás. </s><s> La chica es un estudiante. </s>
- doc#5 . </s><s> Words 92 </s><s> En el foto, hay una chica en un atrás. </s><s> La chica es un estudiante. </s><s> Debajo de la chica hay la policía. </s><s> **Es posible** que es un protesta. </s><s> Hay mucha niebla y destrás de la policía hay unos edificios, pienso que son apartamentos. </s><s> El barrio
- doc#5 chica hay la policía. </s><s> Es posible que es un protesta. </s><s> Hay mucha niebla y destrás de la policía hay unos edificios, **pienso** que son apartamentos. </s><s> El barrio tiene muchos árboles es un parque. </s><s> El barrio alrededor de la chica es en París porque la
- doc#6 su carra en verde y tiene una mochila en la espidada. </s><s> Hay dos atrás y cinco tráfico. </s><s> Toda la persona lleva negro. </s><s> **Pienso** que esta imagen es interesante. </s><s> Veamos una chica encima del semáforo. </s><s> Tiene una cara verde y una mochila que podría
- doc#6 y también hay humo o gas en el fondo que podría ser peligroso. </s><s> Además, el color rojo del semáforo **podría transmitir** que la policía está intentando parar la protesta pero la chica está luchando para lo que cree. </s><s> El hecho que la chica tiene una
- doc#6 podría representar lo que lucha. </s><s> Podría ser una protesta sobre la destrucción del bosque **pero su expresión sugiere** que la chica está orgullosa con sus acciones y siente que esta correcta. </s><s> En esta fotografía, creo que hay una protesta
- doc#6 sobre la destrucción del bosque pero su expresión sugiere que la chica está orgullosa con sus acciones **y siente** que esta correcta. </s><s> En esta fotografía, creo que hay una protesta sucediendo ya que hay muchas policías que están llevando
- doc#7 su expresión sugiere que la chica está orgullosa con sus acciones y siente que esta correcta. </s><s> que hay una protesta sucediendo ya que hay muchas policías que están llevando cascos y tienen batóns.

	En esta fotografía, creo		</s><s> También hay un chica
doc#7	está orgullosa con sus acciones y siente que esta correcta. </s><s> En esta fotografía, creo que hay una protesta sucediendo <u>ya</u>	que	hay muchas policías que están llevando cascos y tienen batóns. </s><s> También hay un chica joven que está sentado en un
doc#7	policías que están llevando cascos y tienen batóns. </s><s> También hay un chica joven que está sentado en un semafóro. </s><s> Creo	que	esta chica es muy importante porque su cara está pintado verde. </s><s> En mi opinión este es un metáfor. </s><s> Mientras las luces en
doc#7	están roja, la cara de la chica está verde. </s><s> Las luces significan parar pero verde significa siguiente. </s><s> Parece	que	la chica quiere la gente que están marchando para continuar, no quiere la protesta parar. </s><s> Es posible que es una
doc#7	. </s><s> Parece que la chica quiere la gente que están marchando para continuar, no quiere la protesta parar. </s><s> Es posible	que	es una protesta para dinero o universidad pero creo que es para algo más importante porque hay mucha violencia. </s><s> En el
doc#7	para continuar, no quiere la protesta parar. </s><s> Es posible que es una protesta para dinero o universidad pero creo	que	es para algo más importante porque hay mucha violencia. </s><s> En el fondo hay mucha niebla. </s><s> Creo que este es gas que la policía
doc#7	o universidad pero creo que es para algo más importante porque hay mucha violencia. </s><s> En el fondo hay mucha niebla. </s><s> Creo	que	este es gas que la policía están usando para parar la gente. </s><s> En esta foto hay una mujer arriba de algunos semáforos. </s>
doc#7	pero creo que es para algo más importante porque hay mucha violencia. </s><s> En el fondo hay mucha niebla. </s><s> Creo que este es gas	que	la policía están usando para parar la gente. </s><s> En esta foto hay una mujer arriba de algunos semáforos. </s><s> Delante de ella hay

doc#8	hay una mujer arriba de algunos semáforos. </s><s> Delante de ella hay un muro de policía. </s><s> Hay mucho humo al fondo. </s><s> Podemos ver	que	esta foto está en París porque podemos ver la palabra ‘ Bastille’ al fondo. </s><s> Ninguno de la policía está mirando a ella. </s><s> No
doc#8	está en París porque podemos ver la palabra ‘ Bastille’ al fondo. </s><s> Ninguno de la policía está mirando a ella. </s><s> No pienso	que	saben que ella está allí. </s><s> Algo un poco extraño es que ella tiene una cara verde. </s><s> Creo que es parte de una protesta en París. </s>
doc#8	‘ al fondo. </s><s> Ninguno de la policía está mirando a ella. </s><s> No pienso que saben que ella está allí. </s><s> Algo un poco extraño es	que	ella tiene una cara verde. </s><s> Creo que es parte de una protesta en París. </s><s> Al fondo hay algunos edificios de apartamentos. </s>
doc#8	está mirando a ella. </s><s> No pienso que saben que ella está allí. </s><s> Algo un poco extraño es que ella tiene una cara verde. </s><s> Creo	que	es parte de una protesta en París. </s><s> Al fondo hay algunos edificios de apartamentos. </s><s> Creo que es un area bastante central
doc#8	tiene una cara verde. </s><s> Creo que es parte de una protesta en París. </s><s> Al fondo hay algunos edificios de apartamentos. </s><s> Creo	que	es un area bastante central de París. </s><s> En este cuadro hay una chica sentada encima de un semáforo. </s><s> Tiene la cara pintada
doc#9	que está rojo, indicando ‘ parar’ . </s><s> La chica está rodeada de mucha policía que al parecer están armados. </s><s> Esto nos enseña	que	la chica está protestando sobre algo muy grave. </s><s> Al fondo de la foto hay mucho humo. </s><s> Esto podría ser causado por un fuego y
doc#9	. </s><s> Las señales de dirección tienen sitios situados en París. </s><s> Esta chica parece muy dominante en la foto y puede ser	que	ella es el símbolo para esta manifestación. </s><s> En la fotografia hay una chica sentado en un semaforo. </s><s> Pienso que la
doc#10	puede ser que ella es el símbolo para esta manifestación. </s><s> En la fotografia hay una chica sentado en un semaforo. </s><s> Pienso	que	la policia son están mirando por su. </s><s> Están llevando armada en el fondo de fotografia parece que al fondo está rodeada de

doc#10	en un semaforo. </s><s> Pienso que la policia son están mirando por su. </s><s> Están llevando armada en el fondo de fotografia parece	que	al fondo está rodeada de humo porque la policia estan llevando mascara antigas. </s><s> Tambien puedo ver grande apartamento
doc#10	la policia estan llevando mascara antigas. </s><s> Tambien puedo ver grande apartamento en el fondo y silueta de arboles creo	que	el semaforos es rojo porque comunicado para la policia terminar. </s><s> En la cara de chico hay un verde pintar. </s><s> Es
doc#11	superior de la imagen se halla una joven sentada en lo alto del semáfora agarrándose a la farola a su lado. </s><s> Podemos pensar	que	es estudiante por el atuendo y la mochila que lleva a la espalda. </s><s> La joven lleva la cara pintada de verde y me lleva a pensar
doc#11	es estudiante por el atuendo y la mochila que lleva a la espalda. </s><s> La joven lleva la cara pintada de verde y me lleva a pensar	que	la protesta podría ser relacionada con la naturaleza o el medio ambiente. </s><s> El segundo elemento principal está en la
doc#12	mochila escolar. </s><s> Su cara está pintada de verde. </s><s> Es un contraste directo con el color rojo de las luces semaforos. </s><s> Parece	que	la manifestacion podría ser sobre una cosa ecologica o de naturaleza o de la costa universidad. </s><s> Pienso que esta situado
doc#12	. </s><s> Parece que la manifestacion podría ser sobre una cosa ecologica o de naturaleza o de la costa universidad. </s><s> Pienso	que	esta situado en una ciudad en Francia porque el senal dice ‘ Bastille’ . </s><s> Hay una sensación de anticipacion porque la
doc#12	porque la policia son preparados por algo. </s><s> El niebla o el gas en el fondo enfatiza las figuras oscuras. </s><s> Creo	que	es una contraste en posiciones de poder. </s><s> En realidad la policia tienen mas poder que los ciudadanos pero en esta imagen
doc#12	enfatiza las figuras oscuras. </s><s> Creo que es una contraste en posiciones de poder. </s><s> En realidad la policia tienen <u>mas</u> poder	que	los ciudadanos pero en esta imagen la chica está más alto de ellos y tiene una expression muy orgullosa. </s><s> En esta cuadro

doc#13	universidad porque tiene una maleta y no son vieja. </s><s> Porque los edificios en el fondo tiene arquitectura vieja yo creo	que	la ciudad está en Europa, como Francia. </s><s> La señal cerca de los semáforos tiene una lengua que no es inglés también. </s><s> La
doc#13	política en Francia o un problema pequeña en un pueblo. </s><s> Es difícil a conocer seguro porque hay una chica solamente	que	representando su causa. </s><s> En esta fotografía hay una chica sentada en un semáforo me parece esta en una ciudad como París
doc#14	parece esta en una ciudad como París porque el poste indicador en el centro de la fotografía se dice ‘bastille’ . </s><s> Es claro	que	la chica en la fotografía está protestando. </s><s> En el fondo de la fotografía, hay una niebla, se puede ser una gas para
doc#15	imagen se destaca una chica sentada arriba de un semáforo. </s><s> Esta lleva la cara pintada de verde, la cual resalta al igual	que	la luz roja del semáforo. </s><s> En la parte de abajo de la fotografía se puede observar un gran grupo de policías que están
doc#15	. </s><s> En la parte de abajo de la fotografía se puede observar un gran grupo de policías que están alineados. </s><s> Estos parecieran	que	estuvieran luchando o protegiéndose de algo grande, como una manifestación, por ejemplo ya que llevan cascos y
doc#15	o protegiéndose de algo grande, como una manifestación, por ejemplo ya que llevan cascos y escudos. </s><s> En general yo creo	que	la foto representa la juventud luchando por sus derechos. </s><s> La chica lleva una mochila por la cual pareciera una
doc#16	una cara pintada verde y una expresión muy calma a pesar del hecho que hay un montón de policía abajo de ella. </s><s> Me parece	que	la policía no está contenta con esta protesta porque todos tenemos expresiones muy serias y frustradas. </s><s> La protesta
doc#16	muy serios y frustrados. </s><s> La protesta está situada en Francia, sabemos eso porque los señales están en francés. </s><s> Creo	que	la protesta es importante pero es imposible saber sobre el problema. </s><s> Es probable que la protesta resultara en

doc#16	los señales están en francés. </s><s> Creo que la protesta es importante pero es imposible saber sobre el problema. </s><s> Es probable	que	la protesta resultada en violencia y luchando entre el publico y los manifestos, o los manifestos y la policía o ambos. </s>
doc#16	humo obstruyendo la vista. </s><s> Es interesante comparar dos fotos porque ambos incluir elementos de protestar. </s><s> Pero creo	que	el foto en Francia representa el facto que los estudiantes viviendo allí tienen más derechos, tienen el derecho para

Concordances. 'Porque' (because), (Phase 3).

'Porque'. Pre-test (Phase 3).

Refer	Left	Kwic	Right
doc# 7	<s> Hay muchos policías con máscaras en la calle. </s><s> Yo pienso que es una protesta. </s><s> No se el tema pero quizás es el medio ambiente	porque	su cara es verde y hay mucha niebla. </s><s> En esta fotografía, hay una manifestación en las calles. </s><s> Hay una chica con pintura
doc# 9	pero en el centro hay una protestador con una cara verde y está sentado en semáforo. </s><s> Este alboroto está en Francia	porque	hay una señal con la palabra ' Bastille' . </s><s> La ' Bastille' es un gran carcel en el centro de París. </s><s> Hay una mujer sentada
doc# 14	no ven. </s><s> En esta imagen hay una chica sentando en uno semáforo, tiene pinta verde en su cara y me parece esta protestando,	porque	hay un monton de policía detrás de ella. </s><s> Tienen unos bastones y tienen una expresion muy serio. </s><s> En la parte de abajo de la
doc# 16	clima es nublado y a penas se ve lo que hay en el fondo. </s><s> No estoy segura pero yo creo que esta fotografia situado en Francia	porque	veo un palabras ' Bastille' . </s><s> No sé exactamente que está pasando aquí hay una chica sola, con un expresión muy calma,
doc# 16	muy calma, sentando en los semaforos. </s><s> Entonces veo mucho policia en uniforme. </s><s> Es posible que están luchando pero no sé	porque	y también no entiendo porque la chica sola tiene una cara verde. </s><s> Es difícil entender que está pasando y el contexto pero

doc# 16	. </s><s> Entonces veo mucho policia en uniforme. </s><s> Es posible que están luchando pero no sé porque y también no entiendo	porque	la chica sola tiene una cara verde. </s><s> Es difícil entender que está pasando y el contexto pero pienso que hay un riot. </s><s> Pero
doc# 16	la chica sola tiene una cara verde. </s><s> Es difícil entender que está pasando y el contexto pero pienso que hay un riot. </s><s> Pero	porque	. </s><s> Tengo muchas preguntas sin duda. </s>

‘Porque’. Post-test (Phase 3).

Refer ence	Left	Kwic	Right
doc#0	como un estudiante. </s><s> Su cara está pintada de verde, pienso que es una protesta. </s><s> En mi opinión la policía está enfadado	porque	tienen el escudo. </s><s> Hay un contraste entre la cara verde y el semáforo rojo; es posible que esto represente el contraste
doc#1	terminar su lucha contro los manifestantes. </s><s> También es muy simbólico que el manifestante está sentando en el semaforo	porque	es más alta que la policía y pienso que representa que las convicciones de los manifestantes es correcto y más alta que
doc#2	. </s><s> Los semaforos son rojo pero la cara de la chica pinta verde. </s><s> Creo que la chica es joven, probablemente una estudiante	porque	lleva ropa informal por ejemplo un jersey y tiene una mochilla. </s><s> Tambien podemos ver la policia alrededor las calles de
doc#2	la policia alrededor las calles de la ciudad y me parece una protesta esta empezando. </s><s> La protesta esta situada en Paris	porque	hay una placa con el nombre de la calle en la pintura y puedo ver la palabra ‘Bastille’. </s><s> En el fondo hay creo que el humo en el
doc#2	placa con el nombre de la calle en la pintura y puedo ver la palabra ‘Bastille’. </s><s> En el fondo hay creo que el humo en el aire	porque	la policia tiene un granado de humo en mi opinion. </s><s> La policia tiene un escudo tambien y el casco. </s><s> A mi juicio, los
doc#3	universitarias. </s><s> En esta foto hay una chica que esta encima de los semáforos. </s><s> Su cara	porque	pero pienso que es en contraste con el rojo semáforo. </s><s> Creo que es un protesta, porque

	esta pintada verde. </s><s> No se como		hay un gran grupo de policía. </s><s> No
doc#3	cara esta pintada verde. </s><s> No se como porque pero pienso que es en contraste con el rojo semáforo. </s><s> Creo que es un protesta,	porque	hay un gran grupo de policía. </s><s> No estoy seguro lo que esta protestando. </s><s> Creo que hay bombas porque hay mucha niebla o gas. </s>
doc#3	<s> Creo que es un protesta, porque hay un gran grupo de policía. </s><s> No estoy seguro lo que esta protestando. </s><s> Creo que hay bombas	porque	hay mucha niebla o gas. </s><s> Pienso que la chica esta escapando la policia. </s><s> Esta foto es muy oscuro y esto representa un tiempo
doc#5	, pienso que son apartamentos. </s><s> El barrio tiene muchos árboles es un parque. </s><s> El barrio alrededor de la chica es en París	porque	la palabra ‘ Bastille’ es allí. </s><s> El estudiante pintó su carra en verde y tiene una mochila en la espidada. </s><s> Hay dos atrás y
doc#7	cascos y tienen batóns. </s><s> También hay un chica joven que está sentado en un semaforo. </s><s> Creo que esta chica es muy importante	porque	su cara está pintado verde. </s><s> En mi opinión este es un metáfor. </s><s> Mientras las luzes en los semaforos están roja, la cara de la
doc#7	la protesta parar. </s><s> Es possible que es una protesta para dinero o universidad pero creo que es para algo más importante	porque	hay mucha violencia. </s><s> En el fondo hay mucha niebla. </s><s> Creo que este es gas que la policía están usando para parar la gente. </s><s> En
doc#8	semáforos. </s><s> Delante de ella hay un muro de policía. </s><s> Hay mucho humo al fondo. </s><s> Podemos ver que esta foto está en París	porque	podemos ver la palabra ‘ Bastille’ al fondo. </s><s> Ninguno de la policía está mirando a ella. </s><s> No pienso que saben que ella está
doc#10	son están mirando por su. </s><s> Están llevando armada en el fondo de fotografia parece que al fondo está rodeada de humo	porque	la policia estan llevando mascara antigas. </s><s> Tambien puedo ver grande apartamento en el fondo y silueta de arboles creo

doc#1 0	mascara antigas. </s><s> Tambien puedo ver grande apartamento en el fondo y silueta de arboles creo que el semaforos es rojo	porque	comunicado para la policia terminar. </s><s> En la cara de chico hay un verde pintar. </s><s> Es probablemente representar una
doc#1 2	encima de una semaforo. </s><s> Debajo de ella hay una file de policia. </s><s> Podría ser una manifestación. </s><s> La chica es una estudiante	porque	lleva ropa informal y tiene una mochila escolar. </s><s> Su cara está pintada de verde. </s><s> Es un contraste directo con el color rojo
doc#1 2	ser sobre una cosa ecologica o de naturaleza o de la costa universidad. </s><s> Pienso que esta situado en una ciudad en Francia	porque	el senal dice ‘ Bastille’ . </s><s> Hay una sensación de anticipacion porque la policia son preparados por algo. </s><s> El niebla o el
doc#1 2	. </s><s> Pienso que esta situado en una ciudad en Francia porque el senal dice ‘ Bastille’ . </s><s> Hay una sensación de anticipacion	porque	la policia son preparados por algo. </s><s> El niebla o el gas en el fondo enfatiza las figuras oscuras. </s><s> Creo que es una contraste
doc#1 3	otra gente que están protestando y luchando también. </s><s> La chica no está solita. </s><s> La ella podría un estudiante Universidad	porque	tiene una maleta y no son vieja. </s><s> Porque los edificiosen el fondo tiene arquitectura vieja yo creo que la ciudad está en
doc#1 3	también. </s><s> La chica no está solita. </s><s> La ella podría un estudiante universidad porque tiene una maleta y no son vieja. </s><s>	Porque	los edificiosen el fondo tiene arquitectura vieja yo creo que la ciudad está en Europa, como Francia. </s><s> La señal cerca de
doc#1 3	o una problema en la sistema politica en Francia o una problema pequeña en una pueblo. </s><s> Es difícil a conocer seguro	porque	hay una chica solamente que representando su causa. </s><s> En esta fotografía hay una chica sentado en una semafra me parece
doc#1 4	representando su causa. </s><s> En esta fotografía hay una chica sentado en una semafra me parece esta en una ciudad como Paris	porque	el poste indicador en el centro de la fotografia se dice ‘ bastille’ . </s><s> Es claro que la chica en la fotografia esta

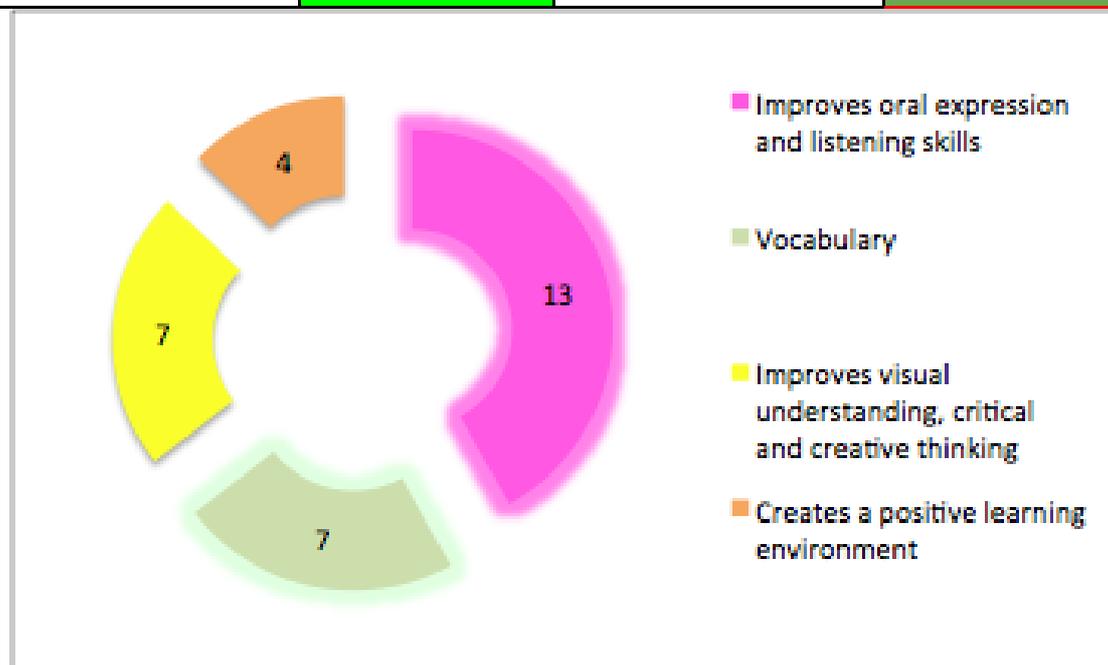
doc#1 4	semgra roja pero su cara esta pintado verde quiza se quierria hacer una declaracion. </s><s> En mi opinion, es una estudiante	porque	tiene una mochilla y podria estar protestando para los costas de las universidad o las tareas. </s><s> En medio de la imagen se
doc#1 6	a pesar de el facto que hay un monton de policia abajo de ella. </s><s> Me parece que la policia no estan contenta con esta protesta	porque	todos tenemos expresiones muy serios y frustrados. </s><s> La protesta esta situado en Francia, sabemos eso porque los
doc#1 6	protesta porque todos tenemos expresiones muy serios y frustrados. </s><s> La protesta esta situado en Francia, sabemos eso	porque	los señales están en francés. </s><s> Creo que la protesta es importante pero es imposible saber sobre el problema. </s><s> Es probable
doc#1 6	publico y los manifestos, o los manifestos y la policia o ambos. </s><s> En el fondo no podemos ver los apartamentos o los arboles	porque	hay el humo obstruyendo la vista. </s><s> Es interesante comparar dos fotos porque ambos incluir elementos de protestar. </s>
doc#1 6	podemos ver los apartamentos o los arboles porque hay el humo obstruyendo la vista. </s><s> Es interesante comparar dos fotos	porque	ambos incluir elementos de protestar. </s><s> Pero creo que el foto en Francia representa el facto que los estudiantes

Appendix J. Phase 3, findings post-task questionnaire

Advantages VTS-led teaching (Phase 3).

Q1. In your personal experience over the last 6 weeks, what are the advantages and disadvantages of using discussion of artworks to learn Spanish a foreign language?

Theme	Number of observations		Number of observations
Improves visual understanding	7	Developing oral and listening skills	13
Learning environment	5	Cultural understanding	5
Learning vocabulary	7		



a) *Developing oral expression and listening skills:*

1. 'Useful and helpful because we can practise on speaking skills directly from home. More time available for practice and it is less stressful' (P2)
2. 'I find it is very productive since you feel in a non judgemental environment and we get to express ourselves in a relaxed way, with no fear of making mistakes' (P3).
3. 'Describing photos in class is helpful for oral and listening skills; feel more able to talk about things I haven't seen before' (P6).

4. 'It benefits in terms of listening skills and expressing abstract conceptions in a second language' (P7)
 5. 'You get to hear Spanish spoken, so it helps improve your pronunciation and ear' (P8).
 6. 'It allows us to use our Spanish in a natural way' (P9).
 7. 'I liked it because there was a gradual introduction to expressing opinions and describing a scene. It was easier to do this by having a visible image instead of a theoretical situation' (P11).
 8. 'I have definitely become more confident expressing my opinions in Spanish' (P12).
 9. 'We get to discuss political and quite important views that occurred the world. Some were slightly challenging but it helped me to improve my Spanish' (P13).
 10. 'Practicar oralmente es importante para ganar vocabulario, escuchar también' (P16).
 11. 'It helps learn connecting words/practices describing objects which could help if you were something over in Spain/helps learn new words/improves standard of oral Spanish' (P19).
 12. 'Makes you develop a good speaking skill confidence that you wouldn't get in a normal grammar exercise class' (P20).
 13. 'Improves your speaking capacity and confidence in the language you learn from what your peers are talking about' (P22).
- b) *Improves visual understanding:*
1. 'It gives us an idea of what others think and what the image is about' (P1).
 2. 'Being more aware of Spanish history through art and being a more creative thinker as a result' (P5).
 3. 'Feel more able to talk about things I haven't seen before' (P6).
 4. 'Expressing abstract conceptions in a Second Language' (P7).
 5. 'It makes thinking in Spanish easier and improves level' (P10).
 6. 'If you are unsure of what is happening in the artworks you can get some ideas from other people' (P14).
 7. 'Confidence in the language. You learn from what your peers are taking about' (P22).
- c) *Learning vocabulary.*
1. 'Learning how to form sentences and develop vocabulary' (P4).
 2. 'You get to hear Spanish spoken, so it helps improve your pronunciation and ear. It improves vocabulary' (P8).
 3. 'Learn new words and phrases' (P15).
 4. 'Practicar oralmente es importante para ganar vocabulario, escuchar también'(P16).
 5. 'Very useful dynamic, allow to develop oral skills and critical appraisal, develop a range of vocabulary' (P18).

6. 'It helps learn connecting words, practices describing objects which could help if you were something over in Spain, helps learn new words and improves standard of oral Spanish' (P19).
7. 'Speaking about the different artworks helps to advance vocabulary and knowledge about different works' (P21).

d) *Learning environment*

1. 'I find it is very productive since you feel in a non judgemental environment and we get to express ourselves in a relaxed way, with no fear of making mistakes' (P4)
2. 'Dinamismos' (P16).
3. 'Interesting and dynamic' (P17).
4. 'Very useful dynamic, allow to develop oral skills and critical appraisal' (P18).

	COMMENTS
1	It gives us an idea of what others think and what the image is about.
2	Useful and helpful because we can practise on speaking skills directly from home. More time available for practice and it is less stressful.
3	I find it is very productive since you feel in a non judgemental environment and we get to express ourselves in a relaxed way, with no fear of making mistakes.
4	Learning how to form sentences and develop vocabulary
5	Being more aware of Spanish history through art and being a more creative thinker as a result.
6	Describing photos in class is helpful for oral and listening skills; feel more able to talk about things I haven't seen before.
7	It benefits in terms of listening skills and expressing abstract conceptions in a Second Language
8	You get to hear Spanish spoken, so it helps improve your pronunciation and ear. It improves vocabulary.
9	It allows us to use our Spanish in a natural way
10	It makes thinking in Spanish easier and improves level
11	I liked it because there was a gradual introduction to expressing opinion and describing a scene. It was easier to do this by having a visible image instead of a theoretical situation.
12	I have definitely become more confident expressing my opinions in Spanish. I also found it enjoyable learning about South American Artist.
13	We get to discuss political and quite important views that occurred the world. Some were slightly challenging but it helped me to improve my Spanish.
14	If you are unsure of what is happening in the artworks you can get some ideas from other people.
15	Learn new words and phrases. Examine Spanish artists.
16	Practicar oralmente es importante para ganar vocabulario, escuchar también. Dinamismo.
17	Interesting , dynamic
18	Very useful dynamic, allow to develop oral skills and critical appraisal, develop a range of vocabulary.

19	It helps learn connecting words/practices describing objects which could help if you were something over in Spain/helps learn new words/improves standard of oral Spanish.
20	Makes you developed a good speaking skill confidence that you wouldn't get in a normal grammar exercise class.
21	Speaking about different artwork helps to advance vocabulary and knowledge about different works.
22	Improves your speaking capacity and confidence in the language you learn from what your peers are talking about.

Disadvantages VTS-led teaching (Phase 3):

Theme number	1	Number Answers
1	It could sometimes be difficult to express ideas	5
2	Limitations using VTS to learn a foreign language	5

a) *It could sometimes be difficult to come up with ideas.*

1. 'It's difficult sometimes to understand what is going on in class and the discussion about the image' (P1).
2. 'Had no previous experience describing art' (P5).
3. 'Confusing at first to understand what type of description and language is needed' (P6).
4. 'If the images were boring, there wasn't much to talk about' (P9).
5. 'Sometimes difficult to come up with ideas' (P10).

b) *Limitations of VTS to learn Spanish.*

1. 'It makes it hard to express ideas in a clear manner which can cause misunderstandings' (P7).
2. 'If you lack the vocabulary, it can be slightly intimidating to speak up and express your opinion in class' (P12).
3. 'Doesn't help with conversational Spanish. No right or wrong answers' (P15).
4. 'Doesn't help with basic speaking and learning the language' (P21).
5. 'It doesn't improve your conversational Spanish' (P22).

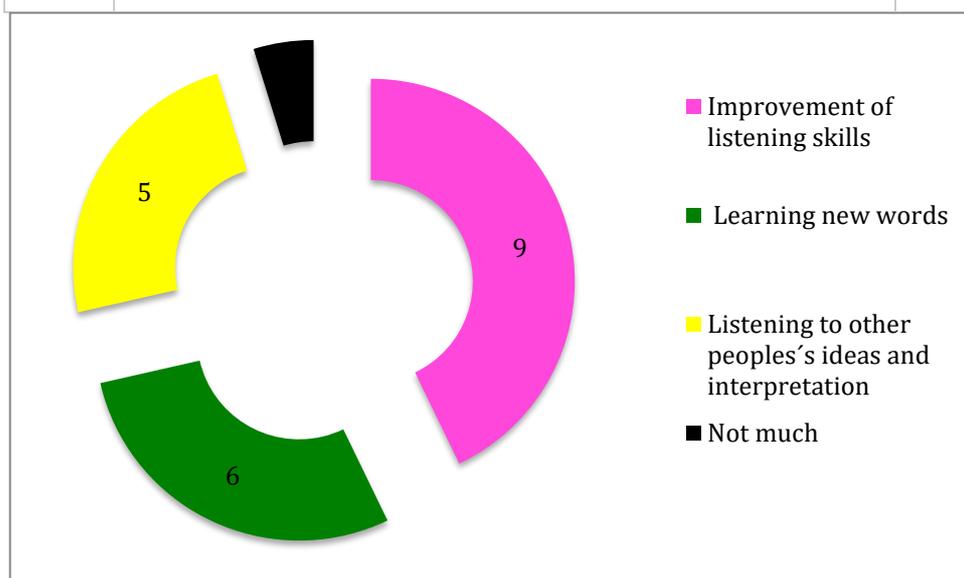
	Comments
1	It's difficult sometimes to understand what is going on in class and the discussion about the image
2	n/a
3	n/a
4	n/a
5	Had no previous experience describing art
6	Confusing at first to understand what type of description and language is needed.
7	It makes it hard to express ideas in a clear manner which can cause misunderstandings.
8	n/a

9	If the images were boring, there wasn't much to talk about
10	Sometimes difficult to come up with ideas
11	n/a
12	If you lack the vocabulary it can be slightly intimidating to speak up and express your opinion in class.
13	I don't see any disadvantages
14	Some people might not contribute to the discussion.
15	Doesn't help with conversational Spanish. No right or wrong answers.
16	n/a
17	n/a
18	n/a
19	I don't see any disadvantages
20	n/a
21	Doesn't help with basic speaking and learning the language.
22	It doesn't improve your conversational Spanish.

Achievements (Phase 3).

Q3. What have you gained from this approach to learning with regards to: **Listening skills**

Theme number	Description of the theme	Number of answers
1	Improvement of listening skills	9
2	Learning new words	6
3	Listening to other peoples' ideas and interpretations help to understand	5
4	Not much	1
5	n/a	3



a) *Improvement in listening skills*

1. 'Better listening skills' (P6).

2. 'Understanding the language' (P4).
3. 'Better listening' (P6).
4. 'The pronunciation and the flow of language' (P8).
5. 'It has gotten us used to listen to a variety of different accents (P9).
6. Improved' (P10).
7. 'Improvement in understanding the professors when speaking in Spanish consistently' (P14).
8. 'Understand new accents speaking Spanish' (P17).
9. 'Paying more attention to details' (P21).

b) Learning new words

1. 'Learning new words' (P2).
2. 'Immersed in the language has helped me pick up more listening skills and vocab.' (P5).
3. 'I helped to hear you correct and rephrase what we said about an image. It was also beneficial to hear you speak in Spanish the whole class' (P11).
4. 'Listening to other classmates helps me to learn new words and grammar' (P15).
5. 'It allows us to listen to everyone's opinion of the artwork which leads us to consider using phrases we might not usually use and foster learning new words from our peers' (P19).
6. 'Being able to adapt to the tenses being used by others' (P22).

c) Listening to other peoples' ideas and interpretations help to understand the artwork

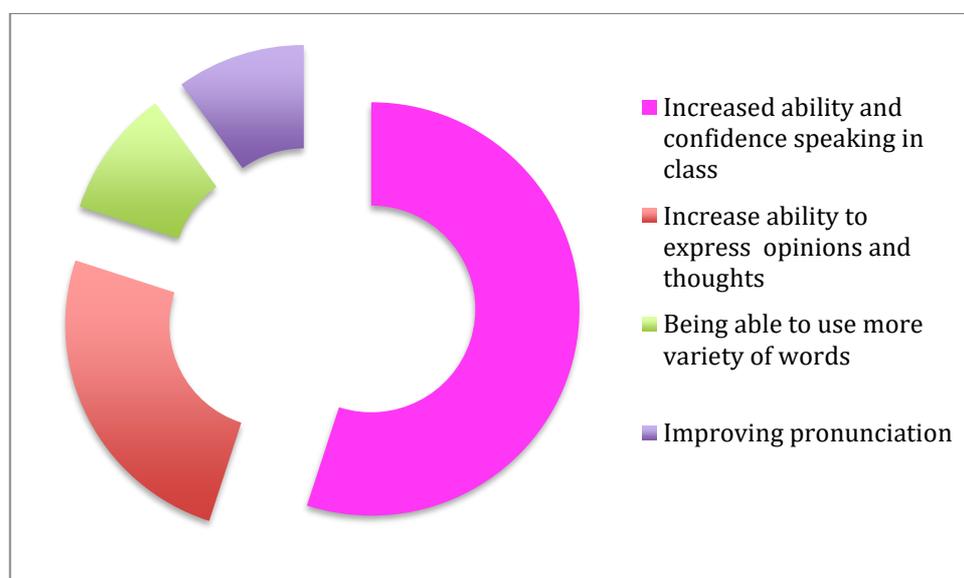
1. 'I was able to listen to the ideas of others which gave me ideas about the picture' (P1).
2. 'Good, it was a good idea to leave accessible the comments recorded by other students' (P2).
3. 'My listening skills due to listening to colleagues speak about their interpretations' (P7).
4. 'It allows us to listen to everyone's opinion of the artwork which leads us to consider using phrases we might not usually use and foster learning new words from our peers' (P19).
5. 'More attentive of other peoples' opinions and level of Spanish' (P20).

1	I was able to listen to the idea of others which gave me ideas about the picture.
2	Good, for learning words. It was a good idea to leave accessible the comments recorded by other students.
3	n/a
4	understanding the language
5	Immersed in the language has helped me pick up more listening skills and vocab.
6	Better listening
7	It helped my listening skills due to listening to colleagues speak about their interpretations.

8	The pronunciation and the flow of language
9	It has gotten us used to listening to a variety of different accents
10	Improved
11	I helped to hear you correct and rephrase what we said about an image. It was also beneficial to hear you speak in Spanish the whole class.
12	Not very much
13	I was able to listen to the professor and the students and pick up some words.
14	Improvement in understanding the professors when speaking in Spanish consistently.
15	Listening to other classmates helps me to learn new words and grammar.
16	n/a
17	Understand new accents speaking Spanish.
18	n/a
19	It allows us to listen to everyone's opinion of the artwork which leads us to consider using phrases we might not usually use and foster learning new words from our peers.
20	More attentive of other people's opinions and level of Spanish.
21	Paying more attention to details.
22	Being able to adapt to the tenses being used by others.

Speaking skills

	Gain in speaking skills/Phase 3/2018	Number of answers
1	Increased ability and confidence speaking in class.	10
2	Increase ability to express opinions and thoughts.	6
3	Being able to use more variety of words.	4
4	Improving pronunciation.	3
5	N/A	4



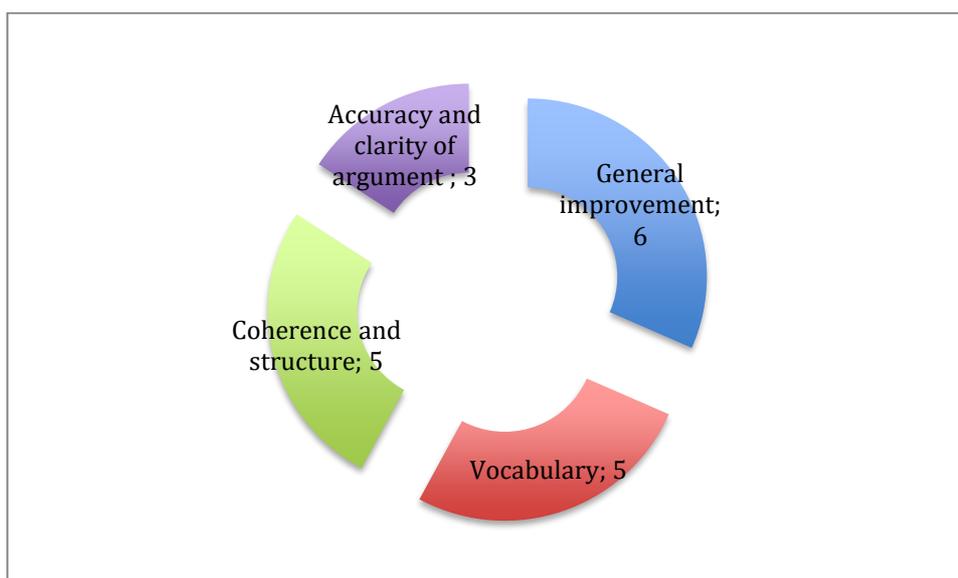
- a) *Increased ability and confidence speaking in class*
1. 'It helped my confidence with speaking in my second language' (P7).
 2. 'It has given us more confidence when speaking Spanish in public' (P9).
 3. 'Pretty good as we could practise as much as we can' (P2).
 4. 'Practicing speaking about different topics and in different tenses' (P8).
 5. 'This module has definitely improved my speaking skills' (P12).
 6. 'Improved' (P10).
 7. 'More confident' (P14).
 8. 'Having to speak in class helps improve pronunciation and confidence' (P15).
 9. 'Becoming more confident in speaking Spanish, using more of a variety of words' (P22).
 10. 'More confidence' (P20).
- b) *Increase ability to express opinions and thoughts.*
1. 'It allows me to give my opinion through my own words' (P1).
 2. 'More confidence when speaking my opinion' (P5).
 3. 'More able to express myself my thoughts more clearly' (P6).
 4. 'I feel better expressing an opinion in Spanish and talking about solid details in a picture' (P11).
 5. 'Significantly improves the level of oral Spanish and helps practice speaking Spanish in front of an audience when sharing your opinion with the class' (P19).
- c) *Being able to use more variety of words*
1. 'Using more words and more advanced sentences to get thoughts across' (P21).
 2. 'Becoming more confident in speaking Spanish, using more of a variety of words' (P22).
- d) *Improving pronunciation*
1. 'Confidence and pronunciation. Voicethreads very helpful' (P4).
 2. 'My pronunciation has improved in many aspects of the Spanish language' (P13).

1	It has allowed me to give my own opinion through my own words
2	Pretty good as we could practice as much as we can (wide variety of activities)
3	n/a
4	Confidence and pronunciation. Voice threads very helpful
5	More confidence when speaking my opinion
6	more able to express myself my thoughts more clearly
7	It helped my confidence with speaking in my second language
8	Practising speaking about different topics and in different tenses
9	It has given us more confidence when speaking Spanish in public
10	Improved
11	I feel better expressing an opinion in Spanish and talking about solid details in a picture.
12	This module has definitely improved my speaking skills.

13	My pronunciation improved in many aspects of the Spanish language.
14	More confident.
15	Having to speak in class helps improve pronunciation and confidence.
16	n/a
17	n/a
18	n/a
19	Significantly improves level of oral Spanish and helps practice speaking Spanish in front of an audience when sharing your opinion with the class.
20	More confidence
21	Using more words and more advanced sentences to get thoughts across.
22	Becoming more confident in speaking Spanish, using more of a variety of words.

Writing skills (Phase 3).

Themes	Total number of answers
General improvement	6
Vocabulary	5
Coherence and structure	5
Accuracy and clarity of argument	3
No much	1
n/a	1



a) *General improvement*

1. 'Pretty good as well same as speaking skills. I found the comparisson between paintings really interesting' (P1),
2. 'Improved' (P9).
3. 'I feel a little better writing' (P10).

4. 'Gained in written skills' (P12).
 5. 'Also have improved as I become more confident to speak out' (P13).
 6. 'More confident in what to write' (P14).
- b) *Vocabulary*
1. 'Writing about the artworks has definitely improved my vocabulary' (P11).
 2. 'Practice verbs and new phrases' (15).
 3. 'Vocabulary' (P17).
 4. 'Vocabulary' (P18).
 5. 'More descriptive' (P20).
- c) *Coherence and structure*
1. 'More coherent written skills, able to write with more confidence' (P5).
 2. 'Helped with actualising my ideas and concepts onto paper' (P6).
 3. 'How to back up an argument properly' (P7).
 4. 'Improved fluidity in my written Spanish with the use of connecting phrases/ general improvement in standard of my written Spanish through practice of part tenses and feedback on summary of cuadros' (P19).
 5. 'Improved writing structure' (P21).
- d) *Accuracy and clarity of argument.*
1. 'Quicker and easier to write a description without making mistakes' (P3).
 2. 'To express myself in a clear concise manner' (P4).
 3. 'Correcting tenses and spelling' (P22).

1	Pretty good as well same as speaking skills. I found the comparisson between paintings really interesting.
2	n/a
3	Quicker and easier to write a description without making mistakes
4	To express myself in a clear concise manner
5	More coherent written skills, able to write with more confidence.
6	Helped with actualising my ideas and concepts onto paper.
7	How to back up an argument properly
8	not much
9	Improved
10	I feel a little better writing
11	Writing about the artworks has definitely improved my vocabulary.
12	gained in written skills
13	Also have improved as I become more confident to speak out.
14	More confident in what to write.
15	Practice verbs and new phrases.
16	n/a
17	Vocabulary
18	Vocabulary
19	Improved fluidity in my written Spanish with the use of connecting phrases/ general improvement in standard of my written Spanish through practice of part tenses and feedback on summary of cuadros.

20	More descriptive
21	Improved writing structure.
22	Correcting tenses and spelling.

Skills developed (Phase 3).

Q4. Which skills have you developed more using this particular approach?

Speaking	5
Speaking and listening	4
Writing	3
Speaking and writing	3
Listening	1
n/a	4

Speaking

1. 'It helped me convey my thoughts in a more natural and colloquial manner' (P7).
2. 'I have developed more confidence in speaking' (P8).
3. 'Discussing the images helped me to think critically and develop my Spanish' (P9).
4. 'I feel more confident speaking' (P10).
5. 'Speaking more in a useful way and descriptive skills' (P20).

Listening and speaking

1. 'With much practise I managed to improve' (P13).
2. 'Due to general improvement in these areas' (P14).
3. 'Listening to discussion on the various artworks and speaking by voicing my opinions on the artwork' (P19).
4. 'Paying more attention to other ideas and conveying my own thoughts' (P21).

Writing

1. 'Writing the descriptions of the paintings was very productive' (P3)
2. 'Forming sentences and connecting phrases are more prominent in my writing' (P4)
3. 'Writing long paragraphs improves grammar, sentence formation and helps learn new words' (P15).

Writing and talking

4. 'Writing and talking on a subject with which I am not familiar with' (P6)
5. 'Being given the opportunity to speak about interesting topics, and also writing about them' (P12).

Listening

1. 'Having to listen because it's all in Spanish' (P5).

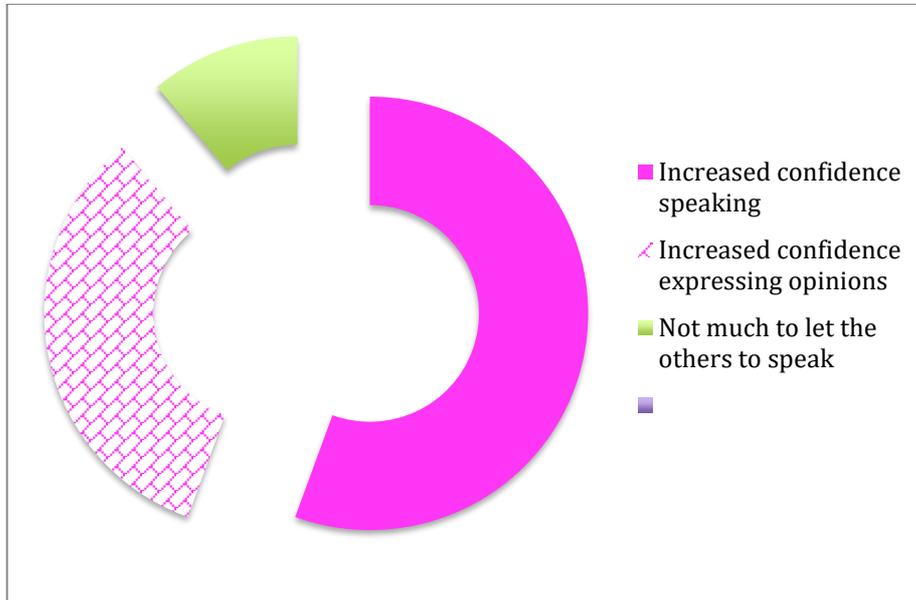
	Skills developed
1	n/a

2	Speaking and writing
3	Writing
4	Writing skills
5	Listening skills
6	Writing and talking
7	Speaking
8	Speaking
9	Critical thinking skills, speaking skills, comparative skills
10	writing and speaking
11	n/a
12	Speaking and writing
13	listening and speaking
14	listening and speaking
15	writing skills
16	n/a
17	Don't know
18	speaking skills
19	listening and speaking
20	speaking and descriptive skills
21	speaking and listening skills
22	Speaking skills

Participation in VTS-discussions

Q5. Regarding your oral interaction during the class discussion: How might your participation have changed during the six weeks of discussion of artworks used?

1	More confidence speaking	10
2	More confidence expressing opinions and thoughts	6
3	Let the others to speak	2



a) *Increase confidence speaking*

1. 'I tried to do my best. I tried to interact as much as I could, even if it was quite hard for me because I was shy to speak in front of all students. Although I found the topics really' (P2).
2. 'More confident to speak the more weeks went by. Grew in confidence throughout the module' (P5)
3. 'More confident in my ability to discuss topics, engaging definitely helped. Mistakes can be corrected; only lecture where we get to full express things in Spanish' (P6).
4. 'I think, I have been quite active in participating during all classes. I have been able to speak in relation to a topic for fear of making an error rather than not speaking at all' (P8).
5. 'I feel like I was more confident by the end and contributed more to the class. The discussions allowed me to build up confidence over time' (P9).
6. 'Improved. Feel more confident speaking' (P10).
7. 'I felt more willing to participate as weeks went on. Because of the constant practice in class. I also felt more confident after talking with a partner and listening to other classmates' (P11).
8. 'I became more confident in speaking up and I tried to participate as much as possible' (P12).
9. 'Participation has increased over the 6 weeks. I have become more comfortable speaking and can understand pictures more' (P19).
10. 'Every class I have sat beside someone different which gave me the opportunity to speak to others and learn from their knowledge of Spanish. This made me want to learn more and therefore attend every class. Having to speak out loud in class in Spanish made me more confident and I found it to be a great way to learn because I was corrected whenever I said something wrong' (P22).

b) *Increased confidence expressing opinions and thoughts*

1. 'Improved a lot. I have become a lot more comfortable saying my ideas' (P1).
2. 'I could be more confident speaking up and think my opinions could be said with more ease than before' (P4).

3. 'Increased over the 6 weeks. I began to build confidence to share my thoughts' (P7).
4. 'More confident when expressing my opinions. More likely to give an opinion' (P13).
5. 'At the start, I felt wary to share my opinion in the class discussion, but on time went on felt more and more confident in discussing the artwork in class' (P17).
6. 'More opinionated. Using more words/phrases to describe things' (P18).

c) *Not much participation. I let the others speak.*

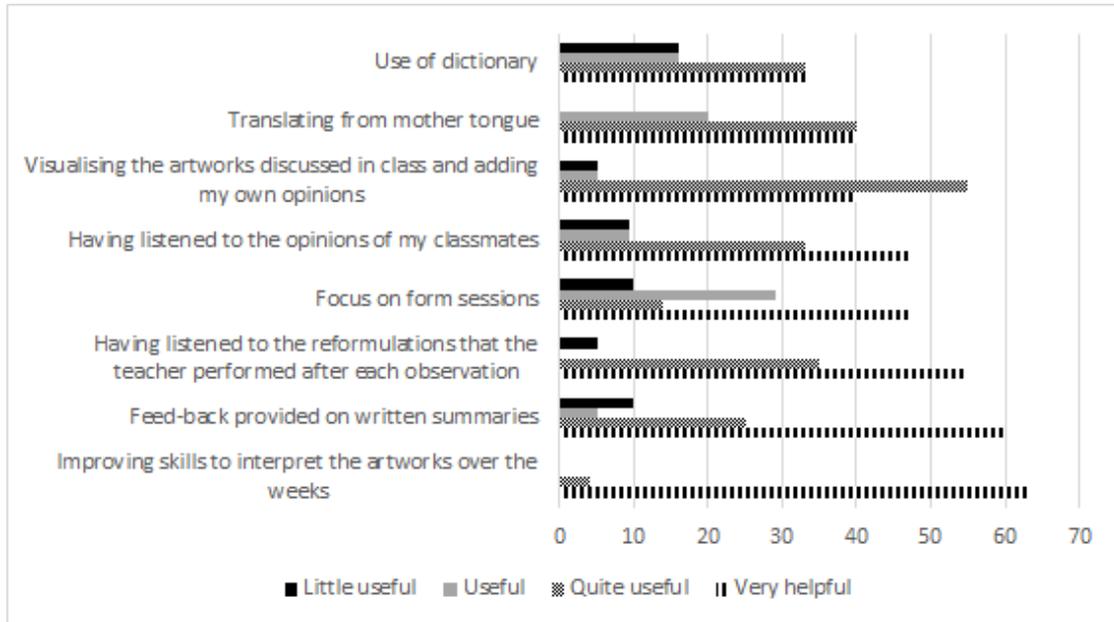
1. 'Little participation to let other students to speak'.
2. 'Less than I would be able to. To let the other to participate'.

Techniques and resources used to prepare your written summaries.

Q.6 Which of the following were helpful in assisting to prepare your written summaries.

very useful	5
quite useful	4
useful	3
little useful	2
not that useful	1

Value	5	4	3	2	1	TOTAL
Having listened to the opinions of my classmates	10	7	2	2	0	21
Having listened to the reformulations that the teacher performed after each observation	11	7	1	1	0	20
Visualising the artworks discussed in class and adding my own opinions	8	11	1	0	0	20
Improving skills to interpret over the weeks	12	7	0	0	0	19
Focus of form sessions	10	3	6	2	0	21
Feed-back on written summaries	12	5	1	2	0	20
Translating from mother tongue	4	4	2	0	0	10
Use of dictionary	6	6	3	3	0	18



Other comments

1	While having a discussion, brainstorming on the chalkboard would be a good idea because sometimes it's quite difficult to keep up.
2	n/a
3	n/a
4	I really enjoy this module and I think it refreshes how Spanish is taught and is not boring at all. It also allows people to be creative in their opinions and listening to people thoughts about the images is really interesting. Would love to carry on this module next year.
5	n/a
6	Definitely a good part of the module; learned more than from watching the film.
7	It is an interesting take/interpretation of learning a language. However, because it can become hard to convey your thought in a 2nd language, it could discourage students to participate.
8	n/a
9	This exercise was very helpful
10	n/a
11	This approach was very helpful to me, and I've actually really enjoyed this class. I felt stressed out in the beginning because, in our Spanish classes, we don't practice actual conversations and formulating our own opinions in Spanish. As we went on, I felt more comfortable. I am still not 100% confident but this was a helpful class. I liked how it was a gradual approach and that you introduced writing structures and gave us constant feedback and assignments.
12	I felt this approach was very engaging and interesting and make learning an easier experience.
13	n/a
14	
15	I like learning this way as it was more fun than just learning grammar and phrases.

	Also, we gained insight into famous Spanish artist thoughts.
16	n/a
17	It is a good approach which should be completed by mere listening exercises (movies, series, videos).
18	n/a
19	n/a
20	n/a
21	n/a
22	n/a

Appendix K. Phase 3, transcriptions VTS discussions

Jefferson Transcription System Symbols¹⁹

Symbol	Definition and use
[]	Square brackets show where speech overlaps.
=	Indication that there is no pause between turns. It will be at the end of one sentence and the start of the next.
(0.5)	A time pause long enough to indicate a time.
(.)	A micropause. A pause of no significant length.
::	Colon indicates prolonged vowel or consonant. One or two colons common, three or more colons only in extreme cases.
<u>word</u>	Underlining denotes a raise in volume or emphasis.
WORD	Louder or shouted words.
°	Degree sign indicates syllables or words distinctly quieter than surrounding speech by the same speaker.
> <	Arrows showing that the pace of speech has quickened.
< >	Arrows showing that the pace of the speech has slowed down.
()	(respiration, laugh etc)
↑	This arrow indicates a rise in intonation.
↓	This arrow indicates a drop in intonation.
(())	Double parentheses contain analyst comments or descriptions.

Transcription 1. Theme ‘work’ (Phase 3).

¹⁹ <https://www.universitytranscriptions.co.uk/jefferson-transcription-system-a-guide-to-the-symbols/>

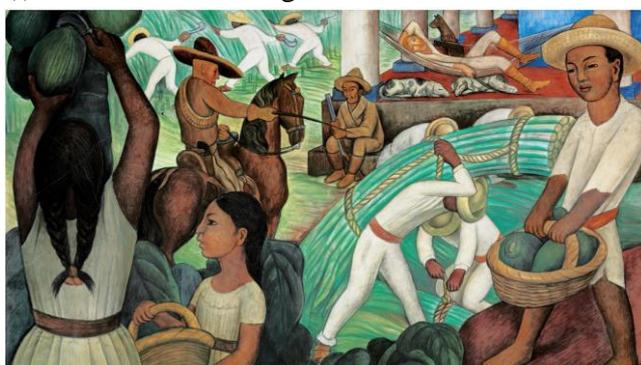
Date and time: (09-02-2018/ 1.1/ 38'56"-58'12'')

Rivera, Caña de azúcar (38'56''-54'11'')

Colita, Obreras (54'11"-58'12)

T: Entonces (.) Ahora s::í:: que vamos a empezar (.) nosotros a :: sobre (.) dos imágenes (.) que:: de las cuales (.) vais a tener que:: escribir después (.) sobre una de ellas vale? Eh:: Ahora mismo, no nos, no nos importa mucho conocer:: ni quién es el pintor (.)...ni quien es (.) eh:: ni en qué época se hi::zo: no: nos importa nada... esa información vale? Hhh PERO (.) si que(.) al final de la próxima semana cuando vosotros (.) ya (.) hayáis escrito vuestros resúmenes si:: que os voy a decir un poquito (.) uh::: un poco um::: quién ha sido el pintor y un po:co:: porqué se hizo ese cuadro PERO:: eso no quiere decir que:: lo tenemos que hacer como:: el pintor (.) ni que lo tenemos que:: explicar cómo un especialista sino que que a: nosotros lo que nos interesa <es:: có:mo: tener nuestra propia vision y nuestra propia interpretación> de acuerdo? Y esa interpretación la vamos (.) a (.) construir y hacer (.) entre todos (.) en la clase, vale? Entonces (.) os voy a dejar un minute para mirar (.) tranquilamente (.) decidir:: que es lo que está pasando↑ en esta imagen(.) en este cuadro vale? Y después (.) poco a poco me vais a ir explicando (.) qué es (.) lo que está (.) pasando vale? Ehh habláis, yo lo repito (.) lo mostramos en la imagen (.) hasta que tengamos una idea general de todas (.) las cosas :: que están pasando aquí vale? Hh Entonces un minuto para ver (2) y luego empezamos a hablar.

((38'56" students are given half a minute to look at the first artwork))



© Banco de México Diego Rivera & Frida Kahlo Museums Trust, México D.F., ARS New York/IVARO Dublin, 2020

T: Vale↑ ((3)) Bueno pues: eh::: a ver ...um::: mi primera pregunta es qué es lo que está pasando en esta imagen vale? Que necesito:: alguien que quiera (.) empezar ((10)) ((nobody wants to starts, the teacher calls a student))) Cassie? <Una cosa dime (.) una co:sa qué está pasando en la imagen.

L16: Ah:: el hombre en ah:: eh:: caballo es (.) tengo mucho ahorXX↑ =

- T = No pasa nada porque si no tienes una palabra, yo lo voy a repetir después.. a mí lo importante es: tu idea. De acuerdo? Entonces (1) lo primero que L16, tu ves eh: no? es este hombre↑ aquí ((pointing)) que está montando a caballo (.) y que (.)tú crees que tiene mucho poder vale?
- T: Por qué... qué ves...que te hace pensar qué tiene poder o qué veis que os hace pensar que tiene poder.. esa figura o esa persona (4) qué ves?
- L16: eh:: ((students hesitates))
- T: (.) por qué pensáis (.)↑ qué veis(.) para pensar que tiene poder”=
- L17: =la ropa (2) la ropa está diferente y la cosa está en su mano también=
- T: =Muy bien, entonces eh:: tú idenXX, eh:: L17?↑
- L17: Sí
- T: L17 identifica dos cosas (.) que te hacen pensar que tiene poder no? una cosa sería este látigo que sujeta con su mano ((pointing)) vale? Y además tú ves (.) que: (.) va vestido de una forma diferente a:: las otras personas vale? Muy bien eh::
- T: ¿Qué más está pasando? ¿Qué más cosas?
- L8: Creo que eh:: las personas en la ropa blanca (.) están trabajando para el hombre en el caballo (.) pero creo que no es voluntario (.) creo que están ehh esclavos
- T: Umm ...entonces L8 piensa que todas estas personas que vemos aquí ((pointing)) vestidas de blanco no? están trabajando pa:ra: este hombre ((pointing)) que está montando a caballo (.) pero además piensas (.) que crees que no están trabajando de forma voluntaria sino que son esclavos no? Vale y ¿qué ves que te hace pensar que son esclavos? ((teacher laughs)) (5) Podéis ayudarle también (.) eh:: a ver (.) ¿que veis que os hace pensar que las personas de blanco son esclavos? ((overhead projector went off)). Uppss ahora no vemos nada. Vale (4) L19? ((he is taken by surprise and makes a noise)) Qué ves que son esclavos L8?=
 L15: =porque están *like* vestidos en una ropa (2) sencillo
 Teacher: =Vale (.) entonces L15 piensa van: vestidos y la ropa con la que van vestidas:: ella piensa que no está limpia no? que está sucia vale?
- T: Algo más ¿pensáis o veis↑? L8↑ ((raising hand))
- L8: Este hombre tiene una eh:: ¿cómo se dice *gunn*? =
- T: = una pistola o ..
- T: =Vale, entonces eso sería lo que tu ves y por lo que piensas que no no trabajan de forma voluntaria ¿no? eh:: y tiene relación también con lo que han dicho ellas ¿no? que sujeta un látigo y además tiene un arma no? una pistola no? Vale
- T: ¿Qué más está pasando? ¿Qué más veís? ¿Qué más cosas? (3)
- L3: El hombre que está sentado también tiene un arma

- T: También (.) ¿no? entonces (2) aparecen: eh:: hay dos figuras no? que: no? están armadas no? que llevan un arma no?este que está montando a caballo y además este que está aquí sentado en la escalera no? eh::
- T: ¿qué más está pasando? ¿qué más veis? L13 ((takes the turn voluntarily)).
- L13: Hay otra persona con poder.. ehh el hombre em::: (3) con XXX° ((unaudiable on the recording, stops the sentence)) =
- T: ese hombre? ((pointing))
- L13: ((nodding affirmatively))
- T: Entonces:: L13 piensa que ese hombre, al fondo arriba (.) que no puedo llegar a señalar ¿no? hay otra persona ¿no? que tu crees que también tiene poder ¿no? y este ¿por qué piensas que tiene poder↑? Porque estos (.) estos (.) habéis dicho que tienen el poder porque van armados (.) llevan un arma (.) pero ese por qué piensas que tiene poder también, L13.
- L13: Eh: no:: por que (.) ese hombre ehh:: ese hombre no está trabajando eh:: y tiene un XXX° ((unaudiable)) en la mano =
- T: =ahh, es verdad, sí... entonces: primero porque es:: quizás el único hombre (.) que no está trabajando y además también sujeta ¿no? en la mano (.) también sujeta (.) como algo similar a este ((pointing)) ¿no? como una especie de látigo.
- T: Vale (2) qué más vemos? (2) qué más tenéis ahí? (4) Sí L19
- L19: Eh:: ((clears his thought)) hay algunos otros granjeros eh: trabajando en el eh::: ¿cómo se dice *field*?
- T: =el campo ¿no?
- L19: =el campo sí en el campo, sí
- T: vale
- L19: eh: ...sí
- T: =entonces L19 también ve que no solamente vemos a estos:: que hemos visto vestidos de blan::co (.) trabajando sino esos de ahí al fondo?
- L19: =Sí
- T: =tienen (2) hay otros trabajadores también que están trabajando en el campo no? entonces >tenemos lo que habéis identificado como el grupo de: esclavos (.) no? vestidos de blanco (1) L15 decía con ropa (.) no muy arreglada, sucia ¿no? eh:: las otras figuras que habéis identificado con poder ¿no? unos porque llevan ar::mas, |<el hombre del fondo porque es el único ... que no hace nada ¿no? y lleva un látigo no?> eh::: ¿qué más? ¿qué más vemos? =
- L4: =hay dos perros
- T: Sí, eh::: y:: L4... esos perros eh: porq_ por qué piensas que están ahí?
- L4: Eh:: yo creo es muy interesante porque los perros son durmiendo y la gente son trabajando es muy diferente diferencia entre poder ↓y los que no tienen poder °°

- T: Sí ¿no? (2) sí también (.) yo estoy de acuerdo contigo también (.) eh:: es interesante que los dos perros □ no? □
- L4: □ sí y la gente también □ =
- T: =están ahí durmiendo ¿no?
- L4: Sí
- T: Sí, y muchas veces identificamos ahí a los perros a los animales como algo hhhh y están durmiendo tranquilamente descansando mientras que el resto de las personas están todos (2) trabajando ¿no? =
- L4: = Hay una persona durmiendo con los perros pero eh:: es en blanco, sí lo mismo de las otras personas ((overhead projector off again))
- T: Upps ...se ha ido? ((overhead projector went off again)) eso no me ha gustado (4) Sí entonces(.) sí entonces la persona, esa persona ((pointing)) que está tumbada dices? =
- L4: =sí eh
- T: =el hombre que está tumbado que va vestido de blanco
- L4: sí eh::
- T: y va igual vestido del grupo que:: habéis identificado como esclavos Ehh?
- L4: sí=
- L3: =pero él lleva botas
- T: sí vale, entonces L3 (2) L3 no? ve que él va vestido mejor que el resto del grupo porque además lleva botas ¿no?
- L3: □Sí .. y zapatos □ los que están trabajando no tienen zapatos=
- T: =mientras que los que están trabajando (2) no tienen ni zapatos (.) van descalzos ¿no? Entonces ahí ya hay una diferencia digamos de:: eh:: en cuanto a la riqueza de unos y de otros ¿no?
- T: Algo más veis (.) algo más L5?
- L5: ... veo que hay diferentes tareas para los hombres y las mujeres porque (2) los hombres parecen trabajar con la fuerza del:: cuerpo mientras que:: las mujeres (.) (2) están cogendo? ° cogendo frutas o:: comida.
- T: =Muy bien, entonces parece (.) L5 piensa (.) da un poquito más de información sobre los trabajos y ella cree:: (.) que los hombres que habéis identificado aquí realizan un trabajo <más duro ¿no? de fuerza que necesita fuerza física> mientras (.) que:: las mujeres no? están aquí recogiendo (.) y cortando (.)¿no? lo que parece que son (.) frutos ¿no? ¿sí?
- T: Eh:: alguna cosa más podemos decir de lo que está pasando=
- L4: =Hay otro perro
- SS: ((laughing all clas))
- T: tú tienes ahí ((more laugh))=
- L4: =sí me gustan los perros
- T: =sí, a mí también (.) Dónde está ...está el otro perro que no lo veo?

- L4: eh::: con los perros detrás
- T: ah::, es verdad...sí...sí ah:: sí aquí..sí... ((pointing)) entonces tenemos estos dos perros que están debajo (2) debajo de la hamaca descansando y durmiendo vale? Pero detrás... sí es verdad (.) yo no lo había visto.. hay otro perro más // ((laugh)) ... ehhh y qué está haciendo ese perro ¿piensas?
- L3: =Vigilando a los:: esclavos
- T: Sí, ahí ese perro ... ese perro ... yo creo que sí (.) está ...está claramente vigilando a los esclavos ¿no? tú que tienes perro y yo sabemos que esa es una actitud que normalmente tienen los perros cuando están alerta ¿no? cuando están vigilando algo ¿no? eh::
- T: ¿Alguna cosa más podemos decir?
- L3: parece que los perros tienen más poder que los humanos
- T: sí.. eh eso es un poco relacionado con la idea que quería decir eh:: eh:: L4 yo creo que ella quería expresar también esa idea de que <los perros están durmiendo, los humanos están trabajando> y parece que los perros(.) los animales que todos pensamos (.) tienen más:: derechos, **más:** poder no? que los propios humanos que aparecen en el cuadro no?
- T: ¿Alguna cosa más podemos decir o no?=
L17: =um::: todas las tareas están conectadas con la:: eh:: agricultura? son cosas como eh: comida oo esas XXX°
- T: Muy bien, entonces ... así un poco también en relación con lo que decía L5, sí que hacen los hombres y las mujeres tareas diferentes no? **pero** L17, dice que todas las tareas que están haciendo están relacionadas con algún tipo de trabajo agrícola ¿no? con la agricultura ¿no? Bueno, está bien la agricultura también (.) con algún tipo de trabajo agrícola.. ya sea o bien las mujeres recogiendo frutos y poniéndolos en las cestas ¿no? o el hombre o:: los otros que habéis identificado, L19 tú como cortando:: hierba o:: caña o:: algo ¿no?
- T: ¿Alguna cosa más podemos decir?
- L4: Ehh, parece que la situaXX ... la situación es muy parecida de *Christopher Columbus*
- T: Sí eh:: entonces ... L4 un poco ahora, lo que ella hace incluso es situar esta escena en una época de la historia □no? □
- L4: □aha □
- T: □que::□ qui::zás:: (.) ella pien:sa que podría tener lugar (.) en la época e:sa cuan::do llegó::: (.) eh::: Cristobal Colón a América no? y:: se encontró pues con es:ta::
- T: Qué ves que te hace pensar que es esa época L4?
- L4: =Porque ha::y:: (3) hay hombres (.) en poder y hay (.) la gente normal eh:: con:: (2) cual es *skin*? =
- T: = La piel

- L4: = la piel blanco (.) eh:: blanco mas o menos eh:: ((laughs)) más blanco de la gente en poder eh:: no sé (2) es (3) =
- T: [= Bien]
- L4: [*it is like* (.)] ha::y *crops* ° XXX ((something else inaudible)) ((teacher laughs))
- T: =⟨vale entonces tú ves ((laughs)) lo que estas viendo aquí⟩ son varias cosas (.) que te hacen pensar que esto tiene lugar en esa época de:: de:: la colonización de América no? primero (.) las:: las diferencias de poder ¿no? después:: las diferencias de (.) raza no? , raciales ... por ejemplo tu ves:: que hay gente de color (.) y hay gente (2) más blanca no? también no? que son los que tienen el poder ¿no? y:: diferentes símbolos de poder y además ves también lo que llamas *crops* .. que son una plantación no? =
- L4: =sí
- T: =una plantación (.) que es un poco (.) la forma de explotación:: en esa época ¿no?
- ((54.11'))
- T: ⟨Bueno yo creo que vamos a pasar a la siguiente imagen porque sino no vamos a tener tiempo de comentarla, vale? yo creo que habéis dicho mu:::chas cosas (.) y con toda esa información que tenemos⟩ (.) que::entre todos habéis construído muy bien eh:: tenéis (.) creo (.) suficiente para escribir sobre la imagen vale?
- T: Eh:: la siguiente ima:gen de la que vamos a hablar ... hoy (11) ((problems with the overhead projector again, pause)) ⟨es una imagen muy diferente, en blanco y negro⟩ y es esta (.) igual lo primero que quiero es que me intentéis explicar es lo que está (.) pasando (.) aquí (.) qué está pasando en esta imagen? Hhh (3)



Colita, Obreras en la fábrica, Barcelona, 1976
© Archivo Colita Fotografía.

- L3: Unas mujeres están votando°
- T: Vale (.) entonces L3 tú dices que en tú opinión (.) hay (.) un grupo de mujeres que (.) está (.) votando ¿y:: que es lo que hace pen__? ¿Qué ves °que te hace pensar que lo que están haciendo ahí es votar?

- L3: Tienen [el derecho]
T: [sí <pero que ves> para pensar que lo que hacen (.) es votar]
L3: Están poniendo eh:: un papelº
T: Vale, entonces , L3 piensa que este grupo de mujeres está votando porque tienen aquí un papel que parece que está introduciendo no? en esta en es::te:: buzón o:: en es::ta caja no?
T: Más cosas? (.) todos pensáis como L3? que estas mujeres están votando=
L17: =Qué es votar?º↓
T: [en las elecciones]
L17: [UmMMM] =
T: =En un país tú lo que haces es votar vale? Eh::: Todos pensáis que están (.) votando?
L4: Eh:: es:tá aniversario de:: mujeres votando
T: Vale, entonces tú también piensas que están (2) que:: son mujeres y que: además están ahí:: votando... celebrando a lo mejor esa:: primera votación (.) Más cosas? =
L1 =eh::: creo que es el fin de:: eh:: de la: de la día:: de [trabajo (2)]
T: [Vale]
L1: [y están *clocking out*]
T: ((teacher tries to get the name of the student right a few times and apologies in case she gets it wrong)) Entonces L1↑ <tiene una interpretación diferente a L3 no? y ella L1, piensa que no están votando sino que es un grupo de mujeres que están al final de su jornada de trabajo> no? al final de un día de trabajo (.) su jornada de trabajo. Y qué ves que te hace pensar eso L1?
L1: eh::: Están eh::: (4) ca_cansadasº↓
T: Vale, entonces (3) ella eh: ella lo que ve aquí que le hace pensar esto, es que ... en la cara, en el rostro parecen cansadas y quizás si van a votar irían más alegres si es su primera votación, sufragio ¿no? Bueno, entonces tenemos otra interpretación diferente? Más cosas más ideas? ((long silence)) ¿no?
T: Bueno, es la hora, de todas las maneras (.) sabéis lo que tenéis que hacer.. antes del próximo viernes tenéis que tener escrito, en loop vuestro primer resumen .
((end of sesión marked by the long silence 58'12'´´))

Transcription 2. Theme 'gender' (Phase 3)

16_02_2018
10' - 16' 35''

- T: Teacher reminds students about the purpose for using VTS, not right or wrong. Introduces the work of Rivera and speaks about the

importance of his work after the revolution in México. She comments briefly about the work of Nolita.]

T: Hoy las dos...las dos imágenes que vamos a ver son dos cuadros Y:: no tienen ... tanta relación con una historia umm política, ni ... podrían pasar en cualquier lugar, en cualquier momento ¿vale? ehh, pero sí que vamos a tener que (2) especular más sobre lo que vemos porque podrían pasar muchas cosas ¿vale? Entonces, la primera imagen que vamos a hacer, el primer cuadro (12) [long pause, looking for the artwork] es este, ¿vale? Ehhh entonces, vamos a dejar unos minutos para observarlo y luego vamos a hacer como hicimos la semana pasada, explicar qué ... es ... lo que está pasando ¿no? en esta imagen ¿vale? Puede haber más de una interpretación ¿vale? (30)

T: Vamos a ver esta imagen, luego vamos a ver la otra y luego os voy a dejar unos minutos para que habléis sobre las dos y las comparéis ¿vale? ... entonces...haber... ¿qué es ... qué es lo que está pasando aquí? ¿Qué ideas tenéis? ¿Qué es lo que está pasando? (6)



Francesc Domingo Segura, *Espectadores*, 1934.
© El autor o sus herederos

L17: [[makes a start voluntarily]]Una discutir porque ... emm...hay gente que están pensando y escuchando ...entonces emm... pienso que una discutir una ...show°↓

T: = vale... =S[[student adds something inaudible]]

T: [[teacher jumps may be not to allow enough time to finish the word]] = entonces tú piensas que estás personas que están aquí (pointing) lo que están haciendo es **discutiendo o una discusión** ¿sí? Porque ves que todas estas personas están ... mirando ¿no? estas por ejemplo ...y estas también están mirando((pointing)) y además:: escuchando ¿vale? Ehhh ¿vale?

T: Ehh ¿qué ves qué te hace pensar que están escuchando? Porque umm está claro que ... pero ¿qué ves qué te hace pensar que están escuchando?

- L17: Emm... una persona hablando ..
- T: ehh...vale quién...qué persona, está persona? =
- L17: Sí y una persona en una ehhh stage° o =
- T: ahh vale, vale, vale entiendo o sea, tú piensas =
- L17: XXX
- T: hay ... que hay una persona
- L17: [overlapps the teacher...]enfrente =
- T: **enfrente**...aquí ((pointing)) ... que nosotros no vemos ¿vale? En un escenario y que está hablando vale... o que está haciendo un::: ¿cómo se dice un show en español? ¿Alguien lo sabe?
- L2: espec...
- T: ehh//
- L3: espectáculo
- T: un espectáculo... entonces... noemí piensa que hay un espectáculo, que hay una persona aquí a la izquierda que nosotros no podemos ver ... ¿no? que nosotros no podemos ver, que está hablando haciendo algo y los demás está mirando ... a esa persona y escuchando. =
- L4: oo una cosa político// =
- T: o una cosa política ummh.
- T: ¿Más cosas o más ideas? ¿Alguna otra cosa?
- L19: =es posible que están mirando ehh ...un partido ehh...o un habla... hablador
- T: Vale, entonces (3) ahí ya hay hay más interpretaciones ¿no? ya tenemos la interpretación de L17 que es la interpretación del escenario con un::: con una actuación ¿no?: o un espectáculo o incluso un mitin político dices...pe:ro: ehhh L19\ tú piensas que podría ser también... **un partido** ¿no? y: por qué piensas que puede ser un partido ((teacher laughs))... ehh ¿qué ves qué te hace **pensar** que puede ser un partido ... L19? =
- L19: ehh ... no sé ((laughs))
- T: ¿alguien tiene ... alguien piensa como (2) Joe ...que puede ser un partido?\
- L14: Sólo hay hombres...no hay mujeres°
- T: Entonces (3) ehh... ¿L14? ((teacher confirms her name))
- L14: sí
- T: L14 piensa (2) un poco ... un poco justifica lo que dice joe ... que podría ser un partido porque aquí **solamente hay hombres** ¿no? y normalmente ... son los hombres ... los que suelen ir a los partidos ¿no? vale ...ehhh ¿alguna cosa más?
- T: Entonces tenemos un partido ahí ... viendo de hombres ... una reunión ... un espectáculo ... una actuación ...un mitin político ...
- L4: =las expresiones son muy serias

- T: y ehh L4 ¿eso...eso que te hace pensar a tí? [[overhead off teacher annoyed]] esperad ehh ((3)) Vale ...L4 dice que:: las expresiones de los hombres (2) son muy serias ¿no?
- L4: sí
- T: tienen así como una expresión muy seria.
- T: ¿alguna cosa más? (4)... qué podemos decir... entonces con esas expresiones tan serias que podrían estar haciendo ahí qué pensais
- L13: un partido porque los hombres importa mucho T: ahh [[laughs]] se ponen muy serios
- T: entonces podría ser un partido porque los hombres cuando ven un partido se lo toman muy seriamente y se ponen muy serios ummm ¿vale?
- T: ¿alguna otra cosa podemos decir de aquí? ¿dónde pensáis que tiene lugar?
- L19: un bar
- T: Y qué ves qué te hace pensar que es un bar y no sé...una sala de reunión
- L19: =los hombres tienen las bebidas =
- T: bebidas =
- L19: bebidas sí
- T: entonces ...si... piensas que tiene lugar en un bar porque algunos de los hombres ... este por ejemplo... (pointing) sujeta una bebida en la mano.
- T: Alguna otra cosa podemos decir.. un bar ...una reunión política ... un espectáculo ... un partido de fútbol... o de otro deporte ¿no? una reunión de hombres en un bar ¿vale?
- T: ¿algo más podemos decir? (4) ¿no? nada más (2) ...bueno entonces vamos a ver la segunda imagen que yo creo que está mucho más claro ¿no? lo que está sucediendo o lo que está pasando (15) vale... parece una fotografía pero no lo es ..es un cuadro también (4) qué tenemos ahí ¿qué está pasando en este cuadro en esta fotografía?



- L17: Una mujer y sus niños en una cama
- T: Vale, entonces: L17 otra vez [laugh] tú piensas que es una mujer ¿no? que está claro que es una mujer ¿no? o la madre también podría ser, que está con sus niños ahí encima de la cama ¿vale?
- T: Ehhh ¿Por qué sabemos? O ¿Por qué pensáis que es la madre? y no cualquiera.. y no una mujer ¿qué es lo que os hace pensar que es la madre y no cualquiera?
- L: Porque su ehh... lleva una vestido para XXX°
- T: ¿esto?
- L: sí
- T: ehhh entonces tu crees que es la madre ... por la forma en la que va vestida que lleva esta especie de camisón ¿no? o ropa de noche ¿vale? Ehh
- T: ¿qué más?
- L19: Está leyendo para sus niños como una madre
- T: Ahh, también es algo ¿no? que normalmente hacen las madres también ¿no? entonces ...vemos que la madre está leyendo (2) algo ... para ... sus niños ¿vale? L1?
- L1: Los niños están muy muy cerca de la mujer y están muy control° I can't remember
- T: bueno ese es un detalle importante ...que los niños están muy cerca de la mujer ¿no? casi casi en contacto con ella ¿no? entonces... eso te indica (2) ¿no? que tienen ...aquí ...que son muy cercanos ¿no? a: la figura... a la figura de la madre ... quizás ¿no? ¿vale?
- T: ¿Algo más? ¿Qué más vemos? ¿qué más podemos decir del cuadro? ¿Qué más vemos? (6)¿Donde tiene lugar? [Teacher calls a students not clear who]
- L: En la casa
- T: =en la casa .. y qué es lo que ves? Que te hace...°
- L: el dormitorio ...en la casa
- T: Vale, entonces tú piensas que están en el dormitorio ¿no?...en la casa ...y: por eso están aquí en la cama ¿no?
- L: sí
- T: ¿Algo más podemos decir del cuadro ? este...
- L19: =Es interesante porque no podemos ver ehh los espejos de los niños pero en la mayoría de las pinturas ehh puedes ...eh se puede ver todos los espejos de toda la gente =
- T: ¿cuando dices los espejos te refieres a la cara? O el rostro o el espejo
- L19: ehhh el=
- T: ehh la cara [teacher jumps and not gives enough time to confirm by repiting the corrected word]=

- L19: Sí
- T: Entonces sólo vemos la cara de la madre ¿no? =
- L19: Sí =
- T: =no podemos ver la cara de los niños ¿no? y normalmente siempre vemos los rostros o la cara de los niños...muy bien... aquí ellos aparecen (2) de espaldas ¿no? =
- L19: Sí =
- T: Muy bien
- T: Alguna cosa más podemos decir
- L4: =creo que hace calor...porque la ropa
- T: Vale...entonces L4 tú piensas que aquí hace calor podría ser no sé el verano ¿no? y te hace pensar eso porque todos llevan poca ropa ... llevan ropa muy muy ligera ¿no?
- T: Alguna cosa más podemos decir ¿no? Bueno, pues os voy a dejar unos minutos para que, ahora sí, vais a intentar con las personas que tenéis cerca ver cosas semejantes o diferentes en las dos imágenes y luego vamos a intentar ponerlo así en común ¿vale? Ehh ... voy a ver si consigo poner la otra imagen al mismo tiempo (5)... Vale podéis ir empezando a hablar con la persona que tenéis cerca.
- LL: ((6 minutes)) [Sound of learners in the background talking about the artworks]
- T: teacher goes around asking] ¿Habéis encontrado alguna diferencia o semejanza?
- LL: en la segunda no es muy seria como en la otra imagen ...
- T: Esa es una diferencia que habéis encontrado que es el ambiente o la atmósfera ...vale
- T: ¿Habéis encontrado diferencias o semejanzas?
- LL: ((5))
- T: Muy bien... entonces los lugares son diferentes entonces en esta es un lugar público ¿no? y abajo es un lugar
- LL: XX
- T: en una habitación ...un lugar privado ...vale umh
- LL: [lot of background noise]
- L4: ¿cuál es ... no calor?
- T: cálido [explanation of teacher about the meaning of cálido and things to be described with that adjective]
- T: Entonces hay una diferencia de atmósfera que se refleja en el color
- T: [teacher goes around the groups asking] ¿Habéis encontrado diferencias o semejanzas?
- T: Entonces hay diferencias entre el sexo de los grupos
- T: ¿Habéis encontrado algo semejante?
- L: ¿Qué es semejante?
- T: Semejante significa similar algo similar?

- T: L9? L9?
- T: no sabes
- L12: Es blanco y amarillos XXX
- T: cálido... muchos habéis encontrado muchas diferencias...vamos a poner en común alguna de las diferencias. A ver L8 ...alguna diferencia que has hablado tú con ..L1
- L8: Los hombres en primer cuadro son muy seria...pero ... en segundo cuadro... ehh la familia están (3) un poco...ehh contento y: la madre **está** hablando con los niños pero en el primer cuadro la persona ehhe que está... está **hablando**... es ...hablando ...a: los hombres/
- T: Muy bien te entiendo.. esa sería alguna de las diferencias ¿no? ehh en la imagen de arriba (4) upps [off overhead] en esta imagen de arriba vemos que hay un hombre... ¿no? una persona no sabemos quién? ¿no? Pero está hablando a los hombres ¿no? y además ... ellos aparecen así muy serios...mientras que en la otra (4) imagen... en la otra imagen parece que ellos están hablando ...están hablando entre ellos ¿no? ¿Sí ? y Xsea ...entonces hay una diferencia de ese tipo y de la atmósfera, del ambiente que hay
- T: Qué más cosas L13, L12...vosotras habéis dicho alguna otra diferencia.
- L13: ehh Sí el primer cuadro es colores fríos como rojos y verdes ... pero en el segundo cuadro usarían colores cálidos como rojo y amarillo
- T: Muy bien...entonces el uso de los colores parece que también nos ayuda a entender el ambiente que hay en cada...en cada escena ¿no? aquí los colores fríos ¿no? también la atmósfera sería hemos dicho incluso **tensa** podría ser y sin embargo aquí vemos colores cálidos una relación entre ellos ¿no? como hablando entre ellos y más relajada ¿no?
- T: Alguna otra diferencia habéis encontrado por ahí atrás ¿L7?
- L7: El lugar es muy diferente emm en primera fotografía es un bar y la segunda fotografía es una habitación y: en primera fotografía es muy formal y:: segunda fotografía es no formal
- T: Muy bien entonces el lugar también es muy diferente porque aquí vemos que es un lugar público... es un bar ¿vale? y sin embargo aquí vemos que es una habitación ...es una casa que es lugar **más ...íntimo** ehh como hemos visto
- T: Alguna otra diferencia o semejanza ¿L16? Habéis hablado vosotros algo?
- L16: ehh La estructura en la primera fotografía es más ... ehhe línea\? hay más líneas y: en la segunda fotografía es más ehh ¿cómo se dice soft? T: ehh bueno sí suave... ohh...no sé si se puede decir ... cálida

- T: = muy bien entonces (3) ellas han visto también...ehh diferencia de especialista ehh entonces ellas han visto diferencias en la composición aquí es lineal con lo cual nos hace ver esa falta de relación ¿no? entre las personas mientras que aquí la relación es más cercana, más circular que con los colores todo lo que habéis dicho...el lugar nos hace pensar en una escena más cálida..Íntima umh acogedora incluso ¿conocéis esa palabra? ¿Acogedora? Se usa mucho para describir un lugar cuando un lugar es acogedor es como:: cómo lo traduces cosy umh acogedor.
- T: Nadie ha encontrado una cosa similar ¿no hay nada similar? Bueno es todo diferente bueno pues tenemos bastante para escribir nuestro propio resumen, podéis escribir de una imagen ... o de las dos.. o compararlas ...

Transcription 3.Theme ‘USA&Latin America’ (Phase 3)

- T: ((10 minutes of feedback from summaries of ‘ cuadro 2’ . Teacher focuses on verbs of opinion and judgement and the syntax related to them. It also provides examples on how to improve cohesion between opinions and ideas sentences when writing the summaries)).
((Opening of the discussion))
- T: ((Introduces the session of this week and reminds students the protocol follow in class during the previous sessions)) El primero que vamos a ver es de Rivera ((12)) ((overhead off)) Bueno, es::te:: es un cuadro otra vez de Rivera como os he dicho, os voy a dejar unos minutos para que inten:téis pensar y ver (.) qué es lo que está pasando aquí en esta historia <hay muchas cosas que están pasando> no? Y::: luego vamos a intentar descubrir (.) entre todos el significado de de esta historia vale? (0.22) (longer silence to look at the painting) Lo que importan son vuestras ideas que si os falta vocabulario o palabras yo siempre voy a:: repetir lo que lo que:: habéis comentado o dicho ¿vale? (3) BUENO (.) a ver (.) quién quiere (.) quien quiere empezar? ... qué está pasando aquí? qué está pasando en este (.) en este cuadro? (0.6) ¿qué pensáis? (3) L14? (teacher needs to ask for names since nobody wants to start).



- L14: Emm (3) hay los hombres en el centro de la cuadro ehh (.) y: creo que:: son rico ehh y:: hay creo que emm hay emm están niños ehh en el ehh (.) el suelo// emm y:: no estoy seguro emm están dormido o:: están enferma =
- T: =Muy bien entonces ehhe vale (2) lo que ehh tú ya (.) L14 ya ha identificado muchas cosas no? Que están pasando y lo primero que ella ve es un grupo de hombres ehh? Estos? De aquí (.)
- L14: sí
- T: que están en el centro y alba piensa que son ricos: vale? Y: además ve (1) aquí to::dos:: estos:: cuer:pos: que piensas que son niños pero no sabes (.) si:: están durmiendo o (.) están enfermos vale? Y qué ves **aquí** que te hace pensar (.) que son ricos? =
- L1: =Tienen dinero en sus ehh ‘pockets’ =
- T: =Muy bien eh:: entonces L1 dice que: (2) se ve que son ricos porque todos tienen dinero (2) lo veis? En sus: bolsillos no? No? en el bolsillo aquí de su chaqueta no? incluso aquí ehh en la bolsa que lleva este hombre no? ((pointing)) Entonces todos tienen dinero (2) vale más:: cosas o más:: ideas? L19↑=
- L19: =Todas los ehhe todas las caras en el centro son muy es__ eh:: espicíficos eh:: el hombre en el centro ehh es como *spy*?
- T: es como? =
- L19: =eh::: Franklin Delano Roosevelt
- T: Ahh es un presidente\ =
- L19: =Sí eh:: de los estados unidos
- T: [donde]
- L19: [pero no estoy seguro]
- T: [no no pero nosotros hablamos de suposiciones aquí nadie está seguro de nada nadie ((laugh)) entonces pero es una buena observación no? Entonces° vamos a ver (2) lo que tu piensas:: es que: (.) a ver si lo (.) si lo puedo repetir bien (2) que estos hombres (2) las caras se les puede identificar no? Tienen rasgos que se les puede identificar claramente incluso (.) tú has identificado uno de ellos con un posible presidente de los estados unidos no? Roosevelt (.) Cual es Roosevelt? este?
- L19: Sí=
- T: =Podría ser?
- L19: =Sí
- T: [ok muy bien entonces]
- L19: [y en ehhe en ehh cómo se dice *background*?]
- T: En el fondo=

L19: =en el fondo hay algunos hombres en el eh (laugh) en el:: *I can't say boat*=

T: =en el barco

L19: =en el barco con eh (2) eh *I don't know how to say flag* ((switched into English))

T: como?

L19: *flag*

T: =bandera

L19: =bandera de los estados unidos en el barco

T: Lo que importa son tus ideas↑ y de hecho él ha visto cosas que yo no me había fijado antes lo de (.) lo de la figura del presidente no? de los estados unidos eh no pasa nada ... por eso hacemos esto para poder dar el vocabulario que no tenemos no? Entonces eh:: vale entonces L19 incluso justifica la presencia de lo que podría ser este presidente norteamericano no? Con la idea de que aquí vemos en el fondo ese barco que: tiene la bandera de los estados unidos (.) y:: parec (.) eh:: has dicho que llevan algo al barco o no? No, solamente has hablado de la bandera de los estados unidos vale qué más cosas podemos ver? L17↑

L17: umm ((clear her throat)) elements?

T: cual?

L17: elements\ [like elements]

T: [elementos]=

L17: =elementos de eh:: negocios y de eh:: religiosos también eh um

T: [vale]

L17: [y:: transaction]

T: [sí por favor sigue sigue]

L17: Es un XXX entre los dos hombres que están [con las espadas]

T: [bien::]

L17: [em:: y en el fondo]

dere_↑=

T: =derecha=

L17: =derecha hay mucha gente eh creo que son pobres y eh:: están mirando lo que está haciendo en el centro del cuadro°

T: muy bien entonces todavía vemos más cosas de lo que están pasando no? Eh:: ahora ya no no solamente (.) no solamente vemos el grupo que habías identificado co::mo:: como:: ricos y además de un país determinado los estados unidos ↑ pero además: L17 piensa que aquí se está realizando una transacción no? Un trato y (.) por qué pensamos que aquí se está realizando una **transacción** o un trato? (.) Qué vemos qué nos hace pensar que hay ese trato o esa transacción? (0.2) qué vemos? (0.4) qué pensáis? (0.5) alguna idea?

L14: la comida están venedendo↓

T: la comida

L14: =la comida (.) sí están eh *buying*↓

- T: =vale entonces eh:: la transacción vale entonces primero tenemos el gesto de darse la mano no? Que parece que están cerrando (2) cerrando esa transacción o cerrando ese trato (.) qui'__ eh: [L19?]
- L19: [ehh pienso que el hombre en la bomba es Dwright Eisenhower=
- T: Sí=
- L19: =y es el Abomb en mi opinión
- T: tú sabes mucho eh↑
- LL: ((laugh))
- T: vale entonces eh todavía tenemos más cosas ((laugh)) no? Tenemos eh incluso el hombre este de la bomba tiene la cara de: otro presidente no?
- L19: Sí
- T: Eisenhower no? Y esto es una bomba que yo no conozco pero parece una bomba muy conocida no?
- L19: sí
- T: Vale (.) entonces tenemos la transacción con el dinero que se cierra la transacción tenemos caras que podemos identificar con un país concreto (.) los estados unidos que además vemos la bandera de los estados unidos aquí en el barco y:: una cosa que había dicho L17 que creo que no hemos comentado pero L11 también había comentado sobre toda esta gente pobre no? que está descontenta y L11 además había dicho que toda esta gente pobre y descontenta estaban mirando (.) a la gente que está cerrando este trato o cerrando esta transacción va↑le ahh!! Y (.) >habí::a otra cosa que habías dicho habéis dicho mucho< que había dos elementos uno económico no? y otro L17 había dicho de otro elemento que era el (2) el religioso y el religioso aparece aquí representado por la figura esta negra que es (.) alguien sabe cómo se dice en español?
- L3: cura
- T: un cura muy bien entonces >tenemos aquí un cura que además aparece muy grande no?(aquí y además el cura está de eh de no delante no? detrás del cura hay una: catedral no? una iglesia no? Que sería ese elemento religioso también Umm no? Sí^o=
- L8: =en la derecha en el fondo hay dos otras banderas de: eh los países en centroamérica hay méjico y eh no sé pero creo que es guatemala o honduras uno de estos eh:: países y por eso creo que:: el cuadro (.) está situado en centro américa.
- T: muy bien L8 eh entonces entonces todavía vemos más eh todavía podemos eh ha identificado todavía más elementos no? ((starting)) ((overhead off)) puede identificar inclu::so el grupo este (.) de gente pobre incluso más detrás no? ese grupo que sujetan otras banderas (.) que L8 piensa que pueden ser de dos países centroamericanos uno sería méxico y el otro guatemala no? Muy bien eh algo más podemos decir o ver? =

- L1: =creo que eh:: los niños en el suelo *have been abused*↓ ehh tienen ehh heridas aquí ehh en la mano
- T: Muy bien entonces L1 piensa que lo que L14 había dicho de los niños que podían estar dormidos o enfermos ella piensa que no que es más grave que eso [no?]
- L1: [sí y sus pies ehh están (.) están *tied*↓]=
- T: =muy bien entonces ella piensa que esos niños no están dormidos ni enfermos sino que:: que han sido de alguna manera (.) han tenido algún tipo de abuso o de violencia (.) primero porque ve que:: (.) aquí ((pointing)) los pies de los niños están atados no? Y:: además ve (.) algunos trozos de sus cuerpo (.) como la mano no? que has identificado aquí ((pointing)) no? entonces ha habido ahí algo (.) algo GRAVE de violencia no? Hhh Algo más podemos decir de estos? (1)
- L17: Es:: interesante em:: el (.) *contrast*?=
- T: =el contraste
- L17: =el contraste entre eh:: (2) la escena y la acción que está haciendo en el grupo y:: los colores porque son muy eh:: felices like colores muy fuertes pero esta acción que está haciendo es muy eh:: grave muy mal:: ((laughs)).
- T: sí no? Entonces L17 además piensa que hay un gran contraste entre esta escena tan::: dura no? tan: violenta tan: seria de lo que está sucediendo (.) y los colores que están utilizando que son colores alegres: vivos no? Umm bien algo más podéis decir? =
- L4: =los hombres eh:: están felices
- T: [Sí no?]
- L4: [hay que pena solo hay niños solo (.) solo les importan sobre los plátanos pero no importan sobre los niños.
- T: Bien ehh es cierto entonces eso ehh incluso es (.) ayuda a ese contraste ehh también no? que el grupo este de hombres se les ve ehh tienen las caras y los rostros muy felices eh como que no les importa nada lo que está pasando no? Esta masacre les importa más la mercancía no? **Los plátanos** umm muy bien algo más (4) yo creo que habéis dicho mucho no? Pasamos al otro (.) a ver el otro entonces↑ vale Cuando veamos el otro yo creo que va a salir alguna cosa más pero habéis visto muchas cosas de lo que está sucediendo
- (35:11)
- T: Bueno (3) como os decía este (.) este es un cuadro de Frida Kalho y: simplemente sino: los que no la conocéis: (.) la persona esta que está aquí representada en el centro del cuadro es la misma pintora es la misma Frida Kalho vale? Ehh (.) Bueno aquí tenemos otra: otra cosa otra historia diferente no? ehh y igual vamos a intentar (.) intentar descubrir qué es (.) qué es lo que que es lo que está pasando aquí (10) quién quiere empezar (3) por ahí atrás no habéis dicho nada (1) antes no?



Frida Kahlo, Autorretrato en la frontera entre México y los Estados Unidos, 1930 © Banco de México Diego Rivera & Frida Kahlo Museums Trust, México D.F., ARS New York/IVARO Dublin, 2020

- L17: Es como el día de los muertos porque hay elementos de festival como flores y XXX en el suelo y la [inaudible]
- T: [la calavera?
- L17: sí
- T: todos conocéis el día de los muertos que se refiere (.) que se refiere L17 ¿Sí? sabéis todos dónde se celebra? Donde se celebra mucho? Donde se celebra mucho ese día?
- LL: en México
- T: en México↑no? Es cómo una gran celebración el México no? Entonces:: (.) ehh VALE (.)entonces ah ah lo primero que ve ella (.) es:: todas estas cosas por el suelo no? que le recuerdan le hacen recordar (2) la celebración del día de los muertos en México no? La calavera↑ no? Ehh No sé quizás las flores↑ umm qué más cosas hay? Qué más cosas vemos L8 ((L8 raising hand)).
- L8: Creo (.) que es sobre la diferencia entre el México tradicional y moderna porque a la izquierda hay un edificio ehh encima de los mayas y aztecs pero a la derecha↑ ha:y: (.) factorías y un ciudad muy grande y:: la chica en el centro está ehh llevando ropa tradicional pero tiene un cigarrillo (.) en su mano.
- T: Muy bien (.) entonces lo que L8 ve aquí (.) sería (2) igual que en el otro un gran contraste no? Entre la parte de la izquierda que tiene todos esos elementos tradicionales (1) aquí incluso tu ves: esta pirámide que::: identificas con una pirámide azteca verdad? Y::: aquí todos estos elementos que:: son:: de la industria (.) industriales no? y además eso se representa en la figura de Frida no? Porque con una mano la que indica lo tradicional tiene la bandera de México↑ pero lo que indica lo moderno (.) sujeta (2) un cigarrillo ↑ umm bien
- T: Alguien quiere (.) completar más lo que ha dicho L8? Más cosas? (3) No? Dónde pasa? Entonces es México tradicional y México moderno? Todos estáis de acuerdo Si? (10) qué más vemos entonces? Algo mas

- que podemos ver? (4) L3? No? Nada más? Nada más por ahí atrás? No?
L20?
- L20: La cara de la mujer está *facing away* =
- T: = la cara de la mujer ehh ...
- L20: a la derecha
- T: sí no? la cara de la mujer no mira a esta parte se dirige hacia esto que es lo que L8 había identificado con lo tradicional con México no? Umh Alguna cosa más L1? Ves? (3) no?
- L1: la mayoría de sus pinturas su cara es (.) la misma
- T: sí no? Entonces (2) Incluso aquí vemos un autorretrato de Frida no? Y siempre ella pinta su cara de la misma manera (.) siempre lo hace así no? con las cejas unidas no? Vestida de esa manera tradicional no? el pelo recogido hacia arriba no? es algo típico de Frida *kalho umm alguna: alguna cosa más que podemos decir?*
- L17: ehh el tiempo ehh hay dos nubes en el cielo ((overhead off))
- T: upp a ver si las vemos (3) a ver las nubes YA =
- L17: = una con el sol y [el otro con el (2)]
- T: [la luna parece no?]
- L17: ehh que están con colores más ehh colores más gris como es darker? =
- T: = oscuro =
- L17: = oscuro están más cerca ehh de las ehh factorías y ehh de la polución
- T: muy bien (.) entonces (.) además (.) o sea (.) encima o arriba de la pirámide esta que podría ser azteca vemos **el sol** que está a la izquierda y la luna que está a la derecha vale? Y el sol tiene una nube clara y::: la luna **quizás** tiene una nube oscura (1) más negra (1) que está más cerca (.) de:: estas fábricas:: y el humo que sale de la fábrica también umh qué pone aquí↑ en estas? en la chimenea de la fábrica?
- L19: los apellidos de Ford eh:: quién ehh (3) ehh el el (3) orga'orga' organización
- T: = organización
- L19: eh:: de los coches
- T: umh entonces (3) Frida a todas estas fábricas le ha puesto un nombre también no? y ha puesto el apellido como: como dice L19 que es:: es el dueño (.) de todas (.) estas (.) fábricas (.) que son de:: (2) COCHES no? ehh donde (.) dónde trabajó (.) donde creo todas estas fábricas de coches alguien lo sabe Ford? (4) De dónde es? De los Estados Unidos umh umh
- L4: = En el fondo hay un templo no estoy segura pero creo que hay un templo de mayas aztec↑
- T: = azteca
- L4: = azteca de aquí de México
- T: sí entonces ehh igual el templo este (.) es:: tú piensas igual que L8 que podría ser azteca porque [además]

L4: [eran los templos de los aztecs↓° cuando ((continues a long sentence but teacher is not able to hear))]
 T: cuando? Perdona? No, no (.) es que no oigo
 L4: cuando eh:: tuve° el (3) *sacrifised?* ((uses English))
 T: Ahh vale vale eran los templos que utilizaban para hacer (2) sacrificios
 L4: sí es muy similar a de templos de los libros de historia
 T: Sí son muy similares verdad? con las escaleras que suben no? y arriba esa especie de altar sí son muy similares a esos templos (3) **bueno** pues::: yo creo que tenéis suficiente información y ahora sí os voy a dejar unos minutos para que podáis encontrar alguna semejanza si es que hay a lo mejor no? o alguna diferencia entre los dos cuadros y ahora sí que podéis hablar entre (.) vosotros.

(44:50) ((voices of students talking))

((teacher goes around asking groups about similarities and differences)) ((students ask for vocabulary))

T: Encontráis alguna semejanza o diferencia, a ver L5 que no te he escuchado hablar.
 L5: Piensa que hay más similitud entre las dos pinturas porque pienso que quizás fueron pintadas en tiempo similar
 T: sí porque además frida kalho y diego rivera fueron pareja, fueron (.) se casaron, se divorciaron, se volvieron a casar
 L5: y:: pienso que quizás fue durante el tiempo de la civilización o de:: cambio de sociedad para la evolución de la:: del comercio y de los:: negocios
 T: bien en uno sería la parte de industrialización y el otro la parte de la explotación de recursos etc sí↑ y diferencias habéis encontrado alguna?
 T: bien en uno sería la parte de industrialización y
 LL: More voices of students taking in Spanish
 T: ((Provides direct correction to one student that uses the ‘colores brillantes’ instead of the correct form ‘colores vivos’ . Teacher relates the word to the verb ‘vivir’ .
 T: ((Teacher moves around and ask another group)) Más similitudes o diferencias?
 L3: en los dos cuadros hay muertos hay una cadavera en el segundo cuadro y hay niños muertos en el primer cuadro y:: que en el primer cuadro eh:: hay buen tiempo pero en el segundo cuadro hay una tormenta en el cielo
 T: ummh
 L3: y creo que hay más colores vivos en el primer cuadro que en el segundo cuadro

- T: ((addresses to the whole class)) BUENO eh:: que habéis encontrado de:: cosas similares (.) y de cosas diferentes. Qué habéis encontrado por ahí atrás (2) L4 (.) L20 que habéis visto
- L4: hay ehh creo que hay ehh creo que están ambos cuadros situados en méxico porque los **platanos** necesitan sol para crecer hay sol en méxico y:: hay árboles y: en el otro cuadro hay un palazo?
- T: =palacio?
- L4: BANDERA
- T: =bandera perdón
- L4: y:: elementos de méxico y en ambos cuadros hay elementos de:: historia y con los aztec?
- T: muy bien, entonces ella da muchos argumentos para (1) decidir y piensa que ambos cuadro están situados en el mismo país no? En méxico no? Por por las banderas (.) por los elementos que encuentra no? de la cultura: azteca (1) no? por el ehh como hemos dicho ehh el paisaje quizás también que vemos al fondo no? del cuadro de la izquierda no? con el volcán no? Sabemos que méxico también tiene muchos volcanes no?
- T: más cosas por aquí alguna diferencia o semejanza que habéis hablado L1?
- L1: ummm (10) aquí está la única persona XX°
- T: =bien entonces en el de la derecha aparece una única sola persona representada no? Y aquí hay un grupo grande y más que no vemos no?
- L1: =y: aquí ehh todos todas las personas en el centro están ehh hombres
- T: muy bien
- L1: =hay mujeres pero están en el fondo no están en el centro
- T: muy bien aquí el foco está en el centro que son todos hombres y ahí no vemos que el foco está en la misma mujer en frida no? algo más habéis encontrado vosotros? L8? L17?
- L17: ehh pienso que los dos son como dibujos animados solo que
- T: si como comic o dibujos animados no?
- L8: dos pinturas ehh son contra los estados (.) unidos y: eh:: la industrialización ehh porque en ehh la primera pintura toda la gente son contra del:: (2) *meeting*=
- T: =sí:: la reunión esa o: el trato o: la transacción que hablábamos=
- L8: =y: en la segunda pintura ehh es: un mundo (1) muy temido ehh porque hay mucha ehh industrialización
- T: Vale (.) entonces él piensa que en ambas hay una idea en contra de los estados unidos aquí por el trato ese comercial que están cerrando y en la otra por el mundo este industrializado no? que representa ford y:: aparece ahí como decía maría mu:cha: **muerte** en ambos no?
- T: Nada más? Nada más que aportar no? No? L5? No?

L14: =emm podemos ver que están hacer los cambios en la primer cuadro pero en la segundo cuadro no podemos ver las caras de los hombres emm no está muy claro qué están que hacer los cambios

T: ahh en el primero podemos ver las caras identificar no? Con esa idea con esos cambios no?

L14: Sí

T: y en el segundo no podemos ver esas caras ehh? Cual es el segundo? El de frida? Sí? Este es el segundo? Ahh bien aquí vemos los protagonistas de esos cambios pero aquí no (.) aquí vemos la fábrica etc pero no sabemos quién hace esos cambios sí?

((55:40))

T: ((closes the session)) Bueno pues no:: no::: habéis dicho muchas cosas y tenéis para escribir un buen resumen para esta semana como hay muchas cosas que contar y que decir podéis hacer el resumen de uno de los cuadros vale y poner una pequeña conclusión propia como esta que habéis dicho, por ejemplo L19 tu conclusión a lo mejor podría ser esta idea contra los estados unidos o por ejemplo la idea esta de alba que podría ser la idea esta del cambio que creo que también sofía hablaba de cambios no? Cada uno en esa pequeña conclusión puede poner (.) su: (.) opinión personal vale? Y recordar que siempre que lo describir lo que está pasando pero justificar lo que está pasando con lo que veís porque cuando justificáis es cuando vais a necesitar esos conectores que queremos trabajar (.) trabajar en la parte escrita vale? Y la próxima semana si que vamos a ver un poquito las diferencias entre ser y estar porque he corregido muchas cosas de ser aquí no aquí estar vale BUENO pues buen fin de semana .

((End of session 56' 04'))

Transcription 4. Theme 'human relationship with animals'(Phase 3).

((Teacher starts the class explaining what is the program for the following weeks regarding presentations. After, she moves directly to the artworks. The introduction is much shorter in this session, no more explanations about what to do and how))

(11:00)

T: Bueno (.)esta esta es la fotografía que vamos a utilizar **hoy** y::: i:igual os dejo unos minutos para que::: lo: miréis↑ y después vamos (.) a: intentar (1)**explicar** no? lo que está (:)pasando o lo que está sucediendo (.) en esta (.) fotografía. (20) ((Longer silent to look at the picture))



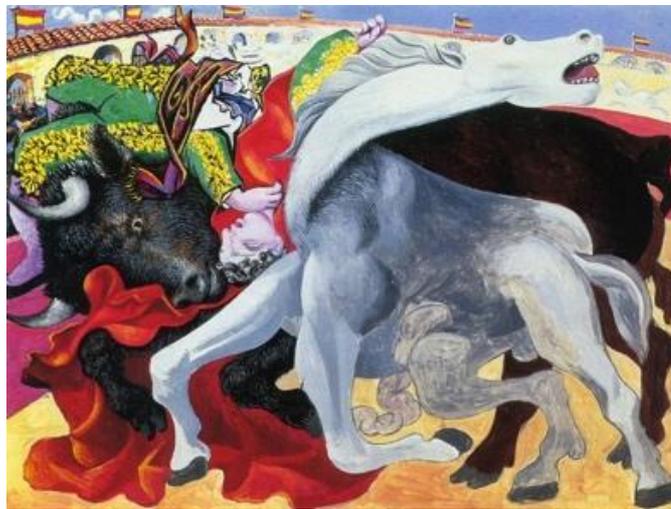
Oswaldo Gutierrez Gómez, Dolphins, flamingos and pigs: the animals rescued from hurricane Irma, 2017© El autor

- T: Bueno (3) vamos a ver quién quiere: quien quiere empezar a:: explicar o a decir (4) ((teacher doesn't wait much and asks to one of the students)) L3?
- L3: Los delfines están heridos con los humanos y:: la gente les están ayudando
- T: Vale entonces lo primero que L3 ve es (.) este grupo de delfines no? que están aquí y ella dice (.) que estos delfines están enfermos o están malos no? y estas personas que están aquí a la izquierda (.) les (.) están ayudando
- T: Y qué es qué es (.) que es lo que ves que te hace pensar que los delfines están (.) enfermos o están malos?
- L3: ehh tienen (.) una manta (.) encima
- T: Vale (.) entonces el hecho de que están cubiertos con esta manta no? a ella le hace pensar que:: (2) que necesitan cuidados no? especiales y: están enfermos=
- L: =y no están en el agua
- T: =y además vemos que no están en el agua no? que sería su habitat natural sino que están fuera del agua umh
- T: Vale, más cosas (5) qué más? (2)L1↑
- L1: Toda la gente están eh:: llevan eh:: la ropa azul↓°
- T: Sí no? Es:: es curioso verdad? Que toda la gente que está aquí representada (.) estas personas que L3 dicen que están ayudando todos van vestidos de color AZUL verdad? Ummh
- T: Creéis que hay alguna razón por la que van vestidos de color azul o: NO
- L1: =pues eh:: (2) uh: like (2))it makes the dolphins to make [comfortable]{
- T: [Ah!!]
- L1: >[it looks like the sea or something]< ((student switches into English)) (3)

- T: No (.) esa ehh puede ser interesante(entonces ella piensa (.) tú piensas que (.) hay una razón no? por la que van vestidos de color azul y ella piensa que: el color azul lo lleva (2) intencionadamente (.) para hacer sentirse a los (2) a los delfines más: más TRANQUILOS no? es una opción posible no? porque además ellos seguramente fuera del agua (.) se sienten nerviosos no? y los delfines dicen que son animales muy (1) INTELIGENTES también ummh
- T: Alguna cosa más podemos ver? Todos (.) todos estáis de acuerdo con la interpretación de L3 de que los delfines están enfermos o::: hay alguna otra cosa que están haciendo ahí_o pueden estar haciendo ahí? L17?
- L17: Podría estar en una ehh *big park*^o↓ eh:: una parque y:: la gente que están ves_ ves:ti_ ehh=
T: =vestidos sí=
L17: =en azul ehh sí podría estar ehh tres entrenadores
T: BIEN esa sería otra interpretación posible no? Eh:: Para L17 ella piensa de que eh: ha identificado el lugar y ella cree que están en un parque acuático no? o podrían estar en un parque acuático y::: estas personas que van vestidas de azul podrían ser (.) los: entrenadores (2) de los delfines no? Ummh vale y:: porqué podemos pensar que es un parque acuático, qué vemos que nos podría hacer pensar que es un parque acuático? (10) L7?
- L7: umm (4) no sé^o↓
T: No sabes:
L13: El grupo de tres delfines no hay sólo en una ehh XXX ((something unintelligible in English)) like ehh es un grupo de tres delfines
T: Eh:: Sí no? Ah sí (.)entonces el hecho que hay tres delfines juntos (0.1)
L13: sí
T: [a ti piensas te__]
L: [el XXX ((something unaudiable in the recording))
T: sí porque normalmente cuando cuando (.) cuando los vemos sí en un parque acuático siempre vemos (.) no vemos grupos grandes no? vemos grupos pequeños de dos o tres delfines el hecho que son tres delfines podría ser de que están en ese parque acuático vale?
- T: Alguna cosa más podemos ver por ahí? L8? no?
L8: =Sí creo lo mismo
T: Tú también piensas que están enfermos
L8: sí
T: [el XXX ((something unaudiable in the recording))
L8: por la misma razón sí ehh porque es posible que fue un desastre natural y (.) los delfines (.) eh:: están (.) afuera del mar y: la gente lo eh (.) eh ellos ayudan? (2)
T: Vale entonces sí por la misma razón pero has dado otra otra posible interpretación es posible de que haya sucedido o haya pasado un

desastre natural no? Y::: esa es la razón por la que los han sacado (.) fuera del parque acuático o:: no sé de su hábitat habitual o normal no? y por eso les están cuidando no? Serí::a otra otra posibilidad no? umh

T: Alguna otra cosa podemos decir L4 no? No? Nada mas nada más Bueno entonces ehh esta sería sería nuestra primera fotografía ahora el cuadro que vamos a ver también tiene una temática de animales pero eh:: es diferente y:: además es más difícil de comprender porque ahora vamos a ver un cuadro de (.) Picasso Vale? Eh:::? Tenemos::: ((teacher uses some time to look for the artwork) vale (.) este es el cuadro de Picasso del que vamos a hablar (2) también hay animales pero aquí qué es lo que está pasando? (4)



Picasso, Torero muerto, 1933. © Fundación Picasso

L14: Es un toro es un toro
T: Vale entonces lo primero que ves tú no? es (.) figura esta (.) del toro no?=
L14: =y::: también el (.) toro blanco (0.3)
T: Y esto=
L14: =sí
T: que:: tú crees que (.) entonces)tú piensas que hay dos toros?\
L14: Sí=
T: =el toro este negro (2) aquí no? Y este que:: es un toro blanco ummh más cosas? qué podemos ver?
L19: pienso que el otro es un caballo blanco
L: sí
T: =Vale enton::ces: (3) no pasa nada (.))cada uno ve lo que ve es picasso es Picasso entonces cada uno ve lo que ve eh::\
no? Vale tenemos (2) para vosotros está el toro negro este↑ (.) negro↑ (.) que ocupa casi todo el cuadro y:: luego está aquí esto en el centro que para vosotros es un caballo blanco

- L19: Sí
- T: Vale vale entonces tenemos ya identificados nuestros dos:: animales ehh pero qué está haciendo ahí (.) qué está pasando? L1?
- L1: el matador está muerto eh:: su cabeza está (.) entre (.) entre las manos↓°
- T: Sí no? Entonces (.) ella además ve:: que::: aquí este ((pointing)) tú lo identificas con el matador no? Eh:: y piensa que está muerto porque tiene la cabeza (.) como: (.) sujetándola con la mano no? Ehh vale ehh
- T: Y:: todos pensáis que es el matador ahí, y por qué ehh qué véis que os hace pensar que es el matador esa persona
- L8: la ropa que está llevando es típica de la ropa del matador
- T: Vale entonces eh:: la ropa eh:: va vestido como normalmente van vestidos los matadores que en España no? el matador no sé por qué fuera en el extranjero siempre le llaman matador (.) nosotros en España le decimos torero vale↑ entonces el torero (2) que sí lo que hace es sí matar al toro normalmente va vestido con esa ropa que normalmente sí lleva esos colores brillantes así como colores [muy vivos]
- L7: [=y:]
- T: [=L7?] =
- L7: = y hay un rojo bandera en la boda?
- T: ah::: ((picture is not clear)) yo creo que no lo podemos ver entero no? Esperad (9) ahora sí (.) vale vale entonces: esto rojo (.) es lo que tú dices? ((teacher seeks clarification using the artwork))
- L17: ah:: no (.) no en la boda
- T: (3) en la::: Qué parte?
- L17: *in the chest*
- T: Ahh en el pecho (.) sí esto?
- L17: sí
- T: Ahh (4) sí yo no me había fijado eso como (.) eso tú crees que es una (2) lo que usa el:: trapo ese que usa para torear no? Entonces (.) esta tela que aparece aquí ella lo identifica con esa parte del: uniforme digamos que llevan los toreros sí L21?
- L21: ehh yo pienso que ehh expresa los peligros de: ehh bullfighting
- T: sí (.) no? (.) no
- L21: y:: eh:: como es una forma de entretenimiento terrible
- T: Vale (.) entonces (.) hay ya (.) hay tienes dos cosas (.) tú crees que lo que picasso está diciendo ahí o representando ahí son los peligros no? de la corrida ehh *el bullfighting* lo decimos corrida en español (.) y además en tu opinión es una forma terrible de entretenimiento (.) VALE
- T: Alguna cosa más podemos decir aquí? Si eh? ((L4 raising hand)) L4?
- L4: En el fondo hay colores de España
- T: vale eh:: [en el fondo]
- L4: [sí amarillo y rojo]

T: Aquí arriba?

L4: =Sí pero no en el fondo (.) en el fondo pero en general

T: Ah sí sí el fondo (.) en ese edificio ese circular no?

L4: =sí

T: =aparecen como:: dos colores no? que son típicos o representan mucho (.) españa no? y los tenemos en la bandera de españa no? El rojo (.) y:: el amarillo y por aquí alguien quería decir algo más?

L17: umm pienso que está situado en una plaza en like aren^o

T: no lo has dicho bien al principio está situado en una plaza eh:: porque en español cuando decimos ARENA nos referimos a esto ((pointing)) lo que es arena esto es arena para nosotros pero: toda la idea esa del edificio donde tiene (.) tiene lugar el espectáculo este (.) terrible que dice L21 es ehh: la plaza (.) vale entonces tiene lugar en una plaza y:: que ves que te hace pensar que es una plaza

L17: Eh hh los ehh *the walls*↓^o

T: eh::?

L17: *the walls*

T: Ah:: el muro este de aquí (.) al fondo?

L17: sí y (.) todo (.) el dibujo está pintado (.) en:: una dirección (.) circular

T: muy bien (.) entonces el muro (.) este ((pointing)) que además está pintado (.) haciendo (.) una dirección circular no? o: pintado así como en círculo que nos recuerda el círculo de la plaza muy bien

T: vale ehmm bueno alguna cosa más podemos decir?

L3: el intestino del caballo está fuera de su cuerpo

T: sí no? y: eso a ti que te dice L3 cuando ves aquí el intestino hablamos de los intestinos o las tripas están fuera de su cuerpo y:: ehh qué te sugiere eso?

L3: que el caballo está herido

T: que el caballo está herido quizás quizás incluso herido de muerte si vemos la::: (3) no sé la expresión que tiene aquí (.) en la cabeza ehh en la cara emm alguna cosa más podemos decir? No?

T: em:: L21 ha dicho una cosa muy interesante y ha dicho el ha dado su opinión sobre las corridas como al::go: terrible (.) pe::ro: si veis este cuadro sabéis que es de picasso viendo este cuadro de picasso qué pensáis que (.) podría pensar picasso sobre las corridas de toros (2) Pensáis que lo podría ver de una forma positiva? O:: negativa? Como L21 que lo ve como algo terrible no? es normal no? mucha gente (4) alguien? Qué pensáis (4) alguien? tiene alguna idea? (4)

L19: negativa^o↓

T: negativa por qué L17?

L19: ehh las expresiones en sus caras//

T: emm entonces negativa porque (.) las expresiones en sus caras representa (.) el horror no? de la corrida=

- L: =pienso que es eh:: interesante porque (.) la misma expresión entre el
::__=
- T: =toro
- L: =no el caballo y el matador^o ((laugh))=
- T: =el torero
- L: sí el torero representan (.) que:: experiencian el mismo daño (.) los
mismos daños *like*^o↓
- T: umh entonces negativa porque la expresión sobre todo de:: si lo veis
aquí la expresión del torero muerto y del caballo no? tiene la misma
expresión esa de **dolor** no? o de daño de [haber sufri_]
- L: [student adds
something else but it is unaudiable]=
- T: =física no? física pero (.) también y el toro? Porque normalmente
siempre cuando se habla la gente que:: que:: que está en contra en
contra de las corridas el argumento que siempre hace es que el toro
sufre pero aquí el toro está sufriendo o no?
- L14: creo que el toro es más fuerte y más claro en el cuadro y el caballo y el
torero son (.) no son más claros
- T: sí yo estoy de acuerdo contigo aquí el toro (.) aparece representado
de:: los tres (.) aparece representado como el más fuerte no? de hecho
parece que es el que ha salido victorioso de esta batalla no? y sin
embargo (.) aquí vemos al torero y:: el caballo que como habéis dicho
no? están sufriendo no? representan el do::lor: etc no? Em:: alguna
cosa más podemos decir?
- N17: el toro es el dibujo más grande en contra del caballo y:: está en todo el
centro del cuadro
- T: ummh sí (.) el toro (.) el toro además obviamente es el protagonista no?
como dice L17 porque es el que [está en el centro↑]
- N17: [y los colores también este es oscuro y
los colores brillantes ↓^o (unsecured)]
- T: [muy bien sí sí no?] ((laughing in the background))
- N17: [también]
- T: entonces (.) vale entonces el protagonista lo marca por diferentes
razones no? es el protagonista en el centro (.) es el que ocu::pa↑ todo el
espacio del cuadro (.) y: además está representado en negro (.)
mientras que hace un gran contraste con los otros colores no? que
hemos dicho claros brillantes etc no? entonces quizás eso refuerza un
poco la idea esa que decía N14 de: de: que es el que demuestra la
fuerza no: el poder: la victoria no? etc alguna cosa más podemos decir?
- L19: eh:: la bandera y:: eh:: es posible que la roja es sangre o es la bandera
(.) pero no puedes ver y:: es posible que es un mensaje sobre eh:: la
pasión de la matador
- T: sí eh:: sí yo creo que eso picasso Picasso lo ha hecho de forma muy
inteligente no? porque el rojo podría ser sangre no? pero podría ser eh::

una bandera o:: podría ser eso incluso el: el: la tela esa =que usan para
torear no? está todo mezclado no?

L19: =sí

T: =y: podría ser un mensaje no? también no? cual has dicho el mensaje
otra vez? ((laughing))

L19: eh:: pienso que es posible que es un mensaje sobre una pasión del::
matador eh:: eh:: en la corrida

T: sí no? podría representar eso la pasión que despierta (.) la muerte la
corrida eso ((laugh)) eso sería para los defensores no? Vale alguna
cosa más podemos decir? (4) No?

Bueno entonces yo creo que habéis sacado un montón de información
muchas cosas y yo creo que tenéis suficiente ahora para comparar las
dos imágenes vale y ahora sí os voy a dejar un momentito para eh::
esperad un momento eh:: (4) vale ahora se ve mejor bueno os dejo
unos minutos para que intentéis encontrar semejanzas o diferencias
entre las dos imágenes que vemos vale?

(33.00) **((voices around the class talking in Spanish//teacher goes around
the classroom talking to the different groups))**

T: (40.00) teacher summaries all the things she heard

bueno eh:: yo creo que habéis encontrado muchas cosas similares y
diferentes así algunas de las cosas que:: he escuchado a ver lo último
que he escuchado por aquí sería como que presentan dos caras
diferentes no:? de españa quizás aquí:: el abuso a los animales para
sacar provecho del:: espectáculo no? o el dinero etc y aquí la idea de
querer ayudar no? he escuchado también como en los dos los animales
están sufriendo no? porque en los dos los animales están fuera de su
habitat natural no? Ah::: aquí no aquí aparecen como que están
ayudando incluso por aquí he escuchado decir que podrían incluso
tenerlos fuera porque los delfines podrían estar embarazados o::: para
mejorar la población de delfines en un determinado mar o:: algo así
no? Eh:: más cosas que he escuchado habéis dicho muchas cosas por
aquí ahí no he conseguido escucharos L3?

L3: sí dijimos eso también em:: que en el segundo cuadro están ayudando y
en el primero están causando dolor y eh que en el primer cuadro hay
muchos colores y:: en el segundo solo hay mucho azul

T: el azul incluso recuerdo un poco el mar no? la piscina no sé es como
aunque están fuera del agua pero parece por el azul no? como si fuera
su habitat natural quizás por eso no sé alguien sabe si los delfines
pueden ver el color yo nunca había pensado en lo que L1 ha dicho pero
seguro que hay una razón por la que todos llevan el color azul no?
Podría ser para tranquilizarles recordarles su hábitat del mar no sé (.) es
interesante no?

T: ((Teacher closes the session giving instruction again about what to write about one of the images and to incorporate a small personal conclusion)).

Información sobre el proyecto fotográfico

Transcription 5. Theme ‘conflict in today’s world’ (Phase 3).

Session 5 (23-03-2018/22’03” /35’18”/40’06”)

((this is the last of the discussion sessions. Teacher starts summarising the main interpretations of the students in each pair of ‘ cuadros’ photos presented during the term. This is used to explain the students how to proceed with their own presentations of the three photos))

T: y:: para terminar hoy con:: con: el grupo de fotografías (.) vamos a hablar de DOS vale? Pero vamos a escribir sólo de una y:: de la que vamos a escribir (.) es de la que escribimos (.) en la primera semana (.) porque eso os va a servir a vosotros (.) para ver (.) si realmente pensais (.) que habéis aprendido algo no? a la hora de escribir (.) o NO (.) de acuerdo? entonces (2) la primera foto (.) de la que:: vamos (.) a hablar hoy: °upps esta no es (.) es esta vale° (20) BUENO ENTONCES esta (.) esta es la primera foto (.) que tenemos hoy para:: para hablar no? y:: igual que hemos hecho en: otras ocasiones (.) lo que vamos a intentar describir es: lo que está pasando no? y:: justificar lo que está pasando con lo que ve:mos: en la fotografía vale? Enton:ces::° a ver quién quiere:: empezar ahh qué está pasando aquí en esta fotografía↓ (0.10) L19 a ver que tú te ries **teacher laughs**)²⁰

L19: ehh:: el hombre eh:: en el coche está fumando (.) y ehh:: hay un:: em:: (0.2) *I don’t know the word for sheep*

T: =una oveja

L19: =una oveja sí eh:: y:: hay un:: pared eh:: con muchas: eh:: muchas pinturas

T: vale enton:ces: lo primero que_ yo creo que lo primero que vemos no? es el hombre este ((pointing)) que está [fumando]

L19: [sí]

T: [vale?] y que está aquí (.) en el coche dentro del coche con esta (.) esta (.) oveja ((pointing at the screen)) vale y:: en el fondo vemos:: este muro ↑ o pared pared es dentro de:: de un

²⁰ Copy rights not available. Tanya Habjouqa, Occupied Pleasures, 2017. [on-plans/reader-idea-before-tackling-shakespeare-students-analyze-puzzling-photos.html](https://www.on-plans/reader-idea-before-tackling-shakespeare-students-analyze-puzzling-photos.html)

edificio el muro que tiene muchas PINTADAS muchos
GRAFITIS muchas PINTADAS vale vale vale qué más? Sí?

L8: =creo que está situa::do en:: la frontera entre Israel y Palestina porque
hay el:: ah:: eh:: el idioma arabita en (.) el muro.

T: vale entonces L8 piensa que:: situa ya la fotografía y:: en su opinión (.)
está situada entre la frontera entre palestina y:: israel no? porque
identifica algunas de estas letras que están aquí ((pointing)) eh::
co:mo:: árabes no? vale↓ qué más podemos eh::: qué más está
sucediendo (.) aquí? (0.2) Qué pensáis qué está haciendo el hombre
ahí con la oveja dentro del coche? (2) L3 (0.2) qué está
haciendo ahí?

L3: está hablando con él=

T: =hablando con la oveja↑ ((teacher is laughing while
reformulating))vale todos pensáis como ella que está hablando con
la oveja? (3)

L: es su amigo ((laughing))

T: vale (.)entonces tiene ahí a la oveja como mascota (.) digamos (.) como
amiga (.) no? y habla con ella (.) vale qué más podemos decir de ahí
sofía alguna cosa más (4) no? alguna cosa más? No? todos estáis de
acuerdo (.) el hombre fumando↑? Alguna cosa más (3) no? vale
eh::: muchas veces cuando comparamos las fotos es cuando vemos
más cosas no? la segunda foto es (.) de la que hablamos la primera
semana (.) vale↑ y::: vamos a intentar hablar (.) de nuevo o:: construir
lo que está pasando (.) entre todos (.) de acuerdo? entonces:: qué es
lo que está (.) sucediendo AQUÍ? (2) Qué sucede ahí a ver (.) quién
quiere empezar=



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L17: =hay una chica em: encima del:: eh: semáforo↓

T: <vale entonces> (1) igual que en la otra foto (.) siempre hay un
elemento que destaca más no? y aquí el elemento que destaca es:: la
chica no? que está encima °aquí sentada (.) encima del
semáforo° VALE? Eh:: Qué pensáis que está haciendo la chica
encima del semáforo?

L : está:: protestando
T: y por qué piensas::: que está protestando? O mejor qué ves que ves que te hace pensar que está protestando (0.6)
L: [ehhh]
T: alguien le puede (.) ayudar
L3: está rodeada de:: policía
T: pensamos que es una protesta no? o:: que está protestando °porque aquí abajo está rodeada de policía° y además la policía (.) parece (.) fuertemente armada no? con:: los cascos (.) los:: escudos:: etc umh qué más? (2) Qué más tenemos aquí↑
L19: eh:: está en eh::: paris porque:: hay la palabra bastilla
T: VALE enton::ces (.) tiene tiene lugar tiene lugar en paris no? porque identificamos aquí en:: [esta señal] no?
L19: [sí]
T: [la palabra bastille] que es un lugar conocido de paris no? va:le eh::: qué más vemos?=
L4: =en el fondo yo creo que hay un gas (.) um:: no sé de qué pero es posible de:: XX una [protest_↑] la protest?=
T: = la protesta=
L4: = y:: la policía ehh (3) usa el gas para afectar (.) la gente↑ y la chica está (.) escapando
T: muy bien (.) entonces (1) L4 lo que dice (.) es que es que esto que vemos aquí atrás no? que parece como hu::mo o:: no? seguramente es un gas no? que:: ha tirado la policía pa:ra:: para dispersar no? o::: echar a:: los manifestantes no? y la chica quizás se ha subido aquí arriba encima del semáforo (.) para escapar no? de e::se gas no? sería una posible(.) interpretación no? umhm qué más? Qué más podemos decir de la foto? Alguna cosa más::? No?
L3: su cara está pintada de verde
T: piensas que:: que: está pintada de verde por algu::na razón?
L3: cualquier cosa que sea verde (inaudible)
T: el color de su cara de verde ehh piensas que tiene relación con:: el tipo de protesta (2) que:: está haciendo no? vale? Alguna cosa más podemos decir? L6 (raising hand)?
L6: (3) hay mucha niebla y::°
T: aquí no? aquí en la parte de detrás hay mucha [niebla]
L6: [⟨detrás ° de la persona (2) hay:: unos (.) apartamentos↑⟩]
T: bien entonces detrás aquí detrás de la niebla (.) identificamos también unos edificios de:: apartamentos no? o de:: vale? Más cosas? Alguna cosa más podemos decir? Sí sofía↑
L22: el pose de la chica parece muy:: my:: orgullosa Y.. quizás podemos eh:: compararla↑ con:: un símbolo de la:: la de la fuerza de la manifestación co:mo:: un símbolo de protestación=

- T: =umh=
- L22: =porque:: parece más fuerte?º o:::
- T: (4) bien enton::ces eh:: o sea que:: la expresión de la chica muestra una expresión en la que se siente muy orgullosa no? desde luego no parece que tenga miedo no? parece se siente ahí muy orgullosa y quizás ella (.) es un símbolo no? de esa manifestación y de la fuerza (.) de esa manifestación que se está:: sucediendo no? umh alguna cosa más podemos decir? Sí L24?
- L24: creo que el color verde de su cara (.) tiene una correlación con el semáforo que está en rojo (.) y ella está por encima del semáforo como un contraste como que está por encima del poder (.) o de la carga policial que se está produciendo.
- T: sí no (.) sí (.) porque además:: el semáforo indica el rojo no? y ella está por encima de ese:: ro:jo y el ro:jo normalmente en un semáforo qué:: qué nos indica?
- LL (): (students´voices inaudible)
- T: nos indica (3)
- LL (): ((voices))
- T: =pa::rar no?o:: detener no? y es lo mismo (.) que dices tú de la carga policial que también intentan parar o detener a los manifestantes pero ella no (.) ella está POR ENCIMA DE TODO ESO no? con su cara verde (2) eh::: es una buena observación no? alguna cosa más podemos decir de está imagen? (3)
- L17: pien:so que ella es:: una estudiante un joven↓ una persona joven (.) porque:: su ropa informal y:: y mochila_mochila?
- T: bien entoncesss:: ademáss:: eh::: tú pien::sassy que:: que:: es:::tá manifestante:: seguramente es (.) una estudiante no? por: por la ropa con la que está vestida no? y:: el tipo de mochila no? que lleva ↑ podría ser una manifestación estudiantil no? que:: que representa ella no?:alguna cosa más podemos decir de esta foto? (4) L16?
- L16: = en el fondo hay eh:: no sé que:: es una semáforo también pero ehh hay una luz::: en (.) en el fondo y::: podría ahh una representación eh:: que más gente eh:: que podría ehhs protestando? también?
- T: umh es verdad yo no lo había notado pero si vemos que aquí hay otro semáforo que tiene una luz verde detrás de esa capa de esa capa de humo no? o de niebla y podría significar que ahí hay más gente que también también está protestando no? apoyando a:: la chica no? que está intentando eh:: por encima de esa fuerza(.) policial no?
- T: BUENO ehh bueno pues igual que hemos hecho siem::pre:: vamos a dejar eh:: unos minutos para encontrar alguna diferencia si es que hay o::: o semejanza no? entre ambas fotografías vale? Y luego ya le dedicamos algún tiempo para poder escribir sobre la foto de la chica vale? Bueno os dejo unos minutos para comentar

(35'18'') ((end of discussion, students have a few minutes to talk to each other to find similarities or differences between the 2 images))
((voices of students talking in Spanish, teacher is listening but she is not reformulating))

- L8: En la primera fotografía hay una injusticia por el muro pero el hombre está viviendo su vida pero en la segunda hay una injusticia pero la chica está protestando.
- L12: En la primera fotografía no hay apartamentos pero en la segunda hay apartamentos.
- L8: Hay dos formas de protestar en ambos cuadros eh:: en la fotografía hay pinturas y grafitis pero en:: la otra foto hay estudiantes protestando y es más obvio por lo que están protestando.
- T: Bueno más obvi::o:: suponiendo que es una estudiante bueno sí la protesta es obvia sí muy bien.
- T: BUENO habéis encontra::do:: habéis encontrado entonces alguna cosa similar o diferente? Qué habéis encontrado vosotros L21?
- L21: :: em:: la primera foto? Em:: pienso que el hombre ehh está comien:do una:: comida de corder o:: carne hay:: la oveja representa eh:: la gente que no le gusta ehh la gente gente que no le gusta eh:: comer carne o cordero eh y:: es una representación de:: pro_testación↑?
- T: protesta
- L21: protesta de comer carne o cordero y:: en la segunda imágenes una protestas otra vez ((laughs)).
- T: VALE entonces son dos tipos de protesta diferente pero una vosotros identificáis aquí quizás como ha dicho maría una oveja su amiga a favor de los animales y de no comer carne animal vale
- T: Alguna cosa más:: vosotros habéis visto otro tipo de protesta ahí L4? Qué tipo de protesta?
- L4: En el primer foto hay pinturas grafitis sobre palestine y:: la lucha (3) war↑=
- T: =a guerra
- L4: =la guerra ((wronly pronounced *güerra*)) está pasando aquí en palestine el muro (.) en la otra hay estudiantes protestando es posible sobre un costo de universidad ↑ no está (.) es tan importante pero en palestine (.) la gente está muriendo.
- T: Umh ENTONCES igual entonces aquí ellos identifican también protesta en ambas:: pero diferentes tipos de protesta no? Para vosotros aquí sería la protesta que además significa la guerra entre dos países no? Israel y palestina no? Que causa muertes y por eso pensáis que no es tan importante como la protesta de los estudiantes que es posible que es sobre el coste de la universidad las tasas etc VALE alguna cosa más similar o diferente?
((interruption we have to move to a different class, I got confused in the classroom))

- T: BUENO estábamos hablando sobre los dos tipos de protesta? Para terminar hay algún alguna otra cosa que podemos decir↑ de:: la imagen y ya nos ponemos a escribir O NO. ((teacher wants to sum up she is running out of time for the written summaries)).
- L24: yo tengo otra interpretación (.) creo que ambos tanto el hombre a la izquierda como la policía a la derecha serían como una figura de poder oprimidos por un sistema aquí estamos hablando de la frontera y ellos mismos están oprimiendo y reprimiendo a una figura minoritaria exponiendo a la oveja está fumando dentro del coche y a la mujer es la minoría en la otra imagen.
- T: VALE entonces L24 lo que pien::sa le da le da otra interpretación diferente no? Y habla de un:: tipo un::; tipo de opresión No? Y dominación representada en la foto por el hombre al animal que tendría relación un poco por ahí con lo que decía L21 también no? En la frontera con israel y palestina (.) quizás:: y aquí otra forma de opresión representa::da por:: la policia no? Hacia la chica la manifestante no?
- T: hay alguna cosa más que podemos decir o:::?=
- L17: =en los dos tiene cosas estéticas
- T: =sí
- L17: en fila en la policía en la foto es como una pared like paredes [de poder]
- T: BIEN entonces] desde el punto de vista de la representación estética en ambos vemos un tipo de MURO (.) de PARED no? Aquí es física aquí esa pared o muro lo representa la policía no? Pero en ambos esa pared lo que hace es dividir no? Dos mundos aquí quizás dos países aquí quizás la policía y los manifestantes no? Ehhh
BIEN creo que tenemos mucho para empezar a escribir entonces lo que hemos dicho es que vamos a escribir de esta imagen otra vez porque nos va a servir de referencia para comparar con lo primero que escribimos en la primera semana VALE?

((end of session 47.26))