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From the Editors

MULTIMODALITY IN ELT

This issue addresses *Multimodality in English Language Teaching*. Multimodality refers to the combination of various communicative modes (sound, images such as graphs or pictures, video, written text, transcribed speech, etc.) within one text. We talk of multimodal text because understanding that text implies understanding the interaction among all its components in the different formats. The challenge for linguists working in the field of Language Teaching is the need to conduct theoretical research on both the multimodal text structure and on the possible ways to adapt and integrate these multimodal texts into the design of pedagogical material.

Five papers dealing with different perspectives of multimodality are included in this volume. The first two articles by Querol-Julián and Curado Fuentes deal with the use of multimodal corpora, and the other three explore the design and implementation of multimodal texts in the classroom. While the article by Busà suggests ways to implement multimodality to develop oral presentation skills, the fourth article by Varaala and Jalkanen discusses the issue of multimodal literacy and reading comprehension. Finally, Domínguez Romero and Maíz Arévalo propose ways to test and implement listening comprehension materials.

As mentioned above, two of the five articles use multimodal spoken corpora to examine ways in which such corpora may be utilised in two very different contexts. Advances in Corpus Linguistics have witnessed a progress from one-million-word corpora to over two-billion-word corpora that were named third generation corpora. The term *third generation corpora* is now increasingly associated with "a new generation of corpora: the multi-modal, multi-media corpus – that which combines video, audio and textual records of naturally occurring discourse" (Knight, Evans, Carter and Adolphs 2009: 1). The corpora used by Querol-Julián and Curado Fuentes belong to this category. The first article by Querol-Julián deals with a multimodal spoken corpus of conference lectures. The second article examines a corpus of English, Spanish and bilingual children's conversations and investigates the use of children's discourse for adapted

hypermedia content design. The corpus used for this study also contains the transcripts and media data associated to those conversations.

In the first article, *Multimodality in discussion sessions: corpus compilation and pedagogical use,* Querol-Julián analyses multimodal discourse in a corpus of spoken academic discussion sessions. She carries out a multilayered study of evaluation in two small comparable corpora of discussion sessions in conference paper presentations. The author seeks to find out new ways to analyse spoken texts from a multimodal perspective. The corpus used in this study includes the transcription of kinesic and paralinguistic features that co-express with the (also annotated) semantic evaluation performed by speakers in the corpus. She also identifies dialogic exchange patterns between discussants (becoming one of the first researchers to distinguish this speaker category in a corpus annotation scheme) and presenters. The article concludes by presenting possible pedagogical applications of her research and envisaging further research and applications.

In the second article, Curado Fuentes uses the CHILDES corpus to develop adaptive hypermedia content design. He explains how specific multimodal traits can be integrated within the design of pre-elementary school lessons. This author uses the CHILDES corpus as a source for analysing Spanish and English sub-corpora that are selected with this aim in mind. He shows how conversational patterns in collaborative situations in which children interact with adults are an interesting source of multimodal aspects that easily correlate with meta-discursive items and markers.

In her article *Sounding natural: improving oral presentation skills,* Busà suggests ways to improve oral communication by creating tasks which integrate several discourse modes. Her article describes an experimental approach to the use of multimedia texts in the university classroom, and she proposes the combination of different communication modes in spoken videos that are produced naturally by native speakers and which are not specifically designed for classroom use. Busà discusses how this combination has the added value of giving students a sense of reality in the tasks performed and in the way they envisaged classroom input as well as in the output they were asked to achieve. For this author it is essential not only to explain spoken discourse features but also to evaluate how students use them after receiving multimodal input. Thus, dependencies

between modalities (speech and gestures, for example) are analysed in order to raise students' awareness of the multimodal nature of communication.

The fourth article, *Changing spaces, expanding mindsets: towards L2 literacies on a multimodal reading comprehension course*, examines how content linking in multimodal texts creates new reading paths in which the reader is an active agent in the reading process. Thus, user-based modality choice or cross-references between modalities are examples of how the new mindset for reading texts in a multimodal environment may work. In their article, Varaala and Jalkanen tackle two main issues: the added value that multimodality may or may not bring to language learning, and the assignment categories that are meaningful from a learner's perspective. They point out how the volume of texts that are built on in a multimodal environment demands constant revision on the part of the teacher and suggest that check points should be an essential part in the design of a multimodal reading comprehension course.

Multimodality and listening comprehension: testing and implementing classroom material is also related to the teaching context. In this last article Domínguez Romero and Maíz Arévalo evaluate how information value, saliency and framing may be analysed in listening comprehension tasks that appear in two textbooks. Their research is carried out in two homogeneous groups of university students. With this aim in mind, they redesign a number of listening tasks so as to examine how these three parameters may or may not affect comprehension if multimodal design is changed. They conclude that in the case of listening skills, multimodality plays an important role in aiding students' comprehension and that there are multimodal variables that seem to affect the understanding of spoken text to a greater extent.

The volume ends with Yigitoglu's review of *Using CORPORA in the Language Learning Classroom: Corpus Linguistics for Teachers* and a comprehensive multimedia review carried out by Cardenas-Clarós on *Using English for Academic Purposes. A Guide for Students in Higher Education.*

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Multimodality in discussion sessions: corpus compilation and pedagogical use[1]

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ABSTRACT

Discussion sessions of conference paper presentations are spontaneous and unpredictable, in contrast to the prepared lecture that precedes them. These can be challenging, especially for novice presenters whose worst fear is to fail to understand the second meaning of a question or comment, and who know it is not only the quality of the research that is judged but also their prestige and worth. Additionally, spoken academic genres have traditionally been explored by focusing on the transcription of speech and disregarding the multimodal nature of spoken discourse. This study offers a comprehensive account of the design of a multimodal corpus of discussion sessions, where audio, video, transcriptions and annotations are time-synchronised. This multilayer analysis provides examples (not only of linguistic utterances of rhetorical moves and multimodal evaluation, but also of how they are actually expressed paralinguistically and kinetically), which can be used in the classroom and to design learning-teaching materials.

Keywords: *English for Academic Purposes, discussion sessions, multimodal corpora, multilayer annotation, research-based pedagogical materials*

I. INTRODUCTION

The study of academic spoken research genres has received the attention of scholars in the last decade. They have focused primarily on conference paper presentations (Ventola et al. 2002) and particularly on lectures, where the outcomes of the research are presented. To date, however, discussion sessions (hereafter DSs) that follow lectures, and that round off conference paper presentations (CPs), have not received much attention. However, it is in this face-to-face forum that the scientific community can question, criticize and praise, or share knowledge and experience with presenters, who have to know how to respond and react to discussants' comments and questions in a clear and effective way. Therefore, DSs are inherently evaluative as proven by Wulff et al. (2009). These scholars identify considerable differences between the language used in the lecture and in the discussion session, which is characterised by patterns of evaluative language.

Discourse analysis of academic spoken research genres has in general adopted the traditional exploration of written genres, paying attention almost exclusively (Hood and Forey's (2005) work is one exception) to the transcription of speech. However, the complex multimodal nature of spoken discourse cannot be captured in a verbatim transcription of audio recordings; sometimes analysts also make prosodic or phonetic transcriptions and take notes of contextual aspects. Spoken discourse can roughly be described as the co-expression of verbal modes and non-verbal modes; hence, verbatim transcriptions and even transcriptions of paralanguage (prosodic or phonetic) are only a partial representation of the original event (Thompson 2005). The process to register spoken data can be more problematic when we want to capture non-verbal features, such as the visual. Video recording of the events allows the analyst to explore verbal-visual (visible bodily motion, kinesics) or multimodal functions of linguistic patterns. Therefore, the analysis of speech events cannot be performed on the same basis as written discourse since they use different modes of expression. The difficulty arises because oral communication is multimodal, it is embodied and combines both verbal and non-verbal elements (Adolph and Carter 2007). In addition, most of the work on kinesics, and on paralanguage, is done on conversation analysis, an area of interpersonal interaction widely explored by scholars who generally belong to multidisciplinary backgrounds such as anthropology, psychology, psychiatry, and sociolinguistics. Gesture is one of the kinesic features that has received most attention. The most influential approaches to the study of gesture are those by Efron (1941), Ekman and Friesen (1969), Kendon (2004) and McNeill (1992). These works see gesture as an activity of major importance to the understanding of the speaker's speech, which has a significant social meaning.

This paper is part of a study that aimed at making a cross-disciplinary analysis of the presenter's expression of evaluation in the DSs of two CPs in Linguistics and Chemistry. I set out to investigate evaluation in spoken academic discourse beyond the traditional linguistic approach. Thus, a multimodal approach, drawn mainly from conversation analysis studies, was followed to foreground **KINESICS** and **PARALANGUAGE** that CO-OCCUR with the **LINGUISTIC EXPRESSION OF EVALUATION**. The theoretical framework of the study, in which the design of the corpus was underpinned, was embedded in techniques of genre analysis (Swales 1990) and

discourse analysis, including the theoretical orientations of systemic functional linguistics (Halliday 1985), conversation analysis (Schegloff and Sack 1973), pragmatics (Brown and Levinson 1987), and multimodal discourse analysis (Kress and van Leeuwen 2001). Conversely, corpus linguistic techniques enabled me to make the application of the multimodal approach feasible. I used computer techniques for automated analytical procedures and qualitative techniques for the interpretation of the corpora. More precisely, I collected a video corpus, took part in the process of transcription, and annotated it. I used the multilayer annotation tool to time synchronise transcriptions (verbatim or orthographic, paralinguistic, and kinesic) and annotations (semantic evaluation and generic moves). Without this tool, it would not have been feasible to analyse evaluation on the comprehensive multimodal level as was done in the study. Nonetheless, a qualitative interpretation of the data was necessary to foreground the salient features that define evaluation in DSs.

The interpretation of findings and the multilayer annotation enabled me to see the potential of this material for pedagogical purposes. The multimodal annotated corpus that I introduce in this paper can provide real examples of the rhetorical moves in which the interaction is organised to express specific communicative purposes, and the linguistic and multimodal expression of evaluation that articulates the rhetoric of the interaction. These multimodal instances can be retrieved to be used in the classroom and in the design of learning-teaching materials. Students will be provided not only isolated linguistic utterances but also how these are expressed during the interaction enabling them to identify changes in paralinguistic features and kinesic features (gesture, head movement, facial expression, and gaze). This would be a significant contribution to the virtually non-existent pedagogical materials based on multimodal corpora research to learn-teach academic spoken genres. Currently, there is only one work (Ruiz-Madrid and Querol-Julián 2008) that devotes a few activities to discussion sessions, which design was based on the study of natural language from a multimodal approach.

The paper is structured in three sections. First, the design of the corpus is presented. I describe the data and give a detailed account of the steps followed to get the corpus ready for the analysis. Then, I suggest some pedagogical applications of the multimodal corpus in the design of activities and the use of the corpus in the classroom.

II. CORPUS DESIGN

The corpus was designed and compiled within the framework of a major project, the compilation of the *Multimodal Academic and Spoken language Corpus* (MASC) (Fortanet-Gómez and Querol-Julián 2010). MASC is a multidisciplinary collection of Spanish and English spoken academic events at university (i.e. lectures, seminars, guest lectures, students' presentations, dissertation defences, plenary lectures, and conference paper presentations), collected by the research group GRAPE (Group for Research on Academic and Professional English) at the Universitat Jaume I. The multimodal nature of MASC is given by the five different types of data, gathered during the video recording of the events: slides, transcripts, handouts, and video and/or audio recordings

There are several aspects that need to be considered when designing a spoken corpus, such as the size, variety of language, level of proficiency, text types, and genre among others (Campoy and Luzón 2007). Prioritizing one aspect over another depends on the purpose of the research that is going to be conducted on the corpus. Hence, the aim of the analysis determines the compilation of the corpus, how the corpus is collected, transcribed, and annotated. The criteria followed in the design of the corpus used in the study were based on the main objective of MASC, the multimodal discourse analysis of academic spoken genres (the criteria will be described below). Additionally, a cross-disciplinary approach was adopted in the study which has also determined the design of the corpus.

In this respect, a contrastive study should compare items that are comparable; to put it in other words, the two corpora of Linguistics and Chemistry should have similarities to make the comparison possible. A close look to the factors that may influence the rhetoric and the performance (linguistically and non-linguistically) of the DSs of CPs might help to shed light on the *tertium comparationis* of the two corpora. I have identified six different aspects that may affect **INTERPERSONAL MEANING** in discussion and therefore might influence in the expression of evaluation: the purpose of the conference, the relationship among the participants, cultural and personal features, environmental factors, others' turns, and the discipline. These factors, however, do not operate individually but function as a whole. First, the PURPOSE OF THE CONFERENCES was to create a site for bringing together specialists in a field of research to share

investigation results and to open a forum for discussion. In the discussion sessions, as well as in the lectures, the major concerns of the speakers in both conferences were to present their views and to persuade the audience of the relevance and value of their research. Concerning the RELATIONSHIP AMONG THE PARTICIPANTS, both were small focused conferences, with no parallel sessions; thus, the audience size was similar in all the presentations, around 50 people. Small conferences may help presenters to establish a good rapport with the audience. Some participants in the conference in Linguistics, as well as the organisers of the conference in Chemistry were interviewed to find out the relationship between the participants and its possible influence on the discussion sessions. They maintained that most of the participants already knew each other before the conference, as they were international communities of experts with specific and common research interests. The use of first names to address them can linguistically confirm this affirmation. They also note that the DS in CPs could be considered the most stressful stage. The main reason they gave was that after presenting their research, presenters are fully exposed to an audience of experts (in these conferences most of them were senior researchers), who during approximately 20 minutes have been evaluating the presentation and comparing it with their previous knowledge and experience. Presenters should be ready to respond tricky questions and challenging comments, obviously easy questions and nice comments do not pose major problems; but the difficulty lies in the uncertainty of the audience reaction. In view of this, the relationship among the participants can play a crucial role to create a relaxed atmosphere for discussion. The main characters of the discussion are the presenter and the discussant; consequently, the relationship between them would be the most influential one to formulate their questions, comments, and responses. However, the discussion opened between them is not an isolated exchange. The relationship that the presenter and the discussant have with the rest of the participants may also constrain their performance. Of major interest to the contrastive study, however, is that the informants argued that the rhetoric and performance of the discussion did not differ from those adopted in other conferences on the same academic discipline.

So far, I have shown that the purpose of the meetings and the relationship among the participants of these specialised conferences seem to be the same. However, there are other factors that may influence these comparable corpora of DSs which are variables

rather than constants. In this respect, CULTURAL AND PERSONAL FEATURES may affect discussants' questions and comments, and presenters' responses. However, I am neither a biographer nor interested in adopting an ethnographic approach to go into what could be a fascinating analysis. My final objective in the study was to find out a new methodology of analysis from a multimodal perspective; that is the reason why I primarily focused on the linguistic and non-linguistic features of the speech, not putting much emphasis on the cultural and personal backgrounds of the speakers. On the other hand, DSs are organised around a dialogic exchange structure where discussant's and presenter's turns follow each other or overlap. Certainly, the OTHERS' TURN, its meaning and how it is performed, will constrain the response to the questions and comments. This is the way the discussion is constructed. Turns are central in the exchange structure, since it is by turn taking that participants take part in the discussion. Nonetheless, as stated above, the factors that may affect discussion do not do it individually but their spheres of influence overlap. How others' turns are performed depends on the rest of the factors already noted: the purpose of the conference, the relationship among the participants, cultural and personal features, ENVIRONMENTAL FACTORS (such as problems with microphones), and the discipline. Regarding the DISCIPLINE, cross-disciplinary differences have been a common topic of analysis from different perspectives in the studies of evaluation in academic written genres (Hyland 2000, 2004). As regards spoken academic genres, whereas a considerable number of studies have focused on the description and interpretation of a genre in a particular discipline (Flowerdew 1992, Olsen and Huckin 1991), not much work has been done to bring to the fore neither differences between two or more disciplines nor disciplinary differences concerning evaluation. An exception is the work of Poos and Simpson (2002) who explore the use of hedging in a corpus of academic spoken English. These scholars found disciplinary differences; however, neither attention has been paid yet to evaluation in discussion sessions of conference paper presentations, nor a multimodal approach has been adopted to the study of this interpersonal meaning in academic spoken genres.

The *tertium comparationis* of the two corpora is essential to conduct a scientific contrastive study. Nonetheless, although the factors discussed above might influence in the expression of evaluation, they are beyond the corpus designer's control, since they

are inherent to the event and the people that take part in it. There are other aspects, however, that can be controlled in the design of comparable corpora such as corpus size. The size of the present corpus has been determined by the approach adopted in the analysis, the multilayered exploration of evaluation. This type of analysis requires small corpora that enable to carry out a qualitative examination. The purpose of the study was to describe evaluation in both disciplines, rather than to make generalisations of linguistic and non-linguistic patterns, where a larger corpus would be required.

II.1. Corpus description

As noted above, two corpora of CPs, lectures and discussion sessions, of two different academic disciplines were collected for the study. The Chemistry conference brought together leading scientists from all over the world, where a total of 36 papers were presented across a range of areas on the science of isotopes. Conversely, all contributions to the Linguistics conference, 24 in total, dealt with the topics of genre analysis and discourse analysis. Participants were international experts in the field of applied linguistics. For the investigation, however, only the discussion sessions were of interest, thus a subcorpus of ten DSs from each conference was selected. Two criteria were considered in the selection of these DSs. The first criterion was the number of presenters. Only one speaker should have presented the paper, and thus he or she should be the only one responsible for responding the audience's questions and comments. A preliminary analysis showed that when there is more than one presenter, speakers share responsibilities; in the sense that, presenters can give and seek for their colleague's support and even negotiate who is going to respond, using verbal and non-verbal language. Thus, turn-taking organization and rhetoric would be more complex. It is not only the interpersonal meaning between presenter and discussant/s that would come into play, but also the interpersonal meaning between presenters. The second criterion adopted in the selection was the number of turns. A turn is counted when a participant in the discussion (chair, presenter, or discussant) takes the floor. This criterion can give a tentative idea of the level of interaction in the discussion, which should be as similar as possible in both disciplines. Eventually, the Linguistics DSs corpus consists of nearly 12,000 words, 71 minutes, and 39 dialogic exchanges. Whereas, the Chemistry DSs

corpus amounts to nearly a total of 8,500 words, 59 minutes, and 34 dialogic exchanges.

The analysis of the corpus of DSs was done at the macrostructure level. This analysis revealed the identification of patterns of dialogic exchanges in the two disciplines. Accordingly, two sub-corpora of dialogic exchanges were selected for the study of evaluation and the generic structure (moves). Sinclair et al. (1972) define *exchange* as the basic unit of the interaction, because it consists of the contribution of at least two participants. In the study, I have followed this definition and categorised what I have called **DIALOGIC EXCHANGES**. These types of exchanges refer to the dialogue held between discussant and presenter to make comments and questions, and to respond to them. The definition of this type of exchanges is necessary to distinguish them from other types of interaction where participants aim at organising the discussion rather than at engaging in a dialogue. Additionally, the concept of **DIALOGIC PATTERN** is used to go beyond the concept of adjacency pair postulated by Schegloff and Sacks (1973), where a question is followed by an answer, to embrace more complex structures; for example, discussant's comment is followed by a question which is responded by presenter, rather than the adjacency pair question – response.

The criterion followed for the selection of the dialogic exchanges that form the sub-corpora was to share similar dialogic patterns. Results show that only 4 and 3 dialogic exchange patterns were recurrent in Linguistics and Chemistry respectively, and only those performed in two turns were common in both disciplines*: Comment – Comment*, *Question – Response*, and *Comment + Question – Response*. On the other hand, it is worth noting that these three patterns are the most frequent "openers" of longer exchange patterns in the corpora with more than two turns. These data prove that participants in the discussion sessions in the small corpora analysed commonly follow these three dialogic exchange patterns (63% of the exchanges in Linguistics and 71% in Chemistry) to open discussion. The sub-corpora of dialogic exchanges were constituted by four exchanges of each pattern from each discipline. The sub- corpora of Linguistics was formed by a total of about 2300 words and 15 minutes, and around 2000 words and 14.30 minutes shaped the one of Chemistry.

II.2. Getting the corpus ready

The corpora were compiled in three stages: data collection, transcription, and annotation. The several types of transcriptions and annotations were done in the following order: first, a verbatim transcription of the corpus of CPs (lectures and DSs); then the annotation of the generic structure (moves) and the semantic evaluation of the corpus of dialogic exchanges of DSs; and finally, the transcription of kinesic and paralinguistic features that co-express with the semantic evaluation already annotated. In following sections, I give an account of the process of collecting, transcribing, and annotating data; as well as of the multilayer annotation of the corpus. Figure 1, in the next page, gives a synoptic view of the design of the corpus that makes possible to carry out a multimodal approach for the exploration of evaluation in DSs, which is described throughout the section.

II.2.1. Collecting the data

The first stage in the compilation of a corpus is the collection of the data. However, there is a previous stage before collecting the data. We need presenters to give their permission to be video recorded. As commented, the corpus is part of a major project MASC. The procedure we follow to collect the data in MASC is first to contact the organisers of the events. In many cases, the organisers give us the go-ahead to email the speakers. But it can also happen that the organisers become mediators. In both cases, we write a formal email explaining the project they are going to be involved in. We only tape those speakers who give a positive reply to our request. In addition, the data are initially compiled for research purposes; however, participants also sign a consent form when part of the data is going to be published.

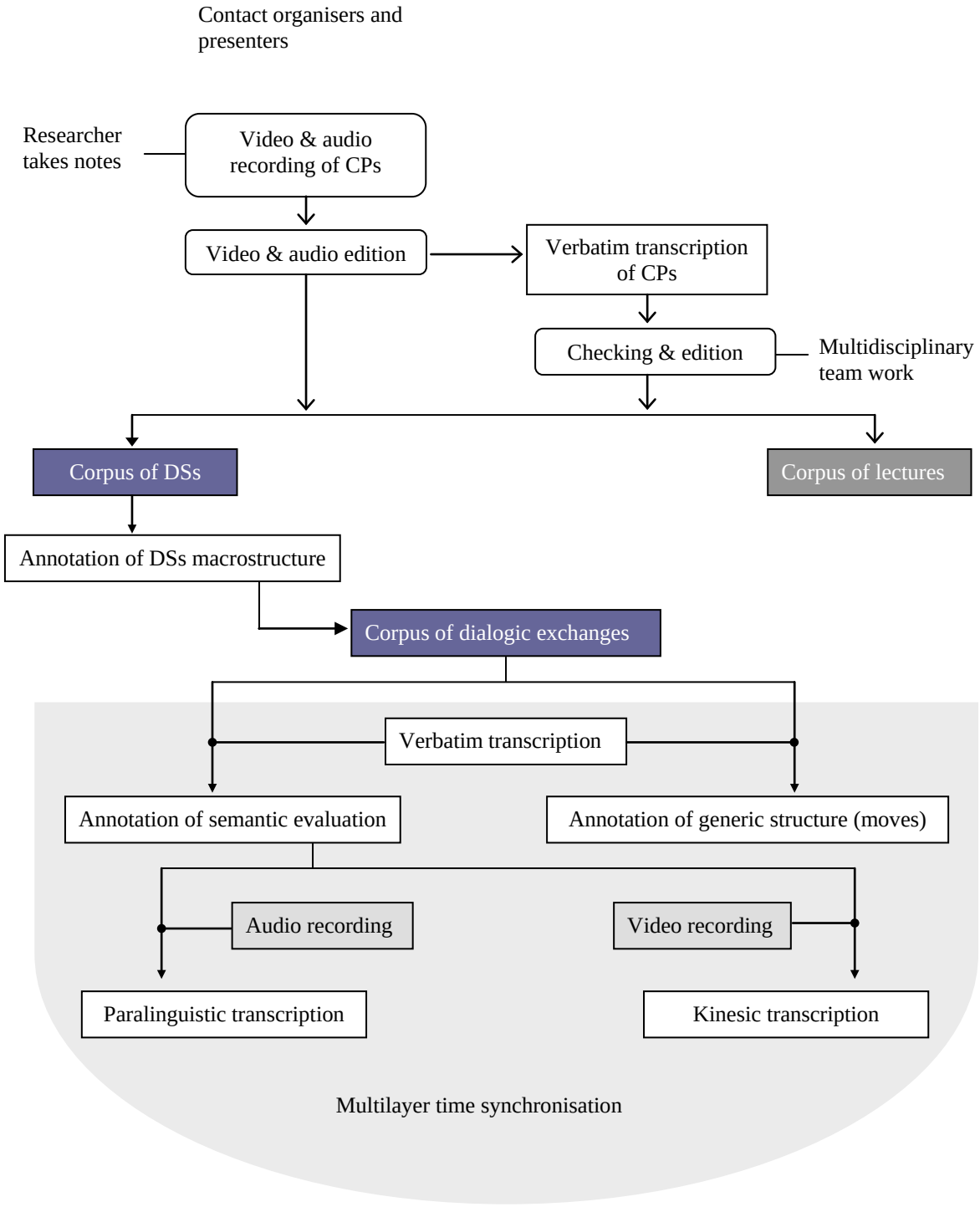

Figure 1. Design of a multimodal corpus of DSs.

For the present study, the original corpus (lectures and discussion sessions) was video recorded and the organisers of both conferences played the role of mediators. However, sometimes the use of go-betweens entails a risk. An example of the difficulties that may

appear when researchers do not contact directly with the speakers is what happened in the Chemistry conference. The organisers informed us that we only had permission to tape 11 out of the 36 presentations and discussion sessions; however, when the conference was over some of the speakers complained about not having been video recorded. A major obstacle to compile data for a multidisciplinary specialised academic spoken corpus is to have access to other areas of knowledge different from ours, since neither the organisers nor the participants in the event are familiar with the methodology we use. In those cases, it is essential that once the organisers green-light our project we try to personally contact speakers to avoid misunderstandings.

Several aspects should be taken into account before and during the recording to guarantee the quality of the data. Special mention should be made of those aspects related to the physical context and the speakers' performance. Before setting up the camera one should consider the size of the room, as well as the distribution of tables, computer/OHP, aisles, window/s and door/s. On the one hand, the intrusion of the camera should cause as little trouble as possible to the presenters in the sense that, they should not feel threatened by it, otherwise their behaviour could change. The smaller the room, the more difficult it is to create a comfortable environment and at the same time focus on the speaker. Moreover, the camera should neither prevent the audience from seeing the speaker, nor distract them from the presentation and discussion. On the other hand, a video recording can become a valuable source of data for the analysis, and for the design of pedagogical materials, if the quality of the image and the sound is good. Light conditions are essential for the quality of the image, an aspect that has to be negotiated with the organisers of the event beforehand. Regarding the sound, external microphones may help to improve it. The speakers' performance should also be taken into account when setting up the camera to be able to focus on them all the time. Presenters may be sitting or standing up, but they can also move around. Accordingly, it is a matter of extreme importance to be careful in this issue, otherwise we could lose relevant data for a multimodal approach.

The conference paper presentations that shape the data for the study were video recorded with a mini-DV digital video camera and an external unidirectional microphone plugged in the camera. One of the advantages of unidirectional microphones is that they seem to reduce ambient noise and to capture the sound of the

image that is in focus. In the corpus, presenters were in focus during the presentations and the discussion sessions. In the conference on Linguistics we were able to use two cameras which also allowed us to record the audience. This is an important difference in the data collection that has determined that only the presenters' performance should be the centre of the contrastive analysis. The external microphones helped to get an acceptable sound quality of the presenters' speech. However, the sound quality of the discussants was lower, which sometimes made the transcription hard. In the Chemistry conference, it was so because although the camera was set up in the middle of the room, among the discussants, the presenter was the one always in focus. In the Linguistics conference, the second camera was set up at the front of the room to focus on the audience; however, the quality of the audio recordings of those discussants sitting at the back was also reduced. Regarding the image, quality was good in the Linguistics conference, but in the conference on Chemistry it was a bit dark because, during the presentation and discussion session, lights were off on behalf of an excellent slide show and only light coming in from back windows illuminated the room. Light condition was a fruitless negotiation with the organisers of the conference. Unfortunately, this reduced the quality of the video recordings which will affect the analysis of kinesics, particularly of face expression and gaze. In addition, in Linguistics during few seconds in four exchanges the presenter was not on focus. These problems can be attributed principally to the inexperience of collecting a multimodal corpus at that time, that was the first contribution to the MASC, and therefore we were not so sensitive to those particular aspects of the recording and the consequences for this type of research.

The next step in the collection of data is the edition of the recordings. I used the video editing software Avid Liquid 7.0 to create .avi files. This format allowed me to manipulate the data creating audio files (.wav) to improve quality with the audio editor available in the program. In addition, after the analysis of the macrostructure of the DSs, I created the sub-corpora of dialogic exchanges making audio and video clips from the original recordings of the whole events. The format of these clips enabled me to export them to the multimodal annotation tool.

The collection of data involved the audio and video recording, but also the collection of contextual information. We observed how the paper presentations and the discussion sessions were performed and made a register in a form during the observation about

different aspects such as the type of event and communicative act (e.g. title, field of knowledge, duration), the speaker (academic status, nationality, mother tongue, age, and sex), the room (type of room and we sketch the distribution of participants, recording devices, furniture and props), the audience (type and number), the speaker resources (PPP, OHP, handouts, microphones, etc), the speaker/s' performance (mode of presentation (if explaining, reading or both) and posture adopted (if moving, sitting or standing up), the discussion (if there is discussion or not, when (during or after the presentation) and audience's turns (number, language, and sex), the recording (time and equipment), and any incident that occurs during the communicative act. The observation aims at fulfilling aspects that one cannot capture with the camera or the microphone and may help to understand the communicative act.

II.2.2. Transcribing the data

Once the audio and video recordings were edited, the next step was to transcribe what was said, that is, to create a verbatim transcription. The transcription was done for the corpus of CPs (lectures and discussion sessions) in a collaborative work between the GRAPE and the English Language Institute (ELI), at the University of Michigan. Transcriptions followed the established MICASE conventions, where some contextual data were also represented (i.e. XML tags and symbols were utilized to annotate potentially relevant features like speaker identity, speaker turns, speech overlap, laughter, backchannels and pauses[2]). Transcribers were native speakers of English who were previously trained. The process was implemented by checking and editing the transcriptions, a task that was accomplished by a multidisciplinary team since the help of an expert in the field was necessary to check the Chemistry transcripts. The transcripts of the conference in Linguistics were transferred to the ELI and gathered in a single corpus which was named *John Swales Conference Corpus (JSCC)*, a project that aims at complementing MICASE. As MICASE, transcripts of JSCC are also publicly available at the ELI corpora website[3].

The other two types of transcriptions, kinesic and paralinguistic, were exclusively done for the analysis of evaluation in the corpora of dialogic exchanges when linguistic evaluation is expressed. Therefore, it was done after the orthographic transcription and

the annotation of semantic evaluation. Changes in kinesics and paralanguage that co-occur with semantic evaluation were identified and data were registered in the corpus with the help of the multimodal annotation tool ELAN (see detailed description in Section II.2.4.).

The scope of analysis of kinesics covered changes of: ARMS AND HANDS GESTURES, FACIAL EXPRESSION, GAZE DIRECTION, and HEAD MOVEMENT. Transcription of kinesics was a laborious job since the identification of the co-expression with linguistic evaluation was only possible by slowing down the video recording repeatedly to reveal any change, any micro expression (Ekman and Friesen 1969), not only of the face but of any of the kinesic aspects considered in the study, that are not observable in normal examinations. For example, in one of the exchanges in Linguistics the presenter used the expression "how it's often taught" in her response to a discussant's question, where the evaluative adverb "often" co-expressed with a kinesic feature of raising eyebrows that lasted 114 milliseconds. That would be difficult to capture without the annotator program. In Chemistry, it was not always possible to determine the exact direction of eye gaze. As a result, assumptions had to be made on body and head orientation. On the other hand, the transcription of gestures was made broadly, in the sense that in the study I was not interested in the gestures themselves, but in how they co-expressed with evaluative semantics. For this reason, I did not use an accurate identification of the three phases of prototypical gestures, i.e. preparation, stroke, and retraction[4] (Kendon 1980). Nonetheless, a preliminary study showed preparation and stroke commonly co-occur with linguistic evaluation.

Regarding paralanguage, as the starting point of the analysis was semantic evaluation, its examination was limited to changes in the pronunciation of discrete words. This approach narrowed the transcription to changes in the speaker's **VOICE QUALITY**, i.e. LOUDNESS, and **VOICE QUALIFIER**, i.e. SYLLABIC DURATION (after Poyatos 2002). The identification of LOUDNESS was done by the comparison with the surroundings. Sound waveforms available in ELAN were essential at this stage, since waveforms reach the highest peaks when loudness goes up and the lowest peaks when it gets down. Figure 2 shows a sample of identification of loudness-up in ELAN of a fraction of clip in Chemistry, where the maximum amplitude of the waveform of the evaluative word *problems* corroborates the phonetic perception of the stressed noun.

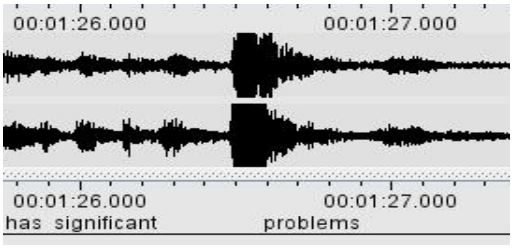

Figure 2. Sample view of identification of paralanguage voice quality.

As for **VOICE QUALIFIER**, changes in the SYLLABIC DURATION refer to whether the word is pronounced faster or slower than expected in the discourse, that is, in comparison with the pronunciation of surrounding words. Figure 3 shows a sample of identification of long syllabic duration of a portion of a Linguistics exchange. By comparing duration of the evaluative utterance *tends to be more broad*, it can be observed that the adjective *broad* is attributed with the paralinguistic feature of long duration. Whereas the verb *tends to be* is pronounced in 582 ms and *more* in 222 ms; the adjective, despite being a monosyllabic word similar to *more*, lasts 594 ms, a duration even longer than the pronunciation of *tends to be*.

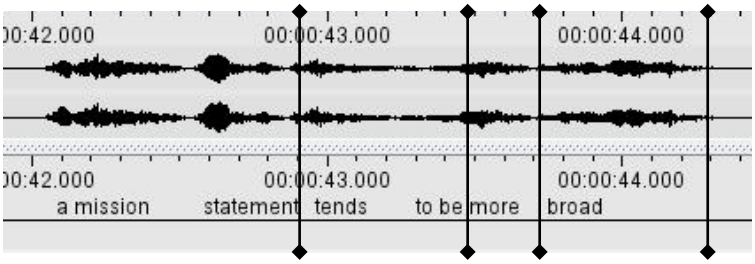

Figure 3. Sample view of identification of paralanguage voice qualifier.

In addition, I have also included in the analysis the transcription of LAUGHTER, a type of differentiator or of **VOICE QUALIFICATOR**. I have considered the speakers' instances of individual laughter in contrast to episodes of general laughter, because I understand them as the expression of the speakers' attitude towards what they are saying. I cannot obviate the fact that this is a non-linguistic vocal effect which shows emotional reactions. Other paralinguistic aspects, such as intonation, would appear in holistic analysis rather than in the exploration of paralanguage of discrete items, as done in the study.

II.2.3. Annotating the data

Annotation differs from transcription in its content. Rather than capturing overtly observable aspects, annotation focuses on more abstract relationships. Annotation, as the collection and the transcription of the data, is determined by the purpose of the study. In view of that, a pragmatic or functional annotation was done on the verbal language to examine the structure of the discussion session and the linguistic evaluation.

Regarding the annotation of the structure, it is important to observe that the analysis conducted was corpus driven. Therefore, all the tags used in the annotation were not pre-selected before the analysis, but drawn from the findings. The macrostructure of the corpus of DSs was annotated to shed some light on the flow of the discussions, to see how turn-taking operates in DSs of specialised CPs. Three different types of tags were used for this aim: the identification of the **PARTICIPANTS** (speaker and addressee), the **TYPE OF TURN** and its **POSITION** in the discussion. All three were assembled in the following string which identifies each of the turns taken and overlapping:

speaker : type of turn _ position of the turn ~ addressee

Regarding the identification of the **PARTICIPANTS**, even though it has been said that the identity of the speakers was already captured in the verbatim transcription, I have adapted MICASE conventions to identify the role the participants play in the interaction[5]. That is, rather than identifying the participant by the order they speak (S1, S2, etc.), I identified them by the primary role they play as: CHAIR (CH), PRESENTER (P), DISCUSSANT (D), or AUDIENCE (AUD). Besides, discussants were also assigned a number that shows the order in which they speak. I maintained unknown speaker/s (SU) and two or more speakers (SS) tags. Moreover, the name used for the tag was *participants* rather than *speakers* (as in the MICASE) since I aimed at identifying a further functional level, if they were speakers or addressees. As regards the **TYPE OF TURN**, the function that each turn had in the DS was tagged as: COMMENT (C), QUESTION (Q), and RESPONSE (R). The third tag identifies the **POSITION OF THE DISCOURSAL TURN** in the discussion. The dialogue between discussant and presenter can occur in two turns or in several turns. In order to trace the complexity of the sequence it has been annotated when the discussant's and presenter's turn STARTS the exchange (S), or when

it is a FOLLOW-UP turn (FU). Follow-up turns have also been numbered. When there is not follow-up, only start turns were tagged even though they started and finished the exchange.

The following example, taken from a Linguistics dialogic exchange, illustrates how the exchange between the first discussant in the DS and presenter was annotated in the corpus. The discussant formulates a question to the presenter to start her turn <D1:Q_S~P> and the presenter responds <P:R_S~D1>. However, the discussant does not consider the interaction is finished after the presenter's response and goes on with a follow-up question <D1:Q_FU1~P> which is also responded by the presenter <P:R_FU1~D1>, with first attempt in overlap and then in his turn.

> D1:Q_S~P: um, (were these others) that worked in these (fields) were guest editors or were they all the official editors
> P:R_S~D1: um, both both kinds. uh um and the_ in in linguistic and in meds- in medical uh journals yes
> D1:Q_FU1~P: cuz i just wondered if they might get kind of a different, um, well different kind of type of editorial from a guest editor, who doesn't usually get the floor <P:R_FU1~D1><OVERLAP> absolutely, mm </OVERLAP> and might use the opportunity to say things uh_ you know, put forward their views and...
> P:R_FU1~D1: yep, yep. certainly, there's lot of variation from one journal to another, so that they seem to have their <SU-m><OVERLAP> in-house style </OVERLAP> in-house customs and perceptions of the genre, but also according to the the author. […]

The annotation of the corpus of DSs allowed to identify, among other aspects, the sequence of the dialogues held in the exchanges (i.e. a question is followed by a response, a comment is followed by a comment and the like). This analysis has determined the selection of the recurrent patterns of the dialogues that make up the sub-corpora of dialogic exchanges to conduct the analysis of evaluation. The two sub-corpora (of Linguistics and Chemistry) were also functionally annotated in terms of the moves that shape the dialogic patterns and also in terms of linguistic evaluation. The generic structure of the exchanges was annotated to confirm the hypothesis that it is evaluation, both linguistic and non-linguistic, that articulates it. The tags used to mark the moves were also driven by the corpus. Conversely, the annotation of linguistic evaluation follows an abridged version of the appraisal model postulated by Martin and White (2005). I considered it interesting for the cross-disciplinary study to tag whether

the **SEMANTIC RESOURCES** expresses one or more than one of the three domains of evaluation in the model: ATTITUDE, ENGAGEMENT, and GRADUATION[6].

In the next section I describe how these annotations and the transcriptions were incorporated to the corpus to carry out the analysis. Before moving to the description of how the multimodal annotated corpus was created, I would like to note the importance of tagging not only by the examination of the verbatim transcription but, even at this stage, by the consideration of the whole performance, that is, audio and video recordings. The multimodal approach might help the analyst to make a more accurate interpretation of the original event, closer to reality. It is important to bear in mind that, in the interaction, participants interpret their interlocutors' speech on the basis of what they hear, the content and the way it is said (that is, linguistics and paralanguage), and what they see (kinesics, visual aids, and any physical interaction with the surroundings). I consider thus, that the study of certain aspects of interpersonal meaning in spoken discourse (like those examined in the study), which were based exclusively on the analysis of verbatim transcripts could cause analysis inaccuracy, because a significant part of the modes of expression that speakers use are disregarded.

II.2.4. Creating a multimodal annotated corpus

As described in previous sections, the study conducted with the corpus analysed the data from two approaches. First, I focused on the macrostructure of DSs from a top-down approach. At this level, the analysis was conducted on the corpus of DSs. Then, I explored moves and multimodal evaluation in the subcorpora of exchanges. The examination of moves similarly followed a top-down approach, but the exploration of multimodal evaluation followed a bottom-up approach. At this level of analysis the use of a multimodal annotation tool made the work easier, since it was necessary to time-synchronise the different levels of transcriptions (verbatim or orthographic, kinesic, and paralinguistic), annotations (moves and evaluative semantics), and the audio and video data. I used the multimodal annotation tool ELAN[7] (EUDICO Linguistic Annotator) (Wittenburg et al. 2006) to accomplish this task. This tool enabled me to create as many layers or tiers (as the program calls them) as needed for the different types of transcriptions and annotations. I use ten tiers in this corpus: two for verbatim

transcriptions (discussant's and presenter's), two for linguistic evaluation (discussant's and presenter's), one for moves, one for paralanguage, and four for kinesics (gesture, head movement, gaze, and facial expression).

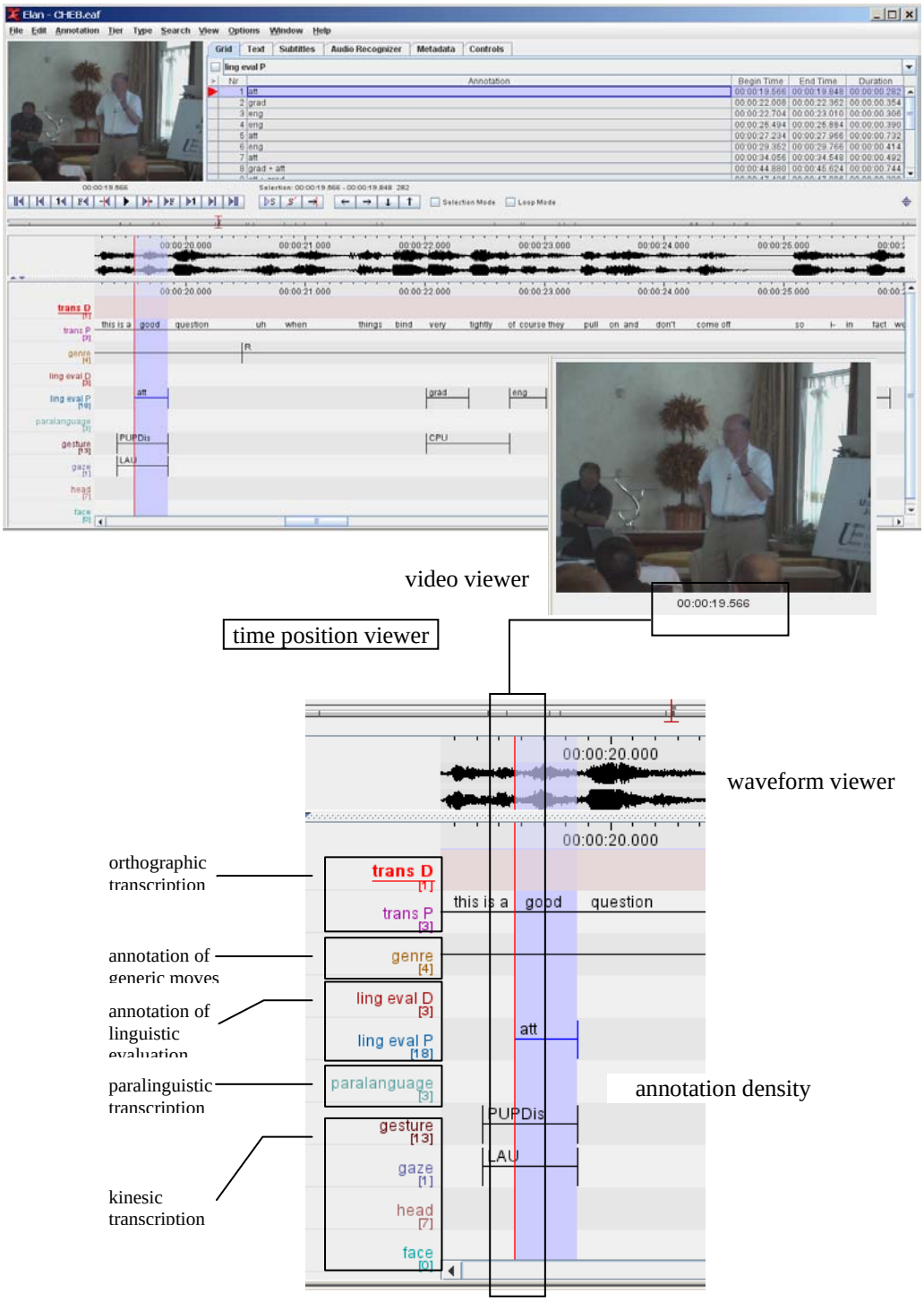

Figure 4. Sample view of multimodal annotation in ELAN.

Figure 4 shows a sample of multimodal annotation view in ELAN of a portion of a

Chemistry exchange. I have enlarged in the figure the four viewers that work in ELAN: video, waveform, annotation density, and time position. All viewers are synchronised and thus displayed at the same point(s) in time. The first stage was to introduce the plain verbatim transcriptions and synchronise them with audio and video data. Sound waveforms were a useful aid at this point. Then, I annotated moves and linguistic evaluation of presenter and discussant. Finally, the transcriptions of kinesics and paralanguage were done on the grounds of the semantic evaluation. Once all the data were introduced, I could start the analysis with the aid of a search tool also available in the program. Manual extraction of data was necessary in the qualitative approach of the study.

III. PEDAGOGICAL APPLICATIONS

As noted, the compilation of the corpus described in the previous section was done to study presenters' multimodal expression of evaluation in DSs of two academic disciplines. However, although the results of the study can find applications in English for Academic Purposes courses that focus on communicative skills, the multimodal annotated corpus itself can also be used as a pedagogical tool in the classroom, and as a valuable source of instances to create teaching and learning material to understand this academic research genre and the interpersonal feature that characterises it. In this section, I make some suggestions of the pedagogical potential of the annotated corpus, which due to the newness of the research I have not yet had the opportunity to put it in practice.

ELAN offers many possibilities to retrieve multimodal data, which can be used in the classroom or in the design of activities. There are two ways to access the annotated corpus. The focus could be on the analysis of a single dialogic exchange and all the aspects transcribed and annotated in it. That is, it could be interesting to show students instances of:

- semantic evaluation
- semantic evaluation + audio
- semantic evaluation + audio + video
- semantic evaluation and co-expression with kinesic and/or paralinguistic features

- generic moves

Figure 5 illustrates the exploration of a dialogic exchange from Chemistry. You can select from the list of the ten tiers the feature that you are interested in. In the example, I have selected "gesture" as one of the kinesic features. Once the selection is done, you access to a list of all the instances of gestures that co-express with semantic evaluation. In the dialogic exchanges below there are 13 instances. For the annotation, I have used different tags to simplify the reference to the gestures. In the example, I have selected "CPU" that stands for "closing palms up". A click on it, gesture Nr 2, and one has access to the video, audio, and annotation density where that gesture is performed.

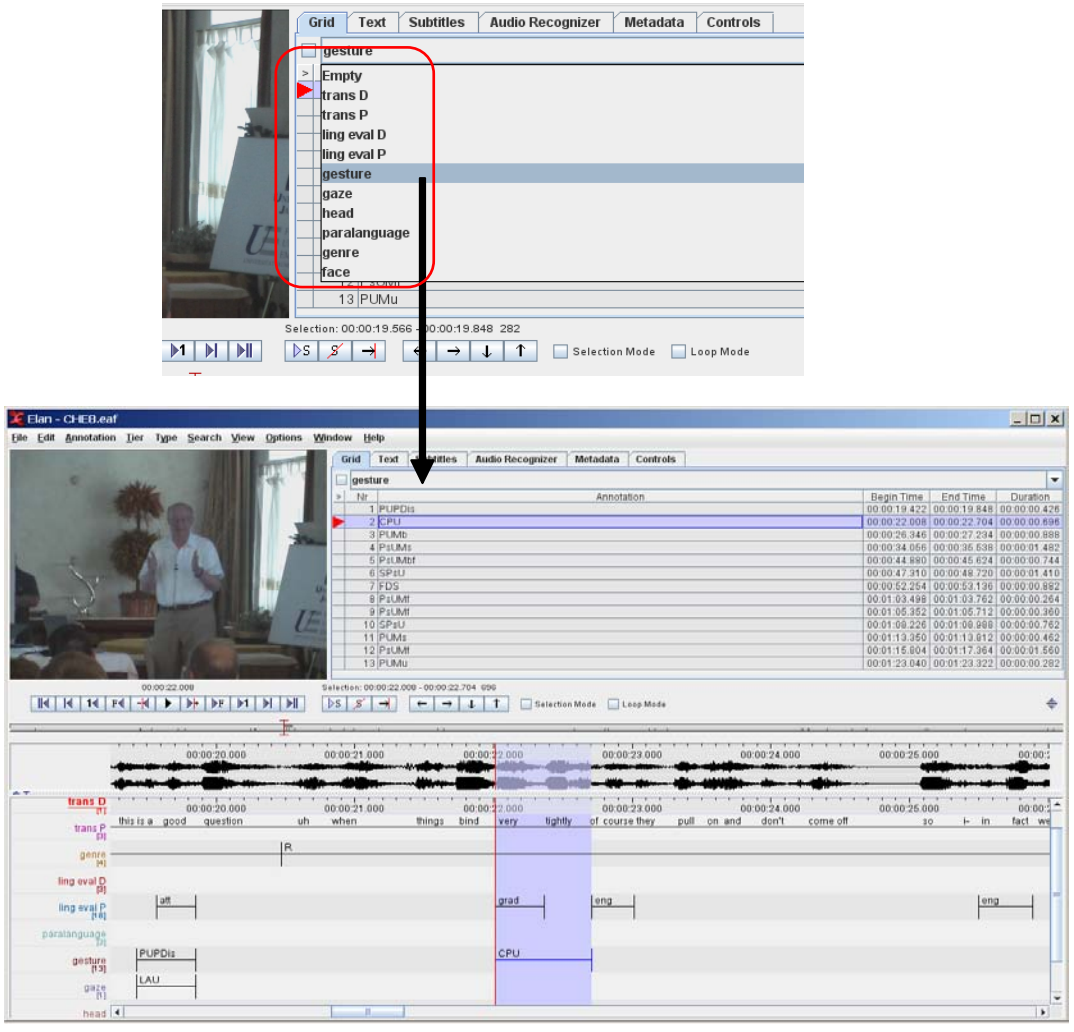

Figure 5. Sample view of the exploration of a dialogic exchange in ELAN.

The other way to retrieve data is using the searching tool. This allows me to focus on

one annotation (this is the general term used in the program, but it embraces both annotations and transcriptions) to find all the instances of it that appear in the corpus. In Figure 6, I illustrate the example of the move "OPT", "opening the turn" that is used in the two corpora 14 times (6 in Chemistry and 8 in Linguistics). If I click on instance Nr 6, ELAN opens a new window to display the video, audio, and annotation density viewer where this move is expressed in the exchange.

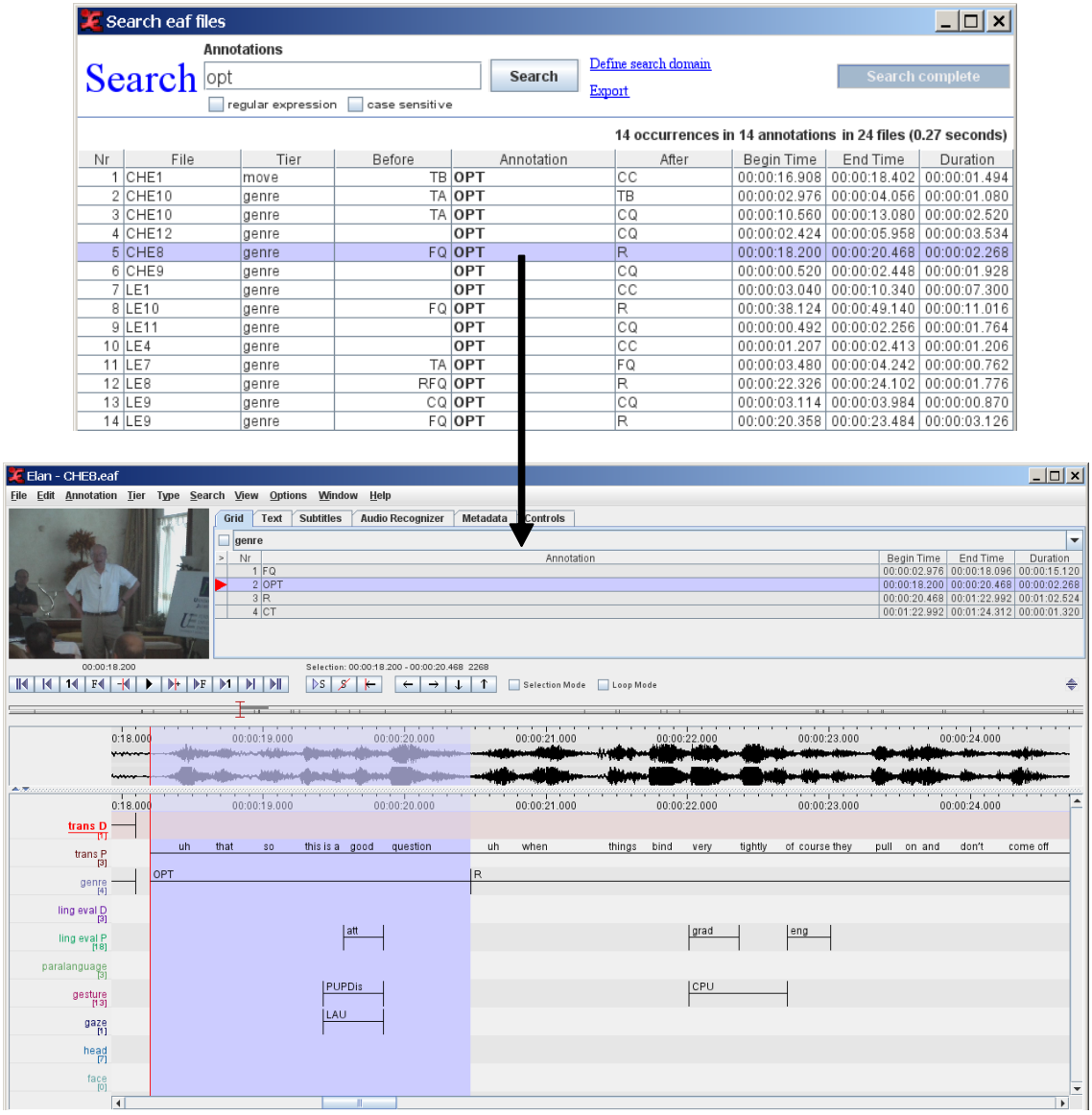

Figure 6. Sample view of searching an annotation in ELAN.

The potential of these small corpora is significant. To mention a few data, 521 evaluative utterances have been annotated (373 expressed by presenters and 188 by

discussants) where the identification of the three appraisal categories has been done (attitude, graduation, and engagement). In addition, 276 kinesic features and 56 paralinguistic features where co-expressed with presenters' semantic evaluation and transcribed. Regarding the generic structure, 90 moves were annotated.

In this paper, I have described the aspects that need to be considered when compiling an interactive spoken academic genre for the study of evaluation. As proven, the use of multimodal corpora represents a major breakthrough in the field of corpus linguistics and academic spoken discourse analysis; since, taking into account the multimodal nature of oral communication provides a more comprehensive picture of the events. The corpus linguistics techniques used here open a new line of research to explore academic spoken discourse and to provide multimodal material for teaching and learning English for Academic Purposes.

Notes

[1] The work described in this paper was supported by Universitat Jaume I (Grant CONT/2010/08).

[2] For a detailed documentation of the MICASE transcription conventions, cf. the MICASE manual at <http://micase.elicorpora.info/micase-statistics-and-transcription-conventions/micase-transcription-and-mark-up-convent> 6 November 2010.

[3] <http://www.elicorpora.info/> 6 November 2010.

[4] The phase of the movement that is closer to the apex, the main part of the gesture, is called *stroke*. The phase of movement leading to the stroke is named the *preparation*. And the phase of movement that follows the stroke is referred to as the *recovery* or *retraction*.

[5] MICASE transcription conventions identify speakers as: speaker IDs assigned in the order they first speak (S1, S2, etc); unknown speaker, without and with gender identified (SU); probable but not definite identity of speaker (SU-1); two or more speakers, in unison (SS).

[6] The attitudinal system has to do with 'evaluating'. Engagement has to do with the negotiation of other voices in the text apart from the authorial voice. The third dimension in the appraisal model is graduation. A distinctive feature of attitudes is that they can be gradable.

[7] <http://www.lat-mpi.eu/tools/elan/> 6 November 2010.

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An approach to corpus-based language and multimodal features in communicative exchanges at an early age for adapted hypermedia content design

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ABSTRACT

This paper describes the results from the analysis of English and Spanish corpora from the CHILDES database for the design of adapted hypermedia (AHS) content in English at the pre-elementary school level. In general, linguistic and paralinguistic information from selected CHILDES transcripts can contribute to the organisation of pedagogical content. In the corpus analysis, it is found that many conversational patterns in children's L1, mainly collaborative situations, present significant multimodal aspects, which are often correlated with meta-discursive items and markers. The integration of specific multimodal traits in the AHS lessons can be useful for the learners' L2 development. The use of AHS serves as a naturally resulting resource for multimodality and interactiveness in children's L2 communicative development.

Keywords: *corpus analysis, early age, language learning, collaborative exchanges, multimodality, adaptive hypermedia*.

I. INTRODUCTION

The integration of foreign languages (FL) and Information technologies (IT) in pre-elementary school (years 3 through 5) in Extremadura has led to the design of curriculum material based on surveys and observations of children's learning styles and patterns (cf. "Curriculum de Infantil", published in the Bulletin of Extremadura 2003). During these years, the FL curriculum has seemed to demand a closer look into the way children ought to learn languages. Following professional advices and methods (cf. Wintergest et al. 2003, Ellis 2004), it is found that many specific traits can be observed by analysing real situations where children communicate in their L1 (first language), "practising new words and structures in a way that sounds like a student in some foreign language classes" (Lightbrown and Spada 2006: 12). The cognitive development that takes place in the child's brain is specific and restrained to the use of cognitive skills in those particular domains. His or her "interactions are not restricted to the second language, but affect the native language as well" (Kroll et al. 2008: 109). Language

form evolvement mirrors this type of cognitive development, and the same process takes place in early age FL.

To explore communicative exchanges at early age, CHILDES (Child Language Data Exchange System) is managed as a corpus provider (see Section 2 below for the database structure description). A direct and practical approach to natural language analysis is thus sought, derived from our research group's aim to design Adaptive Hypermedia System (AHS) (cf. Brusilovski 1996, 2001) lessons in pre-elementary courses (see web page in bibliography for our group GexCALL).

In this paper, the aim is to describe the main corpus-based results that determine the key linguistic and paralinguistic items in the children's situations observed, and to correlate these items with multimodal information from the corpus for the design of the L2 lessons in the AHS. Repetition and frequency are two key factors in the collaborative exchanges analysed, while the verbal and non-verbal communicative traits examined involve multimodal elements to take into account in the learning/communicative process.

II. THEORETICAL FRAMEWORK

The corpus is compiled by selecting specific directories and folders in the CHILDES database. A directory is a group of speakers from a certain country, while the folders contain the number of transcripts recorded for that directory. Table 1 displays the folders for the database directory "USA English", as children speaking English (with adults and/or other children) as L1 are a main target group.

Table 1. Folders selected for the "USA English" directory in the CHILDES database.

Corpus folder	Age Range	Comments
Bates on page 3	1;8 and 2;4	Two sessions at 1;8 and two at 2;4
Bernstein-Ratner on page 5	1;1–1;11	Mother child dyads during the earliest stages of language with play sessions
Bliss on page 7	3–10	Control participants for a study of SLI
Bohannon on page 12	Nat 2;8 and 3;0 Baxter 3;0	Interactions in a laboratory setting of different adults with two children
Brown on page 14	Adam 2;3–4;10 Eve 1;6–2;3 Sarah 2;3–5;1	Large longitudinal study of three children
Warren-Leubecker on page 74	1;6–3;1 4;6–6;2	Parent–child interactions

The folders are selected according to the age ranges and types of participants in the studies. The folder name usually corresponds to the researcher's or analyst's who recorded and transcribed the corpus. The hyper-linked page number in the corpus folder directs the user to the contents for that folder on the web, retrievable free of charge. For other languages and nationalities, CHILDES offers many other directories (e.g., English from UK, Spanish from Spain, Catalan, etc). In addition to the six folders from USA English, seven folders were chosen for Spanish from Spain, and four other folders from Bilingual speakers of English and Spanish in USA, as described below.

In all corpus-based analyses, lexical repetition and frequency are two key factors, but for child language, this premise is core not only for lexical analysis but also for the observation of communicative development and strategies, in agreement with previous works (e.g., Langacker 2000, Lightbrown and Spada 2006, Bybee 2006, 2008, Hudson 2008). This approach is feasible in children's L2 learning. For instance, Hudson (2008: 103) claims that "language is learned (...) rather than 'acquired' by the triggering of innate concepts (...) L2 can be viewed as a body of knowledge like any other, to be learned and taught by experience". This view is "controversial in linguistics" (Hudson 2008: 103), but it is held as convincing in much research.

The point is that small children, being exposed to a wide range of conversational input (i.e., Child Directed Language—CDL—cf. Buttery and Korhonen 2005, Brodsky et al. 2007), may come across similar or different linguistic/paralinguistic forms, used in collaborative situations. One example is direct request, manifested in the extended use of transitive verbs, like *want* and *like*. The correlation of "visual-spatial stimuli" conveyed with the functional and pragmatic items uttered would help to better analyse and understand the communicative exchanges (in agreement with Coventry and Guijarro-Fuentes 2008: 133).

To observe such patterns, CHILDES integrates, as mentioned above, a vast collection of recordings and transcripts. Our analysis of the data focuses on selected transcripts that are then edited with a specialised tool (called CLAN—corpus language annotator—) for the labelling of linguistic and extra-linguistic information. The amount of text in the CHILDES database is heterogeneous because it is intended for different research aims (e.g., linguistic, pedagogical, psychological, etc –cf. MacWhinney 2000). In agreement

with Biber et al. (1998: 246), and Bowker and Pearson (2002: 104), text selection in this kind of database should be done according to specific purposes for empirical language study and curriculum, and by also using sub-corpora or text categories (cf. Hunston 2002, Flowerdew 2004).

For our corpus selection we mainly aim to be able to contrast socio-linguistic traits in English and Spanish, and also different backgrounds, so as to enrich contexts "in the extent to which their linguistic characteristics may be similar" (Biber 2006: 12), and to seek/identify differentiation from other groups (Nortier 2008: 38). Thus, three categories of recordings are needed: Native English speakers in USA, Native Spanish in Spain, and Spanish used as the dominant language in bilingual contexts of USA.

CHILDES includes many examples of multimodal references in the transcripts, as Tokowicz and Warren (2008: 228) explain: "CHILDES is particularly useful for investigating questions about the kind of input a learner receives, as it provides large samples of actual input". Children's production is not thus the only scope in the analysis, but also their different types of context (CDL annotations) in the learning process (cf. Robinson and Ellis 2008: 501). In the CHILDES texts analysed, multimodality occurs in the form of direct visual references during the conversations that the participants are sharing and interacting with, e.g., drawing objects, animals or people, playing with cards, toys, etc. There are also some auditory references that are considered multimodal (e.g., onomatopeias for animals and things, e.g., mooing, mewing, knocking, thumping, and thundering).

The conversations in the corpus tend to develop spontaneously, as the children participate in games and tasks, reacting to instructions, questions and feedback. Annotating and classifying this word usage appropriately can help to make observations of communicative procedures. Carter (2004: 76) refers to "the creation of fictional worlds and imaginative entry to those worlds (...) regarded as essentially the domain of the growing and developing child". These socially bonding elements in the tasks connect worlds and words: "For example, the speakers use each other's words, employ parallel syntactic forms and generally pattern question and answer replies in such a way as to suggest high degrees of affective connection and convergence" (Carter 2004: 101). Lexical and grammatical usage result from these connections, i.e., "cognitive

development, including language development, arises as a result of social interactions" (Lightbrown and Spada 2006: 47).

Lexical repetition is quite important in the process. The quantitative view of the data establishes the fieldwork for classification and contrastive study. Lower lexical frequency can be also relevant in the situations observed (Bybee 2008: 231), as the qualitative examination of the data leads to "observation and awareness of what happens" (McCarthy 1998: 59); for example, some repetitions overlap due to "language-in-action collaborative tasks (...) seen as practical and goal-facilitating" (McCarthy 1998: 59). The processing of the linguistic items, when done in a learning-based context, tends to be positive for the enhancement of "communicative competence" (Fulcher and Davidson 2007: 38).

In our study, as stated above, the double-fold research question is whether there are distinctively frequent and widely used linguistic-discursive items in the corpora, and then whether these items can be correlated statistically with multi-modal references in the corpora. The results should be valuable as important verbal and non-verbal information to include in the AHS lessons, items that the learners should master to move across units. Section 3 below will describe the corpus-based analysis done to obtain the most salient (frequent and distributed) linguistic-discursive information. Section 4 then explains how this categorised information is correlated with relevant multi-modal items, pointed out in the corpora. Section 5 includes a description of the inclusion of such salient linguistic and multi-modal data in the AHS lessons, giving some examples. Finally, some conclusions on the most important findings in the study are included.

III. THE CORPUS-BASED STUDY

The conversations were selected from the CHILDES folders according to age and nationality, and whether they suited the situational/communicative purposes of the research. Figure 1 gives a general view of the corpus sources and folders selected. Some texts from years other than 3 to 6 (e.g., 0 to 2, and 7) were included for contrastive aims.

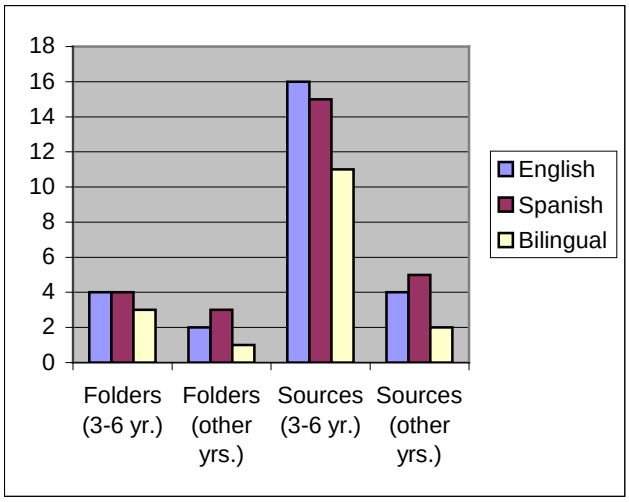

Figure 1. Number of sources and folders in the corpus.

The transcripts were edited to annotate speakers' names and adults' input as co-textual and directed, i.e., as CDL input. Some common directing strategies by adults are questions, commands, prompts, pauses, connectors, and tags. Some other annotations were also made for the identification of characteristic linguistic-discursive items, examined below.

The three categories (English, Spanish, and Bilingual) total 6,077,574 words. Most transcripts include recording sessions that last an average of one hour and 20 minutes. The high repetition of words leads to a low lexical density, measured as distinct words per 1,000 running tokens (Standardised type-to-token ratios). Native English has the highest degree of word repetition, as seen in Figure 2, whereas the highest lexical densities found are for Spanish five- and six-year olds.

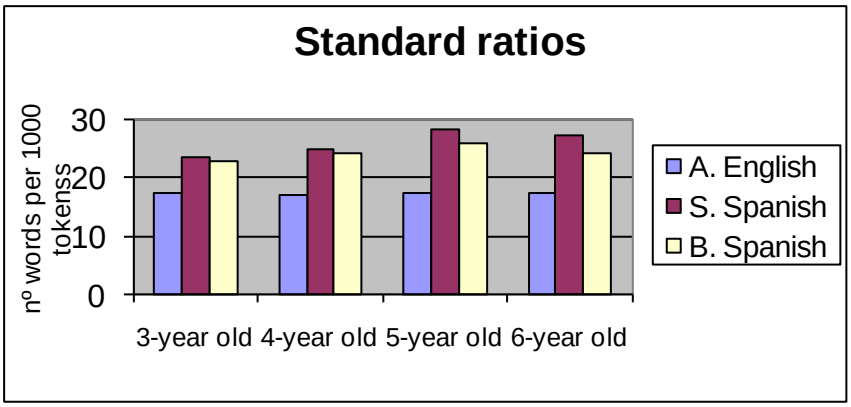

Figure 2. Contrastive view of standardised type-to-token ratios in corpus.

Sentence and word lengths also provide interesting contrastive data. While the bilingual context produces the longest sentences (especially in 4- and 5-year old contexts—up to 90 words for the longest—), Native English speakers use short sentences (an average of 18 words in 3-year olds' contexts). Words tend to have similar lengths.

Word frequency is contrasted with the type of speaker and age level involved. Word lists are arranged in detailed consistency lists (DCL),[1] and then run with the concordance software. The four age divisions produce four different word lists for each of the three nationalities. Table 2 is an example with the 20 most frequent and dispersed items in the DCLs. The American English DCL presents the highest rate of word repetition; this aspect is coherent with its lower lexical density. The Bilingual DCL presents Spanish words as the most frequent and widespread data.

Table 2. Frequency- and range-based analysis by using DCLs
(words are taken as transcribed from the oral texts).

American English (monolingual)		Spain's Spanish (monolingual)		Spanish/English (Bilingual)	
Word	TOTAL	Word	TOTAL	Word	TOTAL
You	30921	A	25204	No	3485
I	27118	No	23096	A	3468
A	23615	Que	19932	Y	3209
Be	23388	La	16372	Que	2843
The	20701	El	16303	El	2162
It	20222	Es	13580	La	2010
What	16925	Se	12636	Sí	1723
To	15343	Qué	12477	Es	1609
Do	14944	De	10391	Eh	1482
That	14056	Sí	10365	Aquí	1386
Dem	10622	Éh	8511	Lo	1272
Not	9415	Lo	7069	Un	1261
And	8774	En	6673	De	1226
Go	8507	O	6071	Se	1191
This	7871	Me	5999	Me	1111
In	7848	Aquí	5951	Cómo	1078
No	7597	Está	5317	Te	1076
On	7351	Mira	5298	Ya	1047
One	7227	Los	5201	Está	946
Have	7128	Mí	4610	Yo	889

Short words (i.e., with few graphemes) repeat the most, being used in dynamic interpersonal exchanges. In many cases children produce such utterances without repeating or emulating adults' words. The age-located instances of children's personal use without intervening adults (i.e., non-CDL) demonstrate that there is a period when

particular expressions are uttered individually (e.g., *I want ta go*, or *a mí no me gusta*, both at the 4-year level). This production autonomy hints at the existence of an in-built lexicon in the child's cognitive system (e.g., "go", "want", "like", "gustar", etc.), in agreement with Buttery and Korhonen (2005), Hudson (2008), and Coventry and Guijarro-Fuentes (2008), among others.

Interpersonal language is common in all the contexts, and the children's utterances reflect every day words and worlds, i.e., common semantic-pragmatic references to activities and actions done in collaboration with adults and/or other children. An example is the great reliance made on third person references by the Spanish-speaking children, paralleled by the first and second person forms preferred by the English speakers. Long stretches of conversation tend to take place in the Spanish and Bilingual contexts, with a consequent production of longer sentences, and the exchanges are shorter and more dynamic in English.

For the inspection of these linguistic-communicative traits in the categories, various tables have been built. An example is Table 3, where the comparison is made between 3- and 4-year old levels in the American English context. Linguistic and paralinguistic information is recorded to check if there is age- or nationality-based variation. For instance, one difference at age 4 is that questions are not only posed by adults but also quite often by the child. In turn, at age 3, the adults ask most questions to direct the collaborative exchanges. Thus, to introduce children to simple every day words and sentences may constitute, together with attractive audio-visual stimuli, a sound pedagogical path (in agreement with Hudson 2008, and Coventry and Guijarro-Fuentes, 2008, among others).

Table 3. Items arranged according to age level within a nationality category.

3 and 4		
Freq.	**Field – Year 3**	**Field – Year 4**
1	Do you have... / would you like (CDL) / where did you ... (CDL) / what else did you... (CDL) / why don't you... (CDL) / what do you call... (CDL)	I don't (want) / I don't see (no birds) / I'm finished
2	I don't know / I don't think you (CDL) / I want to (go) / I going to / I don't want to / I want some (more) / mommy, I want (a)	you have to / mommy, you... / how you do it / how do you do it / where you going
3	Chug a chug a chug / make a (dog) (CDL) / make a (plane) /	it looks like a / dis is a / I never heard of a / it's gonna be a
4	Oh yeah? Oh look it	what does it say / you turn it /
5	what kind of... (CDL)	I like to / would you like to (CDL)
6	Play with (+TOY)	what is dis / what is that (CDL)

The other type of table is built by contrasting the statistically significant clusters found at similar relative frequency levels. Table 4 lists the frequent pragmatic forms analysed according to nationality (with added age levels when the expression is distinctly used).

Table 4. Frequency-based expressions according to nationalities, derived from DCL data.

American English (monolingual)	Spain's Spanish (monolingual)	Spanish/English (Bilingual Latin American in USA)
I don't know	*A ver si*	*Y ya está*
I'm goin(g) to (5 & 4 years)	*A lo mejor*	*Y lo pone en*
Mommy, you… (all)	*No sé qué es* (6 & 5 years)	*Y luego* (6 & 5 years)
I'm not gonna (5 years)	*Es que como no…* (6 years)	*Me voy a* + verb (all)
I want ta go (4 years)	*Porque no* + verb (6 & 5 years)	*No me acuerdo* (all except 6 years)
You want to…? (4 & 3 years)	*A mí no me gusta* (6, 5 & 4 years)	*No se puede*
I'm gonna (6 years)	*Mira lo que* + verb (4 years)	*Me parece que* (4 years)
You have to	*Pues creo que*	*Sí es eso*
You open it	*Lo tienes que*	*Y yo también* (all)
I not going to (3 years)	*Y luego* (5, 4 & 3 years)	*Mamita, el de…* (3 years)

A salient feature is the verb *go* in the progressive form (e.g., *be* + *going to* or *be* + *gonna*). It is found that these structures are produced by children at age 4 and above, but not earlier. This observation coincides with the findings in Goldberg and Casenhiser (2008) from a CHILDES selection of two year olds' transcripts, where mothers use *go* in 39 percent of the [subject + verb + object] structures recorded. The pattern is also common in adults' speech with three-year old children, but these children do not use it autonomously in the collaborative exchanges.

In Spanish, children after the age of 4 begin to explain ideas in longer clauses (e.g., *es que como no*…). The same holds true for bilingual children after age 4, when they state more opinions (e.g., *me parece que*…). This fluidity is not detected earlier. Slobin (2000) refers to an example of this lengthy statement usage in Spanish as a "richer imagery" for movement clauses when places are described (Cadierno 2008: 254). Again, the implications for EFL in our pre-elementary context point to the need for verbal simplification and audio-visual stimuli to formulate ideas.[2] In addition, significant vocative expressions and personal preferences/inclinations form a major feature of interpersonal oral discourse in collaborative tasks (Koester 2006: 86), by which children often ask concrete things in the transcripts in all languages, and use negative forms (e.g., *not*, *don't*, *no*, etc) in significant pragmatic functions (e.g., stating likes and dislikes, lack of interest, or being told by adults what they cannot do).

Both linguistic-discursive variation and similarity can be inferred from the relative frequency data analysis. To confirm or refute such observations, a quantitative examination of age-based and nationality-based features should come from a key item computation based on variance and standard deviation. These two parameters can work as a sort of statistical yardstick with which to compare the dispersion of scores around given means (cf., Bachman 2004). The top 60 expressions from each age category can establish means from which variance and standard deviations are calculated. Next, the age categories are run in pairs to contrast the information (e.g., year 3 with 4, 3 with 5, and so forth). This comparison enables the calculation of t-values, which then indicate the degrees of statistical probability that two age categories may have for the use of similar or different linguistic features.[3]

Table 5 displays the three most salient features or dimensions measured in the English and Spanish corpora: 1. Interpersonal (use of first and second person pronouns, vocative words, and commands); 2. Declarative (demonstrative pronouns and adjectives, third person statements, and expressions for preferences and dislikes); and, 3. Markers (discourse connectors, interjections, and gambits). The bilingual category is excluded here because we want to focus on the monolingual data to be extrapolated to the Spanish monolingual learners' context alone. In addition, to my knowledge, a large general bilingual corpus for the comparative analysis is not available.[4]

Table 5. Probability statistics for three discourse features examined in the children's speech.

Nationality/ Age comparison	Interpersonal	Declarative	Markers
American English			
3 <> 4	,4583	,0057	,0593
3 <> 5	,0003	,4923	,5289
3 <> 6	,4660	,2085	,0002
4 <>5	,0000	,0311	,0968
4 <> 6	,0252	,0003	,0000
5 <> 6	,5989	,0629	,0062
Spain's Spanish			
3 <> 4	,3617	,1213	,9714
3 <> 5	,7595	,0052	,1917
3 <> 6	,9027	,0794	,0398
4 <>5	,4110	,9072	,2047
4 <> 6	,3279	,5768	,0434
5 <> 6	,7979	,2432	,4016

Usage probability derives from the calculation of t-scores for each pair set, and these scores have different degrees of freedom. Fisher's and Yates' Table III (Bachman 2004: 336) provides the critical values of t according to such degrees of freedom. A score equal to or over 0.5 would mean that the difference between the two items is due to chance. In Table 5, few contrasted items are different due to chance: 11.2 percent of the cases in American English and 33.4 percent in Spanish. For English, such a distinction is acute (22.2 percent more than for Spanish), i.e., there are markedly objective differences between age levels.

In the English conversations, the age 4-level appears as the recorded period at which a wider use is made of all three discursive dimensions. Needless to say, this difference should not be interpreted as a sign of little or irrelevant linguistic use in the other age categories. Quite the opposite, this information reveals the time when children are most likely to use certain items that characterise overall pre-elementary age conversation in collaborative exchanges.

The score differences can also point to pair set proximity for certain age levels. In other words, the different speakers may produce a similar proportion of discourse features. For example, in American English, age 3 comes quite near year 4 in the use of interpersonal statements (cell 3 <> 4 in Table 5). The production of discourse markers is as significant at age 5 as it is at age 3 (3 <> 5), and the proportion of interpersonal statements is similar at years 5 and 6 (cell 5 <> 6).

IV. MULTIMODAL FEATURES

The data from the linguistic analysis can be correlated with the various visual-spatial stimuli and auditory features that prompt, direct, and/or engulf the conversations. This correlation should form a better image of linguistic and paralinguistic items (cf. Coventry and Guijarro-Fuentes 2008). The spontaneous fictional, imaginative worlds that develop in the conversations are the speakers' own, enhanced by their interaction with other children and adults in playful and collaborative tasks, while cognitive development unfolds as a result (cf. Lightbrown and Spada 2006). The multi-modal

items are projected in a learning context, and contribute to fostering "communicative competence" (cf. Fulcher and Davidson 2007).

Table 6 displays the percentages of the correlated multimodal features in the three salient dimensions. Obviously enough, there may exist other types of linguistic-discursive items that include multimodal references in the transcripts. Our concern is only with the significant features drawn from the quantitative analysis because we want to apply the most relevant communicative traits to the learning/pedagogical process.

Table 6. Percentages in the correlation of dimensions with multimodality in the two corpora.

Corpus	**Interpersonal**	**Declarative**	**Markers**
English	10	36	54
Spanish	18	35	47

Most multimodal information (e.g., 54 percent in the English corpus) is correlated with short phrases and gambits that convey the use of markers and meta-discursive items. These gambits include (in English) uptakers like "Ok" and "there", starters like "now" and "then", and appealers such as "isn't it?" or "ok?" (based on a classification by Thomas 1983). A common example is the use of *There* (by both adult and child) to signal transition and progress. In Spanish, the percentage for markers is a bit lower but still the majority, with a similar proportion for declarative statements, but a slightly higher percentage for interpersonal items with multimodal information than in English.

The annotation of the multimodal references is done semi-automatically. The frequency-based features are automatically extracted from the concordance (e.g., all the annotated lines with the interpersonal label, or all the CDL lines from a given age period where more declarative statements are recorded). The key is to observe examples to which the previous quantitative analysis can hint and direct. Sample 1 is an excerpt of an extracted concordance for age 4 in the English corpus according to the condition "declarative" (produced and received by the child), to be later assigned multimodal features.

Concordance	Set	Tag	Word	No.	File
1.	should we use this time ? *DECL: 3.867				
	c:\texts\childr~2\english\blissu~1\4-norj~1.cha				
2.	called yolk . den, this be *DECL 1.913				
	c:\texts\childr~2\english\blissu~1\4-nort~1.cha				
3.	I looked at this and it goes just like *DECL 2.324				
	c:\texts\childr~2\english\blissu~1\4-norj~1.cha				
4.	I'm gonna take this up like a ball *DECL 3.327				
	c:\texts\childr~2\english\blissu~1\4-nort~1.cha				
5.	we'll take this spatula and use it +CDL *DECL 2.067				
	c:\texts\childr~2\english\blissu~1\4-nort~1.cha				
6.	this is the hard part *DECL 1.727				
	c:\texts\childr~2\english\blissu~1\4-norj~1.cha				
7.	this one is hard *DECL 945				
	c:\texts\childr~2\english\blissu~1\4-nort~1.cha				

Sample 1. Excerpt of a concordance to be added multimodal labels.

In Sample 1, multimodality can be annotated with metadiscourse features in some lines (e.g., lines 3, 4 and 5). However, the rest of the lines may be harder to interpret. In such cases, it is useful to go to the transcripts where the amount of dimensions with possible multimodal traits is greater (e.g., the Bliss folder for age 4, according to the file name appearing in Sample 1). This qualitative examination may illustrate and aid the overall analysis.

The following dialogue excerpt (Sample 2) includes a mother and her four-year-old child. The presence of the three linguistic-discursive dimensions described is high. The conversation is part of a collaborative task where short exchanges of information take place in the form of direct questions/answers, commands, markers, and meta-discursive items. Such items have been annotated within brackets, and the presence of multimodality is highlighted.

*MOT:	want to take it apart first ?	[interpersonal question]
*CHI:	**right here +**...	[marker / metadiscourse / production]
*MOT:	how do you get it out ?	[interpersonal question]
*MOT:	how do you get the pieces out ?	[interpersonal question / repetition]
*MOT:	**like this** ? +	[question / metadiscourse / repetition]
*CHI:	yeah .	
*MOT:	ok .	[answer / marker]
*CHI:	are ya gonna talk to it without the puzzles out of it ? [interpersonal question / production]	
*MOT:	yeah .	
*MOT:	<you can just put> [//] why don't you put a piece and then I'll put a piece .	[interpersonal command / question]
*CHI:	ok .	

*MOT:	**this looks like Mickey's head . +**	[declarative / naming]
*MOT:	**is that his head** ? +	[question / repetition]
*CHI:	yep .	
*MOT:	ok .	[answer / marker]
*CHI:	**there .** +	[metadiscourse / production]
*MOT:	now it's your turn .	[interpersonal prompt]
*CHI:	um .	
*MOT:	ok.	[answer / marker]
*CHI:	**there. +**	[metadiscourse / production]
*CHI:	it's your turn .	[interpersonal prompt / repetition / production]

Sample 2. Conversational excerpt (*MOT—mother— / *CHI—four-year-old child—).

The multimodal elements of communication with the child are visual in Sample 2. Most are connected with the child's own production of metadiscourse, while both directing and being directed in the conversation. In turn, the items chosen by the adult are declarative, pointing to specific objects and drawings.

In the Spanish corpus, as mentioned, the interpersonal stage is more significant at age 4, while age 5 goes first in the use of markers (see Table 5 above). It would seem then that the young speakers of Spanish tend to move into discursive interactions a bit more slowly (at age 5) than their English counterparts. In Sample 3, this tendency can be observed. The girl is five years and 6 months old, and is able to answer with clear information, establishing a rapport based on discourse identities with the observer, through which the child is already claiming her position in the socio-cultural/ educational scale (cf. Koester 2006: 6).

*OBS:	a ver # me dices como te llamas .	[interpersonal question]
*CRI:	Cristina Perez Perez .	
*OBS:	Cristina Perez Perez ?	[question / repetition]
*OBS:	oye que estabas haciendo ahora en clase ?	[marker / interpersonal question]
*CRI:	estaba escribiendo y pintando .	
*OBS:	y que estabas escribiendo y pintando ?	[interpersonal question / repetition]
*CRI:	escribiendo en el cuaderno azul .	[answer / declarative / production]
*OBS:	si # oye y que es el cuaderno azul ?	[marker / interpersonal question / repetition]
*CRI:	uno que tiene cuadrados rojos y lo voy a terminar .	[answer / declarative / production]
*OBS:	si y que te ha dicho la sor # que lo haces bien ?	[marker / interpersonal question]
*CRI:	si .	
*OBS:	**y tambien pintas en ese ?** +	[marker / metadiscourse / question]
*CRI:	&=afirma .	
*OBS:	y que pintas ?	[marker / interpersonal question]
*CRI:	pin [/] pinto cuadros .	
*OBS:	de muchos colores de que colores .	[answer / question / repetition]
*CRI:	rojo # marron # amarillo # rosa # morado y # y verde .	

*OBS: **hala # +** si te sabes todos los colores .	[marker / interpersonal statement]
*CRI: sí, verde de la vaca	[answer / declarative / production]
*OBS: ah sí, y y que mas hace la vaca?	[marker / interpersonal question]
*CRI: mm .	[answer / production]
*OBS: la vaca hace muu sí y que más pintas?+ prompt]	[interpersonal statement / repetition /

Sample 3. Conversational excerpt (*OBS—adult observer— / *CRI—Cristina, five-year-old child—).

Discourse markers are quite common in this case. Their use reproduces an analysed aspect of discourse, the "interpersonal and the textual functions" (Ädel 2006: 17). The observer motivates the child's responses and actions by relying on many discourse markers, and leads her to demonstrate her knowledge. The interaction is also done through direct questioning/answering turns. Sound and visual items are pointed out by the researcher in this case (CDL).

Undoubtedly, together with the age variable, such independent (socio-cultural) variables entail proportional differences in the dimensions described. The corpus-based information may work as positive feedback for children's EFL teaching/learning at early age. The communicative items pinpointed may differ not only depending on the type of topics and collaborative tasks being carried out, but also on whether the children must interact with familiar adults, unfamiliar people, teachers, or other children. In the corpus, the participants exchange information and communicate by activating socio-cultural variables (e.g., what the situation is like, who the other speakers are or what they represent, what they must use the lexical item for, etc). In this way, in social, cultural and educational contexts, communication is at least aided in its processing thanks to much visual-spatial input data favoured (much in CDL form).

V. TEACHING IMPLICATIONS

The most salient verbal and non-verbal information in the corpora serves to lead the selection of linguistic items and the design of audio-visual resources for the AHS (Adaptive Hypermedia System) lessons. The material and the different access channels to knowledge, e.g., verbal, visual, repetitions, gestures and interaction, etc., can be defined and specified for the EFL activities in the hypermedia form, attempting to adapt

to the child's learning preferences and demands. Thus, as described below, the AHS course contains audio-visual material that includes colourful characters and units, but also adequate means of access and interaction at the age levels. These devices in the system challenge the learners' communicative competence by leading them through a three-phase approach in the situations: Introduction of topic, Interaction/ Reinforcement, and Evaluation. The verbal skills to be tested include both recognition and production of corpus-based lexical items, whereas the non-verbal skills include their reception and activation of frequent audio-visual elements, taken from the corpora.

In particular, each lesson runs on a specific topic and set of tasks/activities with which children are familiar at that age level. The units contain key forms of exchange and language derived from the analysis of the CHILDES transcripts. For example, the simple and concise sentences with everyday words imitate the generally short and clear functional-pragmatic items examined. The contrasted Spanish and Bilingual material can also give insights of similarities and variation to take into account for the sequencing of the pedagogical content.

For instance, in unit 1, "greetings and introductions" (Table 7), the characters use many declarative statements with first and second person pronouns; this input works as basic reference material at age 3.

Table 7. Linguistic and conceptual units in the AHS lessons.

Concepts	**3**	**4**	**5**	**Linguistic content**	**3**	**4**	**5**
UNIT 1: Greetings and introductions							
Simple descriptions	X	X	X	Personal pronouns/ declarative statements	X	X	X
Greetings/ introductions	X	X	X	Prepositions / interpersonal questions		X	X
UNIT 2: The family							
Simple descriptions of people and objects	X	X	X	Third person pronouns/ possessive pronouns		X	X
Family members	X	X	X	These is/are		X	X
UNIT 3: The house							
Simple descriptions of objects and people	X	X	X	Common and proper nouns / It is …		X	X
Specific Vocabulary; numbers		X	X	To have / To be going to		X	X
UNIT 4: The toys							
Feelings (love, hate …) and likes (I like …)	X	X	X	Direct questions: Are you…? / What is this?		X	X
Colours		X	X	Like/ Dislike	X	X	X
UNIT 5: The food							

Types of food / meals	X	X	X	Wh/ open questions Interrogative pronouns		X	X
Daily routines (wash one's hands, have breakfast…)		X	X	To be / to be going to		X	X
UNIT 6: The school							
Actions (read, jump, run)		X	X	Adjectives Comparative and superlative		X	X
Sizes and shapes / numbers		X	X	Commands (Make… / Don't make…)	X	X	X
UNIT 7: The holidays							
Space /time orientation (up, down, near ...)	X	X	X	Can/Could Would you like …			X
Sensations, states of mind (happy, bored, I am cold…)	X	X	X	Do/does Yes/no questions		X	X

At age 3, written words are kept to a minimum and the focus is placed on the general pictures / characters pointed out, while at later years, more details are shown (see an example in Figure 3). The main verbal difference in this case is the larger number of proper and concrete nouns for years 4 and 5. In the children's interaction with the AHS input, attractive audio-visual and multimedia stimuli must accompany the verbal content. Information technology (IT) suitability for early age education is the result of implementing key aspects for motivation, adaptability, and friendliness.

Figure 3 illustrates how such ideas can guide the design of activities that integrate the computer input/output devices for specific recognition (the captions in Figure 3 are sound files in the AHS). By recognising pictures with sounds, the young learner may communicate with key language in the topic or situation, which demands some specific knowledge. In this case, the nouns are more specific for parts of the face (Unit 5). The content is here made available after the second level (age 4), in agreement with corpus-based information about noun use after that age. Thus, the L2 progress parallels L1 development.

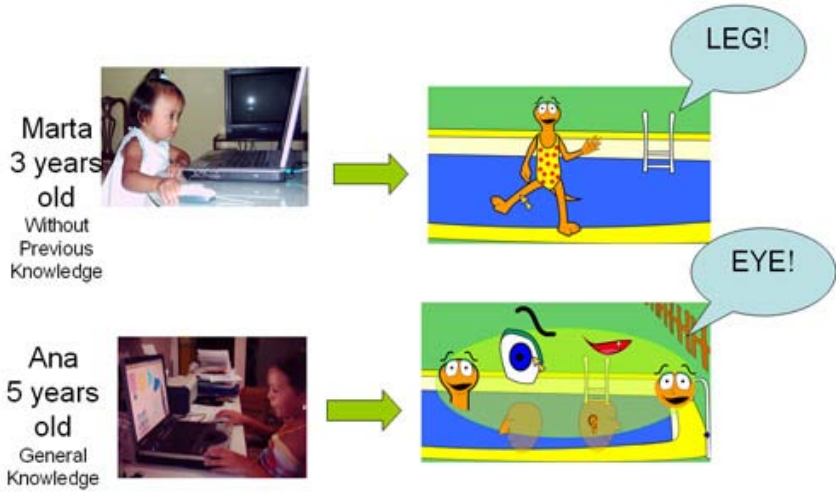

Figure 3. Example of hypermedia-based identification.

Therefore, multimodality varies across the different units and levels. The use of gambits such as "Ok", and "There" for age 3, or others, like "Great", and "this is good" at later years, is recurrent to confirm that something has been done right (together with pop-up multimedia effects of flowers and applause, medals, trophies, etc). Other expressions, e.g., "Nope", "Oops", and "That's not it", underline mistakes, accompanied by pictures of tomatoes, eggs, or raindrops, and disapproval effects like booing, mumbling, etc.

Socio-cultural traits are equally important for the AHS design. These factors correspond to main ideas gathered in surveys and questionnaires (cf. Cumbreño et al. 2006). The characters, for instance, are the result of most children's preferences; even the choice for colour is based on direct observation of children's drawings in some schools. The topics ("the family", "the house", "food", etc) are taken from most teachers' material selections in the teaching curriculum, but they also agree with the type of situations explored in CHILDES (e.g., playing with toys, counting things in the house, naming animals, etc). Figure 4 shows a sequence for a basic oral exchange between some characters, with captions included here but, obviously, not in the lessons. The elephant is chosen as a "less smart" animal for the playful excuse of linguistic repetition and knowledge confirmation.

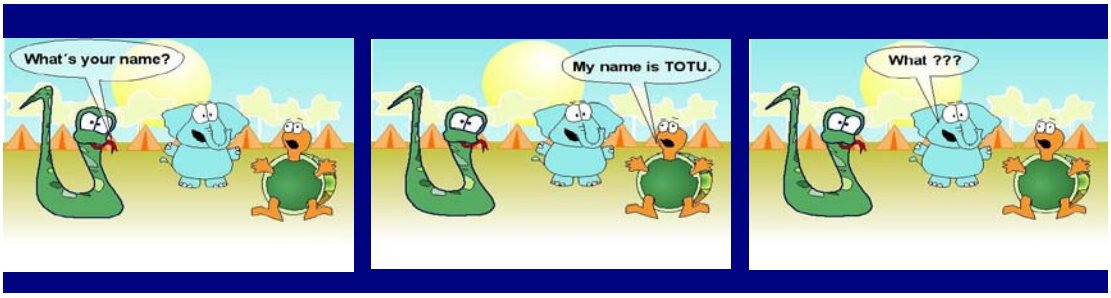

Figure 4. A sequence of basic interaction in the AHS presentation unit.

VI. CONCLUSIONS

The corpus-based analysis has served as an engine for linguistic-discursive content identification. It is found that the young EFL students' learning context can benefit from the examination of linguistic, paralinguistic, and multimodal input in the exchanges. The evaluation phase of the AHS system is currently going on in various schools of Extremadura, and the overall results already point to significant vocabulary gain and phrase production at the basic levels of simple direct questions and answers, personal statements, object identification, and declarative knowledge.

Another significant finding is that the teachers find that the AHS interactive lessons are flexible and useful to adapt to age levels in terms of both verbal (e.g., vocabulary, sentences) and non-verbal (e.g., cursor, mouse buttons) skills. This is a key educational challenge for children's EFL learning via the AHS lessons. The adaptation involves the effective understanding and use of English words and phrases without translation into L1, the use of concise lexical constructions taken from real conversations, and the control and command of multimodality via pictorial and sound media.

It is also concluded that the salient linguistic/paralinguistic traits observed in the corpus have positive effects on the identification of productive content for communication. In the case of children from age 3 to 5, distinguishing age period-based input data is quite relevant to determine key content and preferred ways of interaction (e.g., a focus on everyday words, the use of concise statements, importance of context-based references, familiar socio-cultural aspects, collaborative interaction, and so forth). The hypermedia distribution of the content enables the easy-to-follow process, while the intelligent tutor in the AHS directs the students to the appropriate learning stages and levels.

Notes

[1] Detailed consistency lists (DCL) are the result of combining frequency and range across the corpora. Therefore, the order of the items is listed not only according to their higher frequency but also to their wider distribution over the texts in the given corpus.

[2] It is found in most examples that the bilingual speakers use many words in the sentences, including abstract thinking in their conversations (e.g., telling opinions about topics, people, games, etc); in contrast, the excerpts checked for the other two categories reflect this abstract level less intensively, and probably focus on more everyday references (naming of things, people, animals, etc). This general observation cannot be investigated further at this point, but may be left open for possible contrastive probing.

[3] This classification is based on a keyness-based measurement of the items in relation to other corpora frequency lists (*The British National Corpus* [2001], and the *Spanish Web Corpus* [Sharoff 2006]), each having more than 100 million words.

[4] The only bilingual corpus found contains literary texts and is intended for code-switching study (Callahan 2004). Needless to say, the code-switching phenomenon is beyond the scope of this research.

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Sounding natural: improving oral presentation skills

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ABSTRACT

This paper discusses how multimodal resources can be used to teach oral communication strategies, as exemplified in a course taught at the University of Padua, Italy. The course focused on lexicon and language structures in use, pronunciation and intonation, body language, and cultural awareness. A variety of multimedia resources were used, including: pictures and illustrations; digital slides; audio files for pronunciation exercises and for audio-video feedback with the speech analysis software *Praat*; video clips from online English courses and other YouTube videos of authentic interviews, talk shows, news, monologues, and presentations. The main class activities were: listening and watching video clips; metalinguistic discussions on the use of verbal and non-verbal language in different linguistic situations; pronunciation practice; and speaking. Students were filmed while speaking and received feedback on their oral and communicative skills. Overall, the course appeared to be highly effective in raising students' awareness of facts about English communication and its workings.

Keywords: *oral communication, student awareness, multimedia, intonation, non-verbal language, feedback*

I. INTRODUCTION

Proficiency in oral communication is increasingly required both in academic and professional settings. For this reason, an increasing number of courses, taught in both public and private institutions, are addressing oral communication skills. With globalization, the number of opportunities for interactions in English has increased and so has the need to learn strategies for successful oral communication in English. In the field of ELT, research is being carried out with the aim of testing and comparing approaches and methods for enhancing the learning and acquisition of successful communication skills in the classroom. In this perspective, this paper illustrates the experience carried out in a class of intermediate speakers of English (B1-B2 level) at the University of Padua, Italy. The paper discusses how various multimodal resources were used to teach communication strategies in the course and how they contributed to meaning-making. On the one hand, they were used to present real-life situations, reconstruct context, and aid the comprehension of texts, and on the other hand they

contributed to stimulating students' interest and participation in the classroom by providing fun and enjoyable material for the learners to work with. Finally, the paper discusses how in both cases these resources contributed to enhancing language learning.

II. ORAL COMMUNICATION

Oral communication is an essential aspect of social interaction. Being able to communicate well is not only an important skill in itself, but also contributes significantly to the success of a person's personal and professional life. Speaking is used to engage in conversations, transmit information, express opinions, and contribute to discussions. Speaking also has an enormous impact on the impression we make on people, because when we speak we communicate both personal information about ourselves (such as age, origin, social status, education) and paralinguistic information about what we are saying (intentions, attitudes, emotions) (Ladefoged 1967: 104). But speaking is not the only element involved in communication. Listening is also involved, as understanding is as essential to communication as speaking. Communication cannot take place if the receiver does not understand the speaker's message. In addition, other modalities such as intonation, facial expressions, hand gestures and body movements combine to convey meaning along with the verbal message, and naturally influence both the speaker and the receiver. In fact, communication is multimodal, that is, it combines and integrates the meaning-making resources of various semiotic modalities to create meaning (Baldry and Thibault 2006a, 2006b, Bateman 2008, O'Halloran 2011 in press, Ventola et al. 2004). Finally, successful communication does not only involve being competent in language structures, lexicon, and phonology, but also implies a knowledge of the socio-linguistic norms and conventions of the community where the language is spoken (Halliday 1978, 1994, Halliday and Hasan 1991, Hymes 1974). This knowledge is at the basis of speakers' language usage, and conditions speakers' behavior in all communicative situations. Thanks to this knowledge, speakers know how to greet, express gratitude, apologize, when to talk and when it is best to remain silent, and when it is appropriate to use formal or informal language, for example (Gumperz 1982a, 1982b, Kress 1988, Martin and Rose 2003, Widdowson 1978).

In ELT instruction, both speaking and listening are targeted as abilities that learners

need to acquire. However, learners' input is often limited to a restricted range of examples of oral language, the main linguistic reference for spoken language being the teacher herself, frequently aided by audio (or video) material presenting short conversations from some pseudo-real situation purposely created for learners in a rather artificial way. Typically, learners are asked to focus their attention on linguistic elements (such as words or sentence structures) which become the main source of information about language use, constructions or pronunciation. Generally, learners manage to master basic listening and speaking skills, with some students being far more effective in their oral communication than others, possibly because of a natural predisposition to communication (Allen et al. 2007).

This traditional approach to learning oral communication skills presents several shortcomings. First of all, it may suggest to learners that the information that is essential to communication in the target language be conveyed only by means of what is spoken and not in what accompanies speech (Ackerley and Coccetta forthcoming). Secondly, by focusing students' attention on one modality (speech), this approach limits learners' ability to produce and cope with the real language to be used in real-life situations. As mentioned above, non-verbal elements such as intonation, gaze, facial expressions, body movements and posture play an absolutely crucial role in the creation of a text's meaning (see also Mehrabian 1972) and cannot be neglected if the aim of instruction is to achieve successful communication (Kellerman 1992, Kelly 1999, Mueller 1980, Sueyoshi and Hardison 2005, von Raffler-Engel 1980).

Finally, instruction that does not provide students with some awareness of language-specific socio-cultural conventions may lead learners to adopt inappropriate cultural-linguistic models, and thus contribute to the speaker's failure to communicate. For example, it is argued that the inability of second language speakers to use the grammatical structures of the second language in accordance with the pragmatic and discourse norms of the L2 may lead to intercultural misunderstandings, often interpreted as instances of impoliteness (Barron 2003).

Yet, the skills that can make the difference between minimal and effective communication can be taught, practiced, and improved. In particular, as this paper will discuss, the shortcomings of an ELT approach that focuses on distinct abilities can be

overcome with an approach to language instruction which is multimodal, that is, an approach that views communication as the result of the integration of multiple expressive resources.

III. A MULTIMODAL APPROACH TO TEACHING ORAL COMMUNICATION

As seen above, one of the problems encountered in traditional ELT is that students are presented with a restricted variety of oral texts, which are often void of reference to a real context. Texts which make little reference to a context of situation may be extremely hard for learners to comprehend, because it puts them in the condition of having to rely solely on their linguistic knowledge – which may not be advanced enough – to understand a message. Instead, providing students with the context of situation in which communication takes place means providing them with information about the meanings being exchanged, thereby adding important clues to help understand language. The interplay of different semiotic resources may help disambiguate possible unclear expressions by adding redundancy to the text. In either case, the presence of multiple modalities can help the learner get to the essence of the message.

Today, thanks to advances in technology, teaching oral communication can benefit greatly from the availability of a variety of forms of support. Multimedia texts are now easy to find in the form of video and audio files on the Internet. Inexpensive, easily accessible and user-friendly technology can provide stimulating material, suitable to present authentic and varied communicative situations, for use in the classroom or at home. Though the use of multimedia and online technologies does not automatically mean enhanced materials and enhanced learning (Hewson and Hughes 2001: 78; Kaltenbacher 2004: 119-120), careful course design and a controlled use of multimedia resources can ensure that meaning is acquired multimodally, with a positive effect on language acquisition (Ackerley and Coccetta forthcoming). In addition, the use of authentic material can enhance students' interest in classroom activities and increase their motivation to listen, understand, and learn. "Listening to real people speaking about real-life experiences and interacting with other speakers in a natural way may be considered more stimulating than listening to actors reading scripts elaborated by EFL writers" (Ackerley and Coccetta 2007).

One of the great advantages of introducing support forms in ELT is that it allows teachers to provide a context for discourse participants, by combining and integrating various modes of communication. This helps teachers situate linguistic events in their socio-cultural settings, reduce the distance from unfamiliar situations, and make their comprehension easier for learners (Donato and McCormick 1994). Language learning can also be enhanced through the use of visual cues – which may help students organize relevant information in stored memory and aid the comprehension process (Mueller 1980) – as well as body gestures and facial expressions (Sueyoshi and Hardison 2005), which seem to help contextualize language and facilitate the understanding of the role relations between speakers, thus stimulating learners to make a greater effort to comprehend. As has been claimed (Ackerley and Coccetta forthcoming, Kellerman 1992), raising learners' awareness of the multimodal nature of communication is a way to increase the strategies they have available for comprehending and dealing with texts in the L2.

IV. THE PRESENT STUDY

This paper reports on the experience of teaching English communication skills in a class of intermediate speakers of English (B1-B2 level) at the University of Padua, Italy. The course was offered to prepare students to use language in real-life situations, in academic, social or professional contexts. The course aimed to increase the students' overall communicative competence by raising their awareness of the many levels at which communication works, based on the idea that social and linguistic meaning is constructed through the interplay of different semiotic resources. Participation in the course was limited to 20 students, and classes were taught in a multimedia lab over a period of 12 weeks.

IV.1. Syllabus and material

The course syllabus covered the following areas:

- Lexicon and grammatical structures, as they are frequently used in a variety of

different communicative situations (for example: 'introducing yourself', 'small talk', 'what do you do for fun?');

- Text types and structures used in various kinds of discourse (e.g.: telling stories in casual conversation, telling jokes while delivering a speech);

- English pronunciation, with an emphasis on stress, intonation, discourse pauses, and explanations;

- Basic notions of body language, with an emphasis on the meaning of particular hand gestures (contrasting Italian and English), gaze and posture;

- 'Cultural awareness', that is, an analysis of the language used in various types of discourse and reflecting the speakers' sensitivity with regard to particular subjects (e.g., political correctness and/or taboo words; topics/questions to be avoided in conversational English); furthermore, the study of differences in the content and style of delivery of particular discourse types (e.g., when it is considered appropriate to use humor/to be quiet in formal situations).

Throughout the course, emphasis was placed on contrasts existing between the Italian and British/American language and linguistic behavior (for obvious reasons, since the course was taught in Italy), due the general interest of the students in these varieties of English and the availability of online material.

The material for the course was partly created by the teacher (digital slides, pronunciation samples and practice with Praat (www.praat.org) – see below), and partly retrieved online. All the video (and audio) clips were found online. YouTube was the main source for the retrieval and use of authentic real-life speech and video material that provided most of the information on language and linguistic behavior for the learners. Videos from YouTube were used to introduce the lesson topics (e.g. what is 'small talk' and how is it used?), create listening exercises, show the dynamics of communication, and exemplify the language occurring in all the different types of linguistic situations examined in class (interviews, talk shows, news, monologues, presentations). Some of the videos were part of web-based English courses and exercises (see below). These were used because, by showing a good degree of authenticity as compared to material that is generally available on other supports, these online courses appeared to be compatible with the approach adopted in this course.

IV.2. Methods and tools

In order to teach and stimulate the learning of oral communication, a variety of methodologies and tools were used, as described below.

IV.2.1. Unit introduction

The teacher introduced the main topic of the unit in the traditional fashion, i.e., with digital slides. The aim of this was to draw attention to the lesson topic, as well as to satisfy the students that require a formal approach to learning. After this formal introduction, the students were shown a video, where the same topic was presented by a native speaker. For this purpose, advantage was often taken of the availability of videos in online English courses. These videos often present a controlled linguistic situation, with a transcription of what the speaker(s) say(s), and thus provide a type of listening activity that is easier than authentic speech, in which many contextual factors may make listening comprehension more difficult (see IV.2.2. below). Some of the courses that were used, and that became popular among the students, are reported in Table 1.

Table 1. Web-based courses used in class.

Learning English with Mr. Duncan	general topics such as: introducing yourself, 'small talk', talking about the weather
http://www.youtube.com/user/duncaninchina	
Real English	use of formulas used in real conversations
http://real-english.com/	
English Meeting	pronunciation of single sounds and of formulas, such as those used in greetings
http://www.youtube.com/user/EnglishMeeting	
Public Speaking Tips: Delivering a Great Speech	guidelines and advice on how to speak in public
http://www.ehow.com/video_4959559_public-speaking-tips-delivering-great.html	

The purpose of watching a person on a video presenting the same topic that had been introduced formally by the teacher had the effect of adding a dimension of 'reality' to what the teacher had said and of presenting a different perspective on the topic in focus. The videos were also used to introduce explanations on linguistic structures, idioms, ways to say words, and convey meaning.

In addition to videos, at this stage in the lesson, pictures and other graphic materials were used to introduce students to the basics of body language and to illustrate the meaning of particular postures, and of hand, eye, head movements, as well as to stimulate discussions on cultural differences in body language during interactions and presentations (see Figure 3).

IV.2.2. Watching, listening and reflecting

After the lesson topic had been introduced, videos were used to show students examples of real-life communication in English, as well as to start up metalinguistic discussions on the speakers' use of language (e.g., level of formality, expressions used, use of humor, use of emphatic stress and intonation, use of body language). Where applicable, attention was drawn to the differences between each speaker's communication strategies as compared to the expected Italian communication strategies in similar contexts, as well as to the differences in discourse practices. For example, there are relevant differences between Italian and English at the level of linguistic and discourse formality in many interactions. Thus, it is customary for a person giving a talk or a lecture in front of a British/American audience to add a joke here and there to get the audience to laugh. This behavior would be considered inappropriate or at least unusual in Italy in a similar situation, yet it is a behavior that should be learned as it is part of English discourse conventions.

In this part of the lesson, the videos, featuring native speakers speaking to other fellow native speakers, presented greater comprehension problems for students than the videos which are part of English courses used in the first part of the lesson (see IV.1.1. above). For this reason, this session was preceded or followed by listening-comprehension activities, often based on the video transcriptions (prepared by the teacher beforehand), such as the introduction and explanation of key words, questions on the text, and fill in the blanks. The students then watched the videos, and worked on the listening comprehension exercises. The whole class was involved and the students were engaged in questions and answers about the content of the videos.

IV.2.3. Acting out

In the final part of each class, after watching, comprehending and discussing the videos, the students had to prepare a short oral text with the same characteristics as the one watched in class. This involved using the same type of language and discourse strategies as those used in the model video. In the case of interactions (interviews, conversations and the like), the students had to work in pairs or groups. They then had to act out their speech, in front of the class, while being filmed by the class technician. In each case, the participants received oral or written feedback from the teacher.

Being filmed while speaking, English was a very important part of the course. The students received copies of their video-recordings at the beginning and at the end of the course. As part of their home assignments, the students prepared a YouTube video, enacting a real-life situation similar to those analyzed in class. Lastly, as a final assignment, they gave a formal presentation in front of the class to show their awareness of all the English language structures, intonation patterns, body language and communication strategies studied in class. For this presentation the students were also filmed and received written comments from the teacher, while the rest of the class would make comments on each individual's presentation style.

The course emphasis on filming students while speaking and giving them feedback on presentation styles was aimed at maximizing the students' awareness about the multimodal nature of communication, based on the belief that raising students' awareness enhances L2 learning (Ackerley and Coccetta forthcoming, Kellerman 1992, Kelly 1999, Mueller 1980, Sueyoshi and Hardison 2005).

V. THE IMPORTANCE OF TEACHING NON-VERBAL LANGUAGE

V.1. Prosody and intonation

Having an L2-appropriate prosody and intonation is important for successful communication, because non-native use of speech pauses, volume, pitch and intonation have important pragmatic effects on how the speaker's message is received by the listener. A great deal of emphasis was placed on pronunciation, and particularly sentence

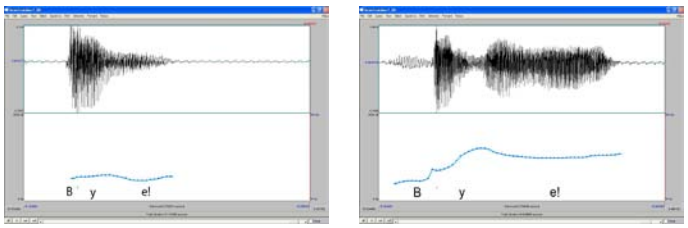
and discourse intonation, in the course.

Italian and English present major differences in their phonological and phonetic systems. It has been shown (e.g., Busà 1995, Flege et al. 2003, Piske et al. 2002) that vowel production, a well-known pronunciation problem for Italian learners of English, both correlates with the Italian speakers' perceived degree of accent in English and affects their intelligibility and successful communication in English. But vowel production is only part of a wider issue involving the way in which Italian speakers of English produce English rhythm and prosodic patterns, which have been shown to have a major effect on speakers' intelligibility and successful communication (e.g., Kormos and Dénes 2004, Munro 2008, Munro and Derwing 2001, Pickering 2002, 2004, Wennerstrom 2000). In fact, pilot studies (Busà 2007, 2010) suggest that Italian intonation in English may be characterized by an overall flat contour, with no clear sentence stress or pitch peak, and with intonation patterns that are unvaried across different sentence types. This is unlike native intonation, which is characterized by the presence of strong sentence stress and pitch peaks, and by different intonation contours for different sentence types.

The different intonation contours by Italian speakers of English, resulting from processes of interference and transfer of phonological rules from Italian into English, may lead to communication problems. Because Italian intonation in English does not cue the listener to salient information, given vs. new information, emphasis, and contrast through stress and pitch, it does not reflect an English-appropriate discourse information structure. Moreover, because a level intonation is used in English to signal detachment, lack of interest or participation, the use of inappropriate intonation contours may also have paralinguistic effects, by contributing to the creation of a distorted image of the speakers' levels of engagement in the proposition (Busà 2007, 2010).

The idea that intonation and prosody carry important meaning in communication led the teacher to draw continuous attention to speech sentence stress and intonation patterns. To raise the students' awareness of the differences in their English intonation patterns as compared to native speakers' intonation, Praat (www.praat.org) was used. Praat, a freeware tool which is widely employed to carry out acoustic analysis, was used to allow students to visualize their own sentence pitch patterns and compare them with

native speakers' pitch patterns, following a method reviewed by Chun (1998) and shown in Figures 1-2 below. Practice with this tool was encouraged at home as a means to improve overall intonation and expressiveness in English.



Figures 1 and 2. Exemplification of the use of the software for speech analysis Praat as a tool to aid pronunciation. Figure 1 (left) shows the sound wave and pitch pattern, as visualized with Praat, of the utterance 'Bye!' spoken by an Italian speaker *before* audiovisual feedback with a native speaker's model. Figure 2 (right) shows another utterance produced by the same Italian native speaker *after* audiovisual feedback with a native speaker's model, revealing great improvements in both the duration and pitch contour.

V.2. Body language

In the process of communication, the human body contributes significantly to conveying important information about the speaker, his/her feelings and attitudes. When speaking a second language, it is important to be aware of what the body communicates when particular postures, gestures or facial expressions are used, as they may convey unintentional meaning and thus affect the outcome of L2 communication. In general, speakers may move too much or too little while speaking and this may affect the message they want to convey.

Italians are well known for using their hands a lot when they speak. Some of the gestures commonly used by Italians are so dense in meaning that Italians assume they are also understood by other language speakers, though they may be meaningless to a non-Italian. Other gestures may carry a completely different meaning in a different language and the Italian needs to be made aware of that.

The students gained awareness of the meaning conveyed by major body postures and hand movements, as well as the importance of gaze in communication. Figures and pictures were used to aid the description of the gestures presented in class. Pictures of

well-known figures from the world of politics were also used to exemplify how body language is associated, sometimes unconsciously, with a person's position or personality (Figure 3). The notions taught to the students were then discussed in all the videos watched in the course, and the students were encouraged to try to monitor their own gestures and gaze, and to use them appropriately as a means of emphasizing, and directing attention to the important parts of their speeches.

Figure 3. Examples of pictures used to illustrate body language.

VI. CONSIDERATIONS ON THE TEACHING METHOD AND CONCLUSIONS

The course appeared to be highly effective in raising students' awareness of facts about English communication and its workings. The students showed a definite improvement in their ability to structure different types of discourse (e.g., greetings, interviews, presentations) and to use common expressions and formulas that were suitable for different situations. They also showed an awareness of the meaning of body language, which surfaced as a visible and persistent attempt at controlling their Italian-style hand movements, and to use English-like gestures instead, which became particularly evident when they used a non-Italian way of counting from one to three (i.e., with palms facing the audience, rather than the speaker). As regards prosody, students did appear to try to use English-like intonation patterns, though the duration of the course (12 weeks) was

not enough to bring about a real change.

Overall, the experience with this course shows that it can be a useful (and indeed extremely effective) way to raise students' awareness of English communication skills, and that an integrated multimodal communicative approach works well for teaching oral communication. To communicate successfully, the speaker needs to be aware that there are several elements of oral communication which can and should be used. Traditional instruction in (first and) second language focuses on linguistic levels and verbal skills, the result being that students may not be able to deal effectively with real-life communication. Restricting instruction to simple spoken texts is limiting and does not reflect real-life situations. Instead, skills such as eye contact, body language, style, understanding the audience, adapting to the audience, active and reflexive listening, using formulas, conventions and discourse strategies as is appropriate in different linguistic situations and social interactions are as important to communication as language itself and should be integrated in classes focusing on spoken language. In fact, the complexity involved in oral communication requires a teaching method that includes all the elements that contribute to the meaning of the message.

Oral communication fulfills a number of general and discipline-specific pedagogical functions, and successful communication skills are in demand both in the private and the professional sphere. While becoming an outstanding speaker requires years of practice, students can improve their communication skills during a course if oral communication is a regular feature in ELT enhanced by the use of multimodality/multimodal resources.

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Changing spaces, expanding mindsets: towards L2 literacies on a multimodal reading comprehension course

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ABSTRACT

Recent studies in the field of new literacies have indicated that a remarkable change in the way we access, consume and produce information has taken place. The boundaries between concepts such as authorship and ownership have become blurred. The repertoire of texts available to language learners is almost unlimited. One important purpose of language education is to provide students with functional tools to take advantage of these resources.

In this article we discuss the benefits and challenges of teaching L2 reading comprehension in a multimodal learning environment from the perspective of course design. In addition, we attempt to find answers to the following questions: what kinds of assignments are meaningful from the learner's perspective, and what added value does multimodality bring to a learning situation? A design-based research approach was implemented in this study in order to enable a dialogue between theory and practice.

The students attending the reading comprehension course described in the article were advanced university students from various European countries, who studied Finnish as a second language. In comparison to traditional reading comprehension courses, it seems that L2 learners benefit from reading digital texts and using a web-based learning platform. The digital environment enabled the learners to read meaningful texts and to actively learn through texts and assignments. Moreover, the web-based learning environment enhanced the flexibility of the learning event – flexibility in terms of time, place, course content, and the learners' language proficiency.

However, the course feedback did not support the view that students would automatically be on the "better" side of the digital divide. Instead, they do need assistance in order to understand the new learning mindsets and especially learner autonomy.

Keywords: *reading comprehension, second language learning, pedagogical design, Finnish as a second language, multimodality*

I. INTRODUCTION

What happens when one reads in a foreign language? What factors affect the text comprehension process in a multimodal environment? We need a text, possibly pictures, headings, sub-headings, a reader or readers, and a tool with which to process the text, for example, a computer, phone or an electronic reading device. The learners reading

the texts often come from different cultural backgrounds, which affects their reading. One of the elements of multicultural reading is dialogism, which is why one of this article's standpoints is an understanding of dialogism in which language and a person's existence are viewed as interactive (e.g. Bahtin 1991, Linell 1998, 2009). Linell (1998) emphasises the close connections between the structure and use of language. Textual comprehension is not seen as something that occurs in the form of an individual's actions, in his/her own mind; instead, it conjoins with the reader's previous experiences and social environment. Even when reading alone, the reader is, in fact, never alone.

Language – and from the perspective of this article, also the meaning given to words and texts – is born and develops in the continuous flow of interaction in which a person lives. Languages are not seen as systems of neutral and abstract structures of words, as is traditionally the case in monological approaches; rather, language belongs to its users and is born in the situations in which it is used. Language is, thus, temporo-spatially dependent and it cannot exist without a context. (cf. Linell 1998: 7–8.)

Throughout time, literacy has been a manifestation of power and education; the ability to read different texts has provided a limited number of people with access to information. In our networked and multimodal world, virtually anybody can access information – but, at the same time, the nature of authorship and ownership of information has changed. New forms of participatory online publishing are continuously being developed. They are based on sharing, cooperation, feedback, increased interaction and evaluation. The utilisation of multiple media in the surrounding world has also created a new environment for language teaching (Svensson 2008, Lankshear and Knobel 2006).

Typical to teaching text comprehension in the context of a foreign/second language is that the teaching begins from texts that are lexically and syntactically simple. It has traditionally been held that, before comprehensively understanding a text, a language's system must be mastered. Moreover, in the case of learners with reading difficulties, it is quite common that easier texts be given. This is somewhat of a contradiction when we consider that learners encounter complex texts in their everyday lives and have a pressing need for strategies for dealing with such texts. In our view, literacy skills rise to the fore in the context of second language learning.

The interpretation of texts requires cultural knowledge, as texts are always connected to their social, cultural, political, and historical contexts. In a similar way to Linell, and according to Hasan (1996: 417), the structures of language should not be separated from their intended social uses. Likewise, teaching vocabulary separately from the context is not effective, as words have different meanings in different contexts, which can, indeed, be numerous (Gee 2008).

This article is based on the theories of literacy research that see literacies as social practices. The background of this paradigm is located in a socio-cultural approach to language and its related processes. Instead of an individual's activities, focus is thus on interaction and social activities. A point of particular interest is the kind of literacy that has been influenced by new technologies. (Kress 2003, 2010, Lankshear and Knobel 2006).

A more recent view, which differs from the former skills theories, maintains that literacy consists of a number of different practices related to specific events. Barton and Hamilton (2000: 6) define literacy practices as activities taking place around texts. The term "literacy event" refers to all events that are in some way connected to a text (Heath 1983: 93, Barton 1994: 35, Barton and Hamilton 2000: 7). Street (2001: 11) notes that literacy practices are particular ways of thinking, reading, and writing, and that these are situated within cultural contexts. The practices also fluctuate between different individuals' domains.

Reading can be examined from the perspectives of both dialogism and literacy research. These approaches share some similar qualities, in particular: the social starting point of activities (Bahtin 1996: 293, Linell 1998: 7–8, Barton et al. 2000: 8–9), the central role of interaction (Bahtin 1996: 36, Barton and Hamilton 2000: 9), the tendency to view language as action (Street 1993: 829), dynamism (Bahtin 1991: 99, Barton and Hamilton 2000: 7) and reflection on cultural backgrounds (Barton and Hamilton 2000: 7). All of these qualities come powerfully to the fore also in examining teaching and learning of text comprehension in new multimodal learning environments.

II. THE MULTIMODALITY OF READING

The Internet has shaped the ways in which we read: moving from a linear towards a more multimodal direction (Eagleton and Dobler 2007). The traditional text is no longer the only constructor of meaning, as videos, music, social media, and multidimensional hypertexts carry the reader along meandering paths of meaning construction, in which the reader is an active agent. These processes, in which texts are mixed and re-constructed, blur the boundaries of textual ownership and authorship (Kress 2010). Let us examine this by means of a short example:

> "The point of books is to combat loneliness," David Foster Wallace observes near the beginning of "Although of Course You End Up Becoming Yourself," David Lipsky's recently published, book-length interview with him. If you happen to be reading the book on the Kindle from Amazon, Mr. Wallace's observation has an extra emphasis: a dotted underline running below the phrase. Not because Mr. Wallace or Mr. Lipsky felt that the point was worth stressing, but because a dozen or so other readers have highlighted the passage on their Kindles, making it one of the more "popular" passages in the book. (Johnson 2010.)

The textual and media landscape is noticeably more complicated than has previously been the case. Texts are significantly more multimodal and integrate different ways of creating meanings. With regard to textual activities, this means, for example, that social media has adopted a central role. Furthermore, textual activities are typically part of a culture of participation (Jenkins et al. 2006) and sharing. Let us examine this matter via a small vignette.

A Facebook-user recommends a journal article. This either happens by reading the articles online and then clicking on the Facebook recommend button or by posting a direct link to the article on the Facebook wall feature. It is then possible to comment on the recommendation – it can be "liked" and the recommendation can be forwarded to other people. In addition, the reader can go to the journal's website and take part in conversations pertaining to the article. A blog may also function as a channel for sharing such material.

The reading process no longer needs to stop with reading and discussing a text. Instead, reading can produce, for example, a video in which the reader brings to the fore his or her own interpretations of the text. A video uploaded to YouTube might even receive a momentary burst of attention in the form of view and comments. The video might even go on to be disseminated via other social media channels, with new versions in the form

of "responses". In teaching literature, a student may upload to a web-platform a music video that is in an intertextual relation to a short story or novel.

Twitter allows a reader to follow the status updates of an author, which possibly open new windows onto the author's way of thinking and make it possible for new interpretations to be made. For example, Paulo Coelho actively updates his Twitter status and has, in so doing, made contact with his readers. Never before has it been possible for a reader and a writer to have such a close relationship. Indeed, every reader can share his or her reading experiences on a global scale, for everyone to read. In some cases, social media may even open up a direct route for conversation between author and reader.

In this way, new media forms facilitate a dialogue in which different cultures mix and go on to form new operational cultures. This kind of intercultural dialogue is particularly interesting from the perspective of teaching, as it challenges education to participate in the dialogue. The bringing of new textual syntheses into the classroom necessitates new pedagogical practices. Indeed, teachers are faced with a new challenge; namely, that students' backgrounds are increasingly varied – regarding their culture, identity, prior knowledge, and the ways of thinking and behaving. In these new environments, students develop their identities and new ways of thinking and operating. (See Figure 2.)

III. RESEARCH QUESTIONS

In this article we discuss the benefits and challenges of teaching L2 reading comprehension in a multimodal learning environment from the perspective of course design. In addition, we attempt to find answers to the following questions: what kinds of assignments are meaningful from the learner's perspective, and what added value does multimodality bring to a learning situation?

IV. METHOD

The design-based research approach was implemented in this study (see e.g. Barab 2006, Design-Based Research Collective 2003). Design-based research attempts to

understand the connections between theory and practice, as well as between different activity tools. According to Collins et al. (2004), design-based research is typified by the research being situated in a real-life learning environment; a lack of prior knowledge of all the research variables, which, instead, become apparent during the research; and flexible methods, which are specified as the research advances. The object of such research is often a learning situation in which different complex factors interact and affect the design of the research. These qualities are also typical of the present research. Nonetheless, it should be noted that the present research does not attempt to develop any specific theory, but to contribute to the field of multimodality in L2 language teaching, and furthermore, develop understanding of the literacy practices that become apparent as the new technologies emerge.

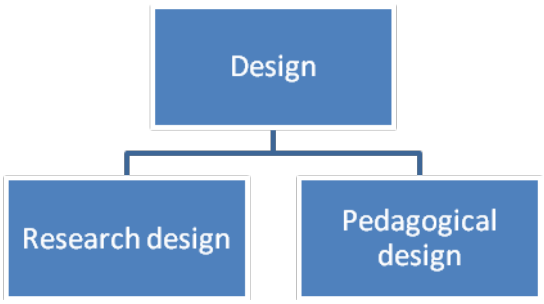

Figure 1. Concept of design used in this article.

With Figure 1 we aim to illustrate the divisions of the concept of design approach as it is understood in this article. Research design refers to the design-based research approach. Pedagogical design refers to a new way of thinking in language teaching and learning, where the shift in role of a learner's agency takes place as the learner creates his or her own learning environment.

The research-based course design was an essential part of the research. The design process was documented and analysed, as were the products of the students in learning tasks. The aims of the analysis were twofold: on the one hand, we wanted to create a model of the course that can be applied to other contexts, and on the other, understand how to support the students' agency in a multimodal environment.

V. PARTICIPANTS

The course considered in this article is part of the Finnish as a Second Language (F2) curriculum offered at the University of Jyväskylä Language Centre. The course's learning outcome is that, upon completion, students will have more confidence in reading Finnish texts and finding information even from difficult texts, as well as having developed their reading strategies. In addition, the students will improve their knowledge of Finnish vocabulary and structures. The pedagogical challenge that we attempt to address in this article stems from the short duration of the course, which is why it is particularly important to build a pedagogical progression that crosses course boundaries.

The course participants consisted of twelve F2 students from across Europe and Japan. Their language proficiency level varied, but nevertheless floated at around the B1-B2 level. Some of the students were in Finland for a six-month exchange period, whereas others had lived in Finland for several years. The proficiency levels of the students were also affected by how much they had previously studied Finnish and how many Finnish-speaking contacts they had acquired. The main subjects of the students were economics, educational science, intercultural communication, or languages.

VI. BROADENING THE WAYS OF THINKING

A change in the way of thinking is a central factor in the transition process of teaching and learning text comprehension. A long-held view within research into reading regards reading as the decoding of texts, which can still be noticed within many learners' learning cultures. Even though a social perspective on working with texts has indeed been part of the discourse surrounding literacy research for some time, engineering change within teaching practices is still a pedagogical challenge.

Lankshear and Knobel (2006) describe the change in operational practices via two mindsets.

Table 1. Mindsets 1 and 2.

Mindset 1	Mindset 2
Predictability	Unpredictability
Materiality	Immateriality
Individual's knowledge and skills	Community's knowledge and skills
Knowledge within institutions	Knowledge within individuals
Control	Openness
One-time occurrence	Continuity
Monomodality	Multimodality
Instrumental value of technology	Technology as operating culture

Among other things, typical of mindset 1 is a view of the world as being more technological even though the operational methods have remained the same as before. Here, individuals are the central units of activity, and expertise and authority concentrate on individuals and institutions. Moreover, learning spaces are closed and are intended for specific purposes, and books constitute the core literary media.

According to mindset 2, the world is significantly different from what it has previously been. This change is primarily associated with the development of new technologies and new ways of doing things as a result of this development. Tools are used in processing information, creating meaning, and in communication. Expertise and authority are shared and collective. Moreover, learning environments are seen as open, continuous, and flexible. In this view, texts are increasingly digital in nature.

The mindsets can be adapted for the purposes of teaching textual comprehension. In this process, the teacher may think that the lesson and the matters addressed therein should be predictable. In fact, the lesson plan may be oriented at this – what elements in the texts being addressed are probably new to the students and are likely to be examined within the lesson. The lesson may indeed be demarcated as a one-time entity, in which, aside from the teacher's knowledge and skills, the knowledge and skills of the individual students are emphasised. The means of exchanging information during the textual comprehension lesson easily follows the traditional IRC model. After all, we are dealing with "text" here. Therefore, students go to class with handouts under their arms, having clarified some difficult points in the text in advance; they may bring along some copies of grammar exercises to enhance their confidence and fill the time potentially left over from "actual text processing".

Nevertheless, teachers are people who want to develop themselves and their own teaching. The teacher wants to be a good teacher both now and in the future. The ever-changing world requires that teachers become conscious of new ideas and continuously reflect on their own activities. How can one respond to students' changed idea of communality and, for example, sharing? Their knowledge and actions are not confined to institutions – rather their knowledge is that which they can find from their iPods, in open, social media information sources. However, learners' critical thinking and, overall, that which they consider to be information/knowledge, is not necessarily fully developed; instead, it is precisely in regards to this matter that they need guidance and counselling. Students should be provided with an idea about what matters they should focus on and what is advisable for them to know and understand.

The task of the teacher is to mediate and to orientate the activities between the two aforementioned ways of thinking (mindsets 1 and 2). This is not easy; however, it is much easier to walk to the lessons when one does not need to drag along texts, photocopies, dictionaries, and so forth. Instead, everything that may be required can be found online. It may in fact come as somewhat of a relief for the teacher him/herself to realise that s/he is not required to know everything; instead, s/he can think just as the learners do – no matter what, the answer can probably be found via Google!

From the perspective of a school, the challenge stems from the fact that both of the aforementioned ways of thinking are simultaneously present in the classroom. Most classrooms probably share a number of practices originating from both of these mindsets (Figure 2). The practices are in continuous interaction, with each shaping the other.

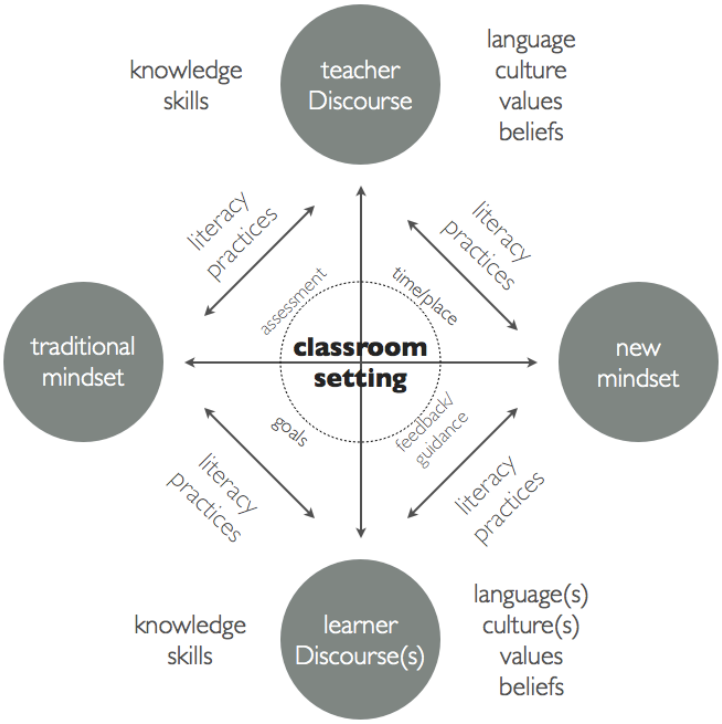

Figure 2. Traditional mindset and new mindset in a classroom setting.

In the figure above, we attempt to illustrate a new learning space in which elements of both ways of thinking are present (mindsets 1 and 2). In bringing together both 1 and 2, a hybrid way of thinking is born, in which characteristics of both ways of thinking can be detected, but which is nonetheless clearly different from either of the two original forms. Both participation and sharing are made possible in this space, in which the learner and the teacher are actors on equal footings. As Figure 2 illustrates, the learning situation is complex, and different kinds of variables are also present in the course at hand.

VII. WHAT KIND OF COURSE DESIGN CAN EFFICIENT LEARNING IN A MULTIMODAL ENVIRONMENT BE SUPPORTED WITH?

In recent times, there has been clear increase in research interest in learning environments and their role in supporting learning processes. Underlying here is the concept of learning by design (see e.g. Kalantzis and Cope 2004, Gee 2005, Healy

2008). According to our perspective, a course design includes contents, feedback-giving and evaluation practices, as well as operational methods and tools.

The Personal Learning Environment (PLE)[1] is one of the most interesting solutions for current education researchers. Attwell (2007: 1) has stated that the issue here is not one of a new programme but rather of a new approach to using technology in learning. We find this an intriguing approach, because attention to the pedagogical aspects is still somewhat scarce even if the amount of technology in schools has steadily increased (Cuban 2001, Taalas 2005). So the new media have not reformed the actual study processes.

The formal learning environment for this course was constructed as a combination of a virtual and a physical space. The Moodi learning environment, developed by the Centre for Applied Language Studies and the Language Centre at the University of Jyväskylä, served as the virtual space. Moodi is used at the University of Jyväskylä primarily in language learning and teacher education courses. The idea underlying the development of Moodi is one of a personal learning environment in which making use of different media and working practices enables different learner's paths, rather than the course content being hierarchically divided and teacher-driven. Instead, the aim is that the learning environment should, if anything, be the learners' own space, in which study-related activities (e.g. student-initiated discussions) have a place of their own.

According to Taalas (2005: 20), a pedagogical design must offer a space for different types of communities, allowing them to participate in negotiations regarding the aims and meanings of the tasks at hand. Such communities also need tools both for constructing their own design and then sharing it.

Taking leave from tradition, we wanted to implement the tasks in such a way that they would not specifically test how well a learner has understood a text, but rather what the learner is able to accomplish after having read the text. The follow-up task after the text had been read was thus primarily intended to offer multi-faceted information about the learner's level and, possibly, any support needs. In this way, each student could be provided with individually tailored and scheduled support (scaffolding).

The course was initiated by a consideration of what the desired teaching would be and in what form it would be recommendable to teach. In this way, the very core content of

the course was at the fore. It was decided that the course would be divided into nine themes, of which two would be left open. The open themes were determined on the basis of current affairs. The final themes were:

1) consumer behaviour
2) musical taste
3) educational exports
4) comic strips
5) blogs
6) information search
7) working life and job-seeking

The current affairs were chosen to be the Finnish winter and climate change. The intention here was that the course contents would be situated in the students' own world, in order that they would be meaningful for them.

Each of the themes was assigned a text or texts and assignments, the focus of which was language in practice, as well as assignments about vocabulary and structures. The structure and vocabulary assignments were intended to offer tools for analysing language adopted in formal and informal situations. Attempts were made to strengthen the sense of community on the course via the discussion forums for each of the themes, which were also intended to direct the learners towards a culture of more equal participation.

The aim was to provide the students with the tools needed to analyse prior learning, to promote their ability to take responsibility for their own learning, and to direct them in benefitting more effectively from affordances facilitated by the language learning environment. The concept of affordance also offers an interesting approach to the planning of learning objects (see Kuk 2003). In this context the concept of affordance is understood in such a way that the design of the course in question provides learners with an opportunity to become better aware of those language elements that are available to them, for example, via different media. In a more concrete sense, this means that the learners were directed towards going beyond the classroom and exploring their environments, and towards discussing with native speakers of Finnish. During the contact teaching lessons, these elements of student-directed exploration were analysed

and their contextual dependency was discussed on the basis of the learners' own observations.

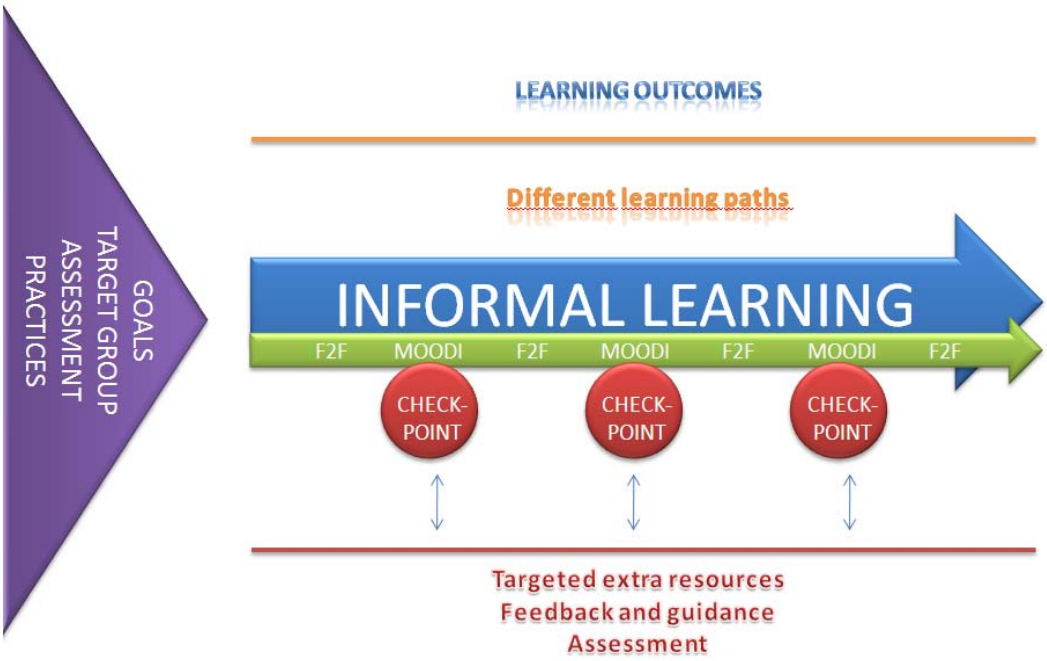

Figure 3. Course design (F2F = Face-to-Face), edited from Taalas (2005).

Definitions of the learners' language skill profiles were made at the beginning of the course, with the aim that the learners themselves would become more aware of their own language proficiency level and development needs. One of the aims of using the Moodi learning environment was to facilitate different learner pathways on the basis of each of the learners' needs.

The definition of the proficiency levels was conducted in accordance with the level descriptions of the Common European Framework of Reference (CEFR). The learners familiarised themselves with these descriptions during the first course meeting and thereafter used their blogs to write about what, in their own opinions, were their development needs regarding their language skills, as well as about the ways in which they could develop these areas. In addition, we asked the learners to describe themselves as readers and to reflect on their relation to texts and reading. With the help of an image describing different types of texts, the learners were challenged to reflect on their own idea of what a text is. In reviewing the answers to this question, the learners'

concepts of what constitutes a text were shown to be very traditional: according to many of them, a text is a written whole consisting of words and sentences.

In addition to written texts, we wanted to focus the learners' attention on other kinds of semiotic systems which, to an increasing extent, connote meanings (Kress and van Leeuwen 1996). Images are not haphazard decorations, rather they are often specifically chosen, and their significance in directing the reading and interpretation process cannot be ignored. In the image task, we asked the learners to choose the best news image related to the theme and then justify their choice in the discussion forum. There were various types of images, and the choices were diverse indeed. The same image was often chosen for various reasons. Among the reasons given were the information offered by the image and the feelings and/or associations it evoked. All in all, the choices were very conscious, and no real problems presented themselves in offering reasons for them.

The open design was intended to facilitate different learner pathways. By 'open design', we mean that it was usually possible to complete the assignments on the basis of one's own interests, in terms of content, but also at different language proficiency levels. In addition, the support and accompanying extra resources were individualised. We attempted to guide the learners towards finding materials that were suitable for them, with the intention of committing them to the idea of over-arching learning outcomes. Checkpoints were used during the course in order that the learners would stop at regular intervals to examine what they had learned up until then, what they still wanted to learn, and with which methods they could achieve their goals.

VIII. WHICH KINDS OF TASKS ARE MEANINGFUL FROM THE PERSPECTIVE OF THE LEARNERS?

On the basis of sociocultural theory, an assignment is defined as an activity that the participants construct when completing a task. The sociocultural approach emphasises the dialogical processes associated with the completion of an assignment (e.g. scaffolding) and the ways in which these affect language use and learning. (Ellis 2000: 193).

Ellis (2000: 199–200) also notes that assignments which lead to negotiations about meaning are efficient from the point of view of learning.

Earlier studies indicate that tasks that promote a learner-centred approach and encourage negotiations about meaning share certain factors. Among these factors, our article highlights the following:

1. tasks without a predefined answer
2. tasks requiring multifaceted working methods
3. tasks in which meaning occupies the prime position
4. tasks directed at a specific goal
5. tasks in which the activity is evaluated on the basis of output
6. tasks connected to the real world
7. tasks with a required information exchange
8. tasks involving a two-way (as opposed to one-way) exchange of information
9. tasks that are not familiar to the interactants
10. tasks involving a human/ethical type of problem
11. tasks without a context (in the sense that the task does not provide contextual support for communication), involving considerable detail.

(statements 3-6, cf. Skehan [1998: 268], statements 7-11 Ellis [2000: 200])

Instead of only focussing on the production of an intelligible output, teaching should offer students the possibility to learn how to act in situations that they might encounter outside of the classroom. Our aim was to increase the learners' awareness of their own reading practices and to become actively aware of the study and free-time literacy events to which different literacy practices are closely attached.

We asked the course participants to keep a blog for the period of one week, using the Moodi learning environment. The intention here was that the students would be able to access each other's blogs and above all else we, as the course teachers, would gain knowledge of what the students read in their free time. To our surprise, we noticed that the participants linked the online texts that they had read to the blogs, e.g. different newspaper articles, links to articles in their own fields, and points of personal interest. As a task, the reading blog fulfilled many of the good task criteria: it did not typically have a predefined outcome. Moreover, the task was connected to the reader's real world and the outcome – links to the texts read by each of the students – which gave the other learners genuinely new information. For their part, the numerous links to online texts

consolidated our original thought regarding the need for dealing with online texts in F2 teaching.

IX. THE SIGNIFICANCE OF THE TASKS

The use of authentic texts in second/foreign language teaching still appears to be a subject for debate (see e.g. Gilmore 2007). Ultimately, the choice of texts depends on what kinds of textual conventions we want the learners to focus on. Nevertheless, we would like to focus attention on another area – that of the authenticity of the activity. Furthermore, rather than authenticity, we would like to address the significance of the activity. In asking whether the learners understand what, and above else, why they study certain things, we can come closer to the aim of significant activity. We illustrate this matter via two examples: a student who has not had any problems in reading seldom understands why reading strategies need to be taught. Similarly, if a student needs to read texts the understanding of which requires some familiarity with the subject matter, which the student does not possess, or, alternatively, is not even interested in the subject, reading may be seen to lack significance. In other words, significance may be learner-based, with his or her life situation, for example, adding significance to a certain subject. Nevertheless, particularly in education, attention should be paid to the fact that signification sometimes requires a pathway including different stages via which the learner becomes committed to understanding the matter at hand.

During the course, texts were examined in many different ways and via many different tasks. In the following, we explore the significance of these tasks from the perspective of the learners. As a set of exemplary tasks, two themes were selected from the aforementioned nine thematic wholes:

1) climate change (non-fiction text)
2) working life and job-seeking

IX.1. Climatic change

Reading non-fiction texts was practiced with the aid of an online article entitled "Information about climate change". Climate change is the most serious threat of our

time". The article is available in the "C02 report" journal,[2] which is an independent online news publication founded in 2008. The journal reports on news connected to climate change and energy. The long article contains basic information about climate change, images, figures, and, in conclusion, instructions on how the reader can have an effect on climate change. The students began familiarising themselves with the subject via a task in which they completed an online carbon footprint test. Upon completion of the test, the students shared their results by completing a poll with the others and also got to see the size of the other students' carbon footprints. Polls were commonly used in introducing students to modules. Afterwards, the students had to scan through the text and think about under which headings they could find information on

a) what climate change means
b) what causes it
c) what are its consequences

The answers were written, briefly and in the students' own words, into a chart. For the next stage in this learning assignment, the students chose three images from the article and then told what, in their opinion, the images communicated about climate change. In the vocabulary task, the learners had to build sentences around words separated from the article, for example:

_____ the most serious threat _____

On the Moodi learning platform, the students have the opportunity to see their peers' answers already before they have begun to write their own. On the one hand, this supports the less advanced students in completing the assignment, but it may also encourage students to tell about their personal experiences and spark an interest in unpredictable solutions. For example, one student offers a vision of the consequences of climate change and adds his/her own comment: "There is a great ice-age, just as was the case in Roland Emmerich's disaster movie The Day After Tomorrow".

When the students choose three images from the article and explain their connections to climate change, they complete an assignment in which the answer is not predefined and is, instead, genuinely open. In doing this assignment, the students get to practice using vocabulary related to climate change. They can also present their prior knowledge about the subject from outside of the text, as well as expressing their opinions about climate

change, and thus fulfil one of the criteria of a good task by considering ethical questions.

Moreover, the vocabulary task does not have either correct or incorrect solutions; instead, the students write different kinds of statements around the key words.

	THE MOST SERIOUS THREAT	
Student A: Humans are		to nature and animals
Student B: For the glacier,		is climate change.
Student C: Nuclear power can be/might be		to the environment.
Student D: It is said that climate change is		for people, the planet, and health.
Student E: Terrorism is		to humanity.

Sample 1. Students' statements.

In this way the task enables the students to write about the matters that are significant to them.

IX.2. Working life and job-seeking

Literacy skills associated with working life and employment are vital to students who require guidance in applying for work during their studies – this topic was taken up on the course upon the specific request of the students. In other words, the whole assignment had an explicit connection to the real world. As usual, the set of assignments started with a poll. The students told whether they had been in work and how they had been treated as foreign employees. In this way the students had already formulated a general idea of each other's work experience before the contact teaching sessions. The text used in the assignment was the Employment and Economic Development Office's job search web pages, on which the students searched for summer work according to criteria suitable to themselves. The students were not given any direct links but, instead, they navigated the Finnish web pages, looking for new information. Afterwards, the students had to complete the form below:

	What does the job advertisement state...	Write here what you would say about the matter in your application
About the salary?		
About the period of employment? (duration)		
About the working hours?		
About work experience?		
About education?		

Sample 2. Students' form.

In a continuation assignment, the students completed a profession choice task on the Office's web pages. They were required to first read and then answer 72 questions, the intention of which was to suggest a few professions suited to them. After this, they commented on the professions that the programme had suggested for them. One student commented, for example:

> Subject teacher (history, languages, home economics, sport, mathematics, music, industrial arts, crafts, or mother tongue), class teacher, driving instructor – nice that I've chosen the right profession. In other words, according to the AVO test, I could become whatever kind of teacher. Certainly not a music teacher or driving instructor, but all of the others are possibilities. I'll hopefully become a class teacher. I like working with children and with different types of people. I'm calm and a good listener. But I also like talking. This usually works out better with children. I think that it'd be fun with them at school, because children are nice. Of course, there are also lots of problems, but I'm of the opinion that there's a solution to everything.

In this assignment the focus is on significance and not on linguistic structures. The task is directed at a specific goal, i.e. towards the student being prepared for job application. The learners' work is then evaluated on the basis of how they react to the job application and how they comment on the profession that the programme proposes for them; in other words, it is grounded in the learners' own output. In addition, the task is connected to the real world: it increases the students' readiness for applying for jobs. As such, the set of assignments is significant for the learners and meets the aforementioned criteria of a good task.

IX.3. New literacies in the assigments

The new literacy skills can be examined from two perspectives in the assignments. First and foremost, in many cases the text at hand did not take the form of a traditional, written text; instead, it was, for example, an image, comic/cartoon, video, voice recording, or a hypertext. Secondly, the work on the texts addresses activities such as information searches and textual intervention. Videos were also used to aid the text comprehension: for example, an interview with an author might have opened up alternative perspectives on a text.

IX.4. Blogs

A blog is a form of participatory publishing, which is clearly connected to the media culture revolution. Anyone at all can start to write a blog about whichever subject he/she likes, and do so either in his/her own name or under a pseudonym. An abundance of blogs have appeared in recent years, about different themes (e.g. fashion, music) and hobbies (e.g. reading, equestrianism). In addition, autobiographical, diary-type and social (e.g. written by politicians) blogs have maintained a presence in the 'blogosphere'. Some of the newcomers to the scene are the different types of video and image blogs. Similarly, the limits between specific forms and formats are blurred in such a way that blog texts have also been published in book form. (More specifically on blogs in e.g. Lankshear and Knobel 2006.)

We wanted to incorporate blogs into the textual content of our course also because of their content-related and linguistic diversity. For the blog tasks, we asked the students to familiarise themselves over the course of a week with some Finnish blogs that they found interesting. In other words, the students got the opportunity to choose the blogs themselves. We did, however, provide some guidance regarding finding blogs in thematic lists/directories. After the familiarisation period, the task was to answer some questions relating to the blogs. These questions concerned the blogs' themes, style, content, and visual aspects. The answers then provided the bases for the conversations held during the contact teaching sessions, in which each student got the opportunity to present the blogs that they had read. To our surprise, it became apparent that only a few

of the students had previously read blogs. In the blog-related vocabulary tasks, the learners analysed, among other things, the productivity of coining verbs used in social media (to tweet -> tweetata, to facebook -> facebookata).

IX.5. Text types and intervention

The blurring of boundaries between different text types is a central phenomenon in the textual world of the 2000s. It is precisely for this reason that we wanted to see how the learners dealt with the relationship between traditional and newer text types. The task was realised in the form of a textual intervention, in which the learners were split into three groups, with each group given its own text to discuss. The first text was a piece of radio news written in the form of an online text, which was also available as an audio file. The text had to be developed into a letter to the editor in a youth magazine. The second text was a discussion thread from an Internet forum, and this had to be changed into a piece of news. The third text was a letter to the editor published in a newspaper, which had to be transformed into an online discussion text.

The group work was conducted on the Etherpad platform, which allowed each of the groups' members to edit a joint text in real time and in a different colour. A chat feature was also available in the programme, and this was used by the writers to engage in a meta-discussion process. The intervention task proved to be a challenge. This was, in part, due to the word-processing software, which was new to all of the students. Moreover, the specificities of the text types and switching between them were also seen to bring about difficulties. Negotiation was also required regarding the content and aims of the tasks at hand. With enough guidance, the text editing succeeded, and, in the end, the changes made in the texts were discussed in class. The most significant changes were made regarding language (spoken–written language, signs, smileys), but structural changes were also made in the texts. For example, the group responsible for developing the letter to the editor into an Internet discussion text clearly attempted to break with the singular argumentative voice of the original, transforming it into a multi-voiced conversation.

IX.6. Information search

In addition to the new texts, the focus was also on textual activities. One core activity is searching for information, which is not quite the same thing in the context of a second language as in that of a mother tongue. How do learners find the information they need on Finnish websites? What kinds of skills does a learner need in order to be able to navigate these sites? Particularly with novice learners, such reading strategies as scanning and skimming play an important role in helping the learner to find the essential information even in long and complex texts. But can strategies for information searching be taught to L2 learners? If they can, then how and, above all else, is it even necessary? We decided to elucidate on this matter.

In one round of questions, we asked the learners for what purpose they use search engines. The most commonly stated uses were 1) searching for study-related information, 2) the need to find a quick answer to something, 3) looking for items of news. In relation to their studies, the students cited books as being the most common sources of information, after which came search engines and e-journals from their own fields. In their free time, however, search engines were cited as the most important tools for information retrieval; with different kinds of online resources, which they directly accessed without the need for a search, being cited as the second-most important.

In the information search task, the students had to look for information about sleep as a resource (cf. Kiili et al. 2008). In selecting the subject, we went over many options before settling on this because it was a suitably abstract subject. The Google search does not yield results with the exact phrase. In other words, the learner has to break down the subject into smaller pieces: what is meant by the word resource, and what about sleep as a resource? The type of knowledge that a learner needs is determined by his or her individual conceptions and preconceptions about the subject. In other words, the end result in this kind of a task is very open. Precisely because students may come to a specific conclusion by following very different pathways, we wanted to phase the task in such a way that these pathways, or at least certain points of reference, would become visible. This occurred via the implementation of pauses between the phases, during which the learners had to stop and communicate what they intended to do next, and why. The pauses were organised as follows:

1) List the search terms that you intend to use to look for information
2) List the web pages that you have chosen and explain what makes them good
3) Become more closely acquainted with the pages and then report on some details: who publishes the site, what is the appearance of the pages like, is it easy to navigate the pages?

The results of the first stage were mostly as expected. The searches were performed with the inflected forms of the Finnish word uni (meaning 'sleep'), e.g. unen, unta, unet; with its synonyms (e.g. lepo, nukkuminen, meaning 'rest', 'sleeping'), and with different combinations of the elements in the original phrase (e.g. uni voimavarana/ voimavarana uni). The first part of the compound voima+vara was also used separately as a search term, which demonstrated strong deductive skills in linguistics. In addition, other words were used as search terms; for example, terveys, elämäntavat, liikunta and psyyke (health, way of life, sport, and psyche), which demonstrated the learners' skills to conjoin related concepts to the theme. Of interest, here, is the fact that one student's search words included an academic article and research finding, demonstrating the learner's attempts to find scientific information. On the whole, the search terms were very informative insofar as they revealed why some students' sources of information differed so much from those of the others. Indeed, the sources varied between leisure portals and scientific articles published by universities.

X. STUDENT FEEDBACK

After the planning and implementation stages of design-based research, focus is on local-level impact assessment, on the basis of which a broader, general-level evaluation is conducted. The role of the participants (subjects) is also seen as active in design-based research. In the current research, detailed feedback was collected from the participating students for the purpose of developing the Texts in Finnish 2 course: they completed a broad-ranging feedback form, from which we then selected a few key items to investigate.

The students were asked, among other things, whether they had used other web-based learning environments during their studies. Contrary to our expectations regarding the answers, it became apparent that half of the students had only seldom used web-based

learning environments. Hence, we cannot always expect that students would be on the better side of the "digital divide" and would master the use of new learning environments.

The students also gave feedback on the supervision offered during the course. Not all of the assignments uploaded to the net by the L2 students were looked over in detail; the primary and most important focus of the course was not on the form of language used but, instead, on developing textual comprehension and understanding the different functions of language. Feedback on the tasks completed by the students was usually given during the contact teaching sessions, during which attention was paid to a specific problem that was clearly common to all of the group members or, alternatively, a particularly good outcome. According to the collected feedback, however, the students did not deem this as sufficient and would have hoped to receive more specific feedback on their answers/texts. Due to the sheer volume of the texts produced by the students during the course, and the limited time available to the teachers, it is impossible to comment on all of the students' work. In the future, the course design should include "check points", at which students receive feedback on their output, as agreed in advance.

Generally speaking, the students gave positive feedback about the course assignments – they regarded the text selection on the course as successful, the texts as suitably challenging, and the questions relating to the texts as relevant. The overall structure of the course assignments – the poll section, the text and question section, the form and meaning section, and the words section – was also regarded as successful. When the students were asked whether they would make use of the course materials at a later date, there was a degree of uncertainty in their answers. It is interesting to consider the ways in which the students conceptualise 'course material' – does it only refer to material produced by the teacher, or do they also regard the material they themselves have uploaded to the learning environment as learning material? Indeed, one of the key ideas behind the course was that the students would be able to make use of the course material after the course, for example, in looking for jobs.

The following things were mentioned by the students as having provided support in completing the assignments: dictionaries (4 mentions), online dictionaries (3 mentions),

Google, grammars, web links, and material from previous courses. Some students had also used academic articles, online journals, and doctoral dissertations. The problem with using dictionaries arises from the lack of context and the fact that some of the dictionaries used by the students were hopelessly outdated. On a text course, the idea is actually to prompt students to also read texts other than those handled on the course.

When the students were asked what they had learned during the course, they responded that they had learned a lot about matters pertaining to the use of language. This complied with the aims of the course. Furthermore, they mentioned that they had received a lot of useful information regarding different topics, for example, applying for a job. They had learned how to search for information and become aware of different text types. One of the students mentioned that the most important thing he had learned was the observation that texts occupy a major role in his own learning process.

In commenting on the working methods used on the course, some of the students drew attention to the fact that, during the contact teaching sessions, there were learners of different levels in the groups. In their opinion, the task at hand would have been completed better if the groups had consisted of learners of the same level. Situating students of different levels in the same group was, however, a deliberate act, with the intention of promoting the learners' well-timed support to each other (scaffolding).

On the whole, the students gave the course good or extremely good feedback. They noted that the course was not time- and space-dependent, as it could be completed at home, with not even trips abroad preventing or disrupting course participation. One student noted: "It didn't seem so much like university and was a little nicer."

XI. HOW DID THE USE OF THE ONLINE LEARNING ENVIRONMENT CHANGE THE LEARNING PROCESS?

During the course, new literacies became a clearly more visible part of the learning activities. One example of this is the Internet, which became the key media for learning. The different types of text offered via the Internet and the different ways of working with them made the course content more multifaceted. The learners were guided towards making use of, for example, Google as a corpus, and they did indeed quickly adopt search engines as a resource. Among other things, they commented on the ways in

which they had made use of discussion forums and blogs in studying new words and their meanings.

The multimodal design of the course was intended to achieve controlled flexibility. This flexibility was indeed realised regarding the time, place, content, and language proficiency level. Hence the students were able to relatively freely affect their own schedules in completing the assignments. The only temporal constraints imposed on the students stemmed from the contact teaching sessions: the assignments had to be completed before the sessions. This nonetheless raised a few problems, as some students returned their assignments just before the start of the sessions. Due to the fact that the content of the contact sessions was structured around the work uploaded by the students to the learning environment, this usually resulted in the teacher having to hurriedly go over the last few replies before going to teach, and making any necessary changes to the content. In their feedback, the students remarked on having spent many hours completing each of the tasks. One explanation for the late handing in of the tasks might be the fact that draft-stage work cannot be saved in Moodi. Once a task had been responded to, the response could no longer be altered. The students were also granted freedom regarding space. The contact teaching sessions committed the students to being in a specific place once a week, but the assignments could be completed wherever there were suitable technological resources. In principle, the contact teaching sessions also allowed a certain degree of flexibility, insofar as each of the students was able to see and learn from the others' answers in Moodi. After all, the learners did not make much use of this feature. With regards to the content, the open nature of the assignments enabled a flexible approach. Particularly in tasks related to language knowledge, the learners could write about subjects that they found meaningful. Flexibility in terms of language proficiency level was yet the most significant feature. The assignments completed via the online learning environment allowed the students to demonstrate their language skills almost without limits. Moreover, even the less advanced students were able to shine and demonstrate the kind of expertise that might not have otherwise come to light. This was essential in relation to both evaluation and supervision. Nevertheless, on the basis of this research, the need to develop new types of guidance, feedback giving, and assessment methods was identified, in order to take into account the character of working in a multimodal environment. (See also Figure 2.)

The learning environment opened up the learning process to the world outside of the academic setting, and vice-versa.

XII. SUMMARY

In this article we have discussed the benefits and challenges of teaching L2 reading comprehension in a multimodal learning environment, from the perspective of course design. One of the central outcomes of this study is the design model of a multimodal course presented in Figure 3. When learners are directed towards going beyond the classroom and to utilise language used in informal settings as a learning resource, it is vital that support is provided. Therefore, checkpoints are essential; learners need to pause at crucial points in the course to revisit their learning objectives and to rethink the ways in which they accomplish them. In this particular case, the face-to-face lessons functioned as secondary level checkpoints.

In addition, our aim was to find out what kinds of assignments are meaningful from the learner's perspective. Our data reveals that L2 learners read mainly for functional purposes (e.g. work-related texts) and the informal textual landscape is primarily digital. It is important, then, that tasks assigned to students meet these needs. It seems that motivation is related to the meaningfulness of the task. In some cases, it might make more sense that the teacher makes decisions on the materials chosen, and in such cases it is important that attention is paid to designing activity paths that make the task meaningful to a learner.

Our third aim concerned the added value that multimodality brings to a learning situation. As we have argued, multimodality introduces a great deal of new elements to a learning setting. It is, however, important to note that multimodal course design allows learners to take different paths, and in doing so, choose the resources and tools that promote one's own learning. Moreover, the multimodal course design allows flexibility in terms of time, place and language proficiency level.

In comparison to traditional reading comprehension courses, it seems that L2 learners benefit from reading digital texts and using a web-based learning platform. The digital environment enabled the learners to read relevant texts and to actively learn through texts and assignments.

However, the course feedback did not support the view that students would automatically be on the "better" side of the digital divide. Instead, they do need assistance in order to understand the new learning mindsets and especially learner autonomy.

XIII. CONCLUSIONS

Reading is in a transition state. The way of reading and understanding reading is changing. The reader has previously been thought to be alone in the action of reading. Now the reader is seldom alone: texts can be read and commented on simultaneously, and even in such a way that all of the readers are aware of this. Reading is becoming an online activity, and the ways in which we read are transforming from linear to inter-textual. The concept of a text has also changed – texts no longer exist merely in printed form; instead, a text is constituted by every social act associated with reading. Multimodality further blurs the boundaries of individual texts.

The change in the very nature of reading poses a wealth of challenges for L2 literacy pedagogy. It requires us to consider the criteria of a good task from a new perspective, for example, that of how to create a task that genuinely encourages interaction. The learners also have easier access to texts that are meaningful for them – and this blurs the roles of teacher and learner.

Another interesting aspect is that the accessibility of texts has changed. No matter where we are, the repertoire of texts available to language learners is almost unlimited. It is possible to define the Internet as a language environment. This puts the concepts of second language and foreign language in a whole new light, as they have traditionally been defined by the surrounding language environment.

In this article, we have examined new multimodal literacies from the perspective of teaching textual comprehension. The roles of the teacher and student are in a state of continuous change as new, multimodal learning environments are being adopted. Nonetheless, the change is a process and not an individual event. The expanding of learning spaces onto the web is just the first step in the pedagogical shift in second language teaching. Negotiating new working methods and objectives therein is vital.

Notes

[1] The concept of PLE in higher education, see Laakkonen (forthcoming).

[2] CO2-raportti Online journal. 9 April 2010 <http://www.co2-raportti.fi/index.php?page=ilmastonmuutos>

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Multimodality and listening comprehension: testing and implementing classroom material

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ABSTRACT

In recent decades, multimodality has gained an increasing amount of attention. Accordingly, multimodal analysis has eventually widened its research into the realm of language teaching and learning in what is currently known as Applied Multimodality. The present article intends to make a contribution to this field by focusing on the role played by multimodality in listening comprehension, taking into account three main aspects: the arrangement of information value, salience and framing. In order to show the extent to which multimodality can affect our students' comprehension, we provided a group of First Certificate university students with two versions of ten listening tasks. After analysing them, these original listening activities were processed using Photoshop so as to either improve or impoverish their multimodal input and students were required to work on one of the two versions. Results prove that, in general, multimodality has a say in hindering or helping listening comprehension.

Keywords: *multimodality, listening comprehension, higher education*

I. INTRODUCTION

As is well known, Kress and Van Leeuwen's revolutionary publication in 1996 opened up a whole new approach to discourse and text analysis. It is now widely accepted that multimodality has a crucial say in meaning-making (Martin and Rose 2003, Thibault 2004, Unsworth 2001, Ventola et al. 2004, among others). In the last decade, most analyses have focused on advertising and the media while slightly neglecting other genres such as textbooks. However, as Kress pointed out (2000: 337) "it is now impossible to make sense of texts, even of their linguistic parts alone, without having a clear idea of what these other features might be contributing to the meaning of a text". This explains why, more recently, attention has been paid to the role of multimodality in language teaching and learning. In this light, one of the main challenges for teachers and textbook designers lies in the most appropriate use and adaptation of classroom materials. However, despite some exceptions (Royce 2002), to date there has been

hardly any research into the role of multimodality in English language textbooks, not to mention the more particular aspect of listening comprehension in EFL.

The present article intends to make a contribution to this new research area of Applied Multimodality by dealing with a very specific skill: listening comprehension. Listening was chosen because "most […] students have been learning English as a foreign language since their primary education. However, even if their grammar skills are reasonable enough, they still have problems when it comes to doing listening exercises, as shown by the extensive literature regarding this matter (Ur 1984, Rixon 1986, Rost 1990, 1994, 2002, to quote just a few of them)" (Maíz and Domínguez, in press).

More specifically, we are interested in analysing the role multimodality plays in the design of the listening activity and how this can affect – positively or otherwise – our students' level of comprehension. Previous studies have shown the controversy of the pre-listening stage, at least at higher levels such as First Certificate, where pre-listening has been proved to "focus on too specific points and our students cannot see the wood for the trees" (Domínguez and Maíz 2009: 4). Without suggesting that pre-listening should be eradicated, these earlier studies revealed that further research was needed in order to determine what activities would really help our students to activate the necessary knowledge, resulting in a more successful and native-like listening task.

Given that most of these pre-listening activities are designed not only to attract the students' attention but also to help them in their predictions, it goes without saying that their layout should be carefully planned according to multimodal patterns. For this reason, we analysed ten different listening tasks taken from the two textbooks that we had been using with our First Certificate students in the last two years: *Get on track to FCE* (2002) and *Gold New First Certificate* (2004). The selection of the texts was totally unbiased since we simply chose the first five listening activities in each textbook.

The analysis of the visual composition of the above-mentioned tasks was guided by Kress and Van Leeuwen's (1996) work on reading images, with special attention being paid to the following three aspects: information value, salience and framing. This initial stage was purely theoretical; in other words, our intention was to analyse these activities and to try to predict whether the multimodal pattern would benefit or mislead our students' comprehension. The second stage of the study was to test these predictions in

the classroom; that is to say, we sought to corroborate whether the layout really affected comprehension, by either enhancing or diminishing it. Taking these results into consideration, the ultimate goal of this study will be the future development of class materials for the successful acquisition of such a difficult skill as listening.

II. THEORETICAL FRAMEWORK

As already mentioned, the analysis of the visual composition of the listening exercises was guided by Kress and Van Leeuwen's (1996) work on reading images, with special attention being given to the composition of the message, that is, where image and text are placed and how they interact. Composition rests upon three main principles:

(i) information value
(ii) salience
(iii) framing

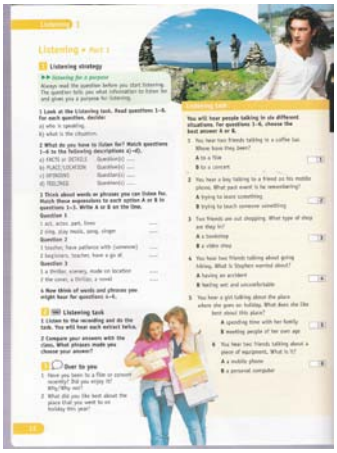
Information value works along two axes: left to right and top to bottom, where the horizontal axis (left to right in the case of Western culture) refers to the linguistic notion of given versus new information, whereas the vertical axis divides information into ideal (placed at the top) and real (at the bottom). As results will show, the vertical axis may be significant when dealing with advertisements but it has no effect at all on the listening task. Within information value, a third contrast can also be distinguished: centre as opposed to margins, with more relevant information – e.g. the listening task itself – occupying a more central position. This aspect, however, was not considered in this study since all the examples under analysis were arranged either in two columns or on two pages, and no attention was paid to the centre or margins.

Salience and framing, on the other hand, are closely related and refer to the different perception of the elements composing the message. In other words, some of these elements are perceived before others in the same message because of their colour, larger size and the presence of frames, e.g. the use of boxes to frame a relevant element. Figure 1 below illustrates the different aspects related to message composition (adapted from Kress and Van Leeuwen 2006: 210).

Composition → **Information value** → left/right position
top/bottom position
centre/margin
Salience (+/-)
Framing

Figure 1. Message composition (Kress and Van Leeuwen 2006: 210).

As an example, let us briefly describe the way these three elements that conform message composition are applied in one of the listening activities analysed in this article:



Listening 1.

A simple look at the page shows that the information is clearly divided into five elements: two columns of text and three images. Information value operates along both axes. The two columns of text belong to the horizontal axis, presenting students with the pre-listening tasks, while the listening exercise itself is placed, as expected, on the right-hand side since it is more closely related to the new information. On the vertical axis, students have three photographs: the ones at the top belong to the "ideal" world while the one at the bottom shows more down-to-earth information, in this case another student just like themselves.

Both the photographs and the listening task are more salient, the latter being carefully framed by a yellowish box which singles it out from the rest of the page. Framing is also applied to the instructions preceding the pre-listening task (the green box) as well as the activity itself and the number page (both highlighted in orange).

III. METHOD

The present article analyses the responses to ten listening activities by a group of university students. All the participants in the group (25 students) belonged to what is traditionally known as the Intermediate level, more specifically to level B1.3 according to the descriptors of the *Common European Framework of Reference for Languages* (2001), the objective of the course being to take students up to B2.1 or First Certificate level (see Appendix I). As every year, the students' level was assessed by means of the Cambridge QPT (Quick Placement Test) on the first day of class.

The aim of our study was to see the implications of multimodality in enhancing or diminishing a listening comprehension task, our expectation being that students perform better and improve their listening competence when multimodal input is given properly. To meet this aim, and so as not to bias the choice (not even the linguistic complexity and cognitive demand of the activities are criteria to be considered at this point), we took the first five listening tasks in each of the two textbooks most recently used in our courses: *Get on track to FCE* (2002) and *Gold New First Certificate* (2004) (see Appendix II). It is beyond the scope of this paper to analyse the possible effects of multimodality in language learning at large.

Depending on the level of adequacy of the different activities – according to the Multimodality principles highlighted by Kress and Van Leeuwen (2006) – these ten original listening exercises were scanned and Photoshop processed so as to either increase or lower their multimodal input. This made a total of twenty activities that we called A (original) and B (processed).[1]

For methodological purposes, and on just a subject-number basis, students were divided into two subgroups. One of them was asked to do the original listening activities (A) whereas subjects in the second group had to complete the processed tasks (B). Likewise, (A) and (B) were alternated so that the groups were had to deal with original as well as

processed activities in order to avoid biased results. Learners were divided into groups totally at random (12 and 13 students respectively) with no differences between them in terms of proficiency, and the participants were changed from one activity to the next.

The changes implemented in the original listening activities were as follows:

Listening 1 (Multiple matching)

As explained above, this is a well-designed listening activity from a multimodal point of view. Old information in the pre-listening activity appears on the left, while the activity itself, framed, is on the right. Expecting to lower the input, we framed the pre-listening task and placed it on the right. Though also framed, we shifted the listening task to the left column.

Listening 2 (Note completion)

The layout of the original activity is not too appropriate from a multimodal point of view for a number of reasons. First, the picture of the footballer – which belongs to the pre-listening stage – is too salient because of its size. Secondly, the pre-listening task is divided into two parts, one of them on the left as given information and the other on the right as new information. Furthermore, this new information is clearly framed, which might mislead students given that the listening task proper appears at the bottom and without any salience at all.

In order to take advantage of the multimodal input, we reduced the size of the aforementioned photograph as well as removing the frame from the pre-listening task, which was also shifted to the left-hand column. Finally, the listening task was framed.

Listening 3 (Note completion/Multiple matching)

To make the best of multimodality applied to the strategies used to design listening tasks, the picture at the top was shortened and moved from right to left, since it conveys given information as it is part of the pre-listening stage. Although intended to facilitate the comprehension of the listening task in exercise 3, activities in 2.2 and 2.3 were

framed and placed in the right-hand column. It can be seen that together they already constitute a listening task in themselves.

Listening 4 (True/False)

In order to lower the multimodal input in this activity, we decided to have the original listening task without a frame. All the pictures, which had a great deal of salience in the original exercise, were removed. As regards the other listening activities (2, 3, 4), they were either kept in the left-hand column (3) or moved to the one on the right (3, 4), although they are supposed to be part of the actual listening task.

Listening 5 (Multiple matching)

The two listening tasks on the left should appear in the right-hand column because, although not the main one, they are also proper listening tasks. However, we decided to keep them on the left. Moreover, the listening task on the right was unframed and the pictures at the top and bottom were swapped so that the real life image closer to the students appears at the top whereas the pop stars occupy the bottom of the page. Our aim was to highlight the multimodal input deficiencies already present in the design of the activity and check the effects of the process on the students' performance.

Listening 6 (Note completion)

In our opinion, the original activity can confuse students for two main reasons. On the one hand, the gap-fill exercise is used both as a pre-listening and the main listening task. On the other hand, even though it is framed, it is also placed on the left. In order to prevent this possible confusion between both activities, we decided to reduplicate it by placing a non-framed version (the pre-listening task) on the left and the listening task proper (new information) on the right. This was clearly framed.

Listening 7 (Multiple choice)

The page of the textbook is divided into two separate columns, the first five questions of the listening being placed on the left while the last question (number six) is kept on its own in the right-hand column, followed by a vocabulary exercise. We are well aware that most of these choices are conditioned by editorial aspects concerning space maximization. Yet, we chose to delete the vocabulary exercise on this page and to place the complete listening activity, clearly framed, in the right-hand column (as it is new information).

Listening 8 (True/False)

The original listening is well designed, with the pre-listening task on the left-hand page and the listening proper in the left-hand column of the page on the right, followed by a vocabulary activity. With the intention of making things worse, we decided to include the listening activity on the left, mingled with the pre-listening activity, and to leave the second part of the speaking activity for the end, right before the vocabulary activity.

Listening 9 (Multiple matching)

The organization of the textbook listening activity is quite confusing for students: the listening proper appears in the left-hand column of the page on the left whereas the pre-listening stage starts in the right-hand column and, quite surprisingly, follows the listening task itself. The post-listening activity, followed by a grammar exercise, is located on the second page (right). Our suggestion to improve the exercise was to place the speaking activity first, at the top of the left-hand column. The listening task appears on the following page, logically followed by the post-listening exercise and the grammar related to it.

Listening 10 (Gap-filling)

The original activity is spread across two pages. As expected, all the pre-listening exercises are located on the left-hand page while the new information appears on the

page on the right. However, the main listening exercise looks somehow tangled up within the post-listening activities. This is why we decided to frame the listening task itself.

IV. FINDINGS

On the whole, the analysis of the data shows that multimodality does play a significant role in students' degree of performance, although not all the aspects affect comprehension in the same way. In this section, we shall focus on the role played by the two main axes according to which information value is presented, i.e. top-bottom and left-right. Secondly, we shall look at salience and framing and the extent to which they condition results.

Against our initial expectations, the information value axis running top-bottom (i.e. ideal vs. real world) does not seem to affect listening comprehension to a great extent. This is the case of listening exercises 5 and 9. In number 5, we placed the information about the ideal world at the bottom (instead of at the top, as in the original textbook). This change, however, did not affect comprehension although students with the processed version did seem slightly more lost than their partners with the original one. In number 9, we swapped the real world images related to the students' everyday life to the bottom of the page (instead of leaving them at the top, as in the original) in order to improve the pre-listening part. However, results mirrored those of listening 5. Number 9 also included a further change affecting the left-right axis, since all the images were placed on the left to make them coincide with the pre-listening speaking activity. Although once again there are no quantitative differences, in qualitative terms it was observed that those students who had to deal with the improved and processed version were less lost during the activity than those with the original version from the textbook.

With regard to the left-right axis (i.e. new vs. given information), we expected to find that the most correct way of organizing the information would be to place the pre-listening tasks on the left while the listening activity proper should be located on the right. Results show that this axis affects comprehension. In fact, students perform much better when the information is arranged as previously explained. As an example, let us analyse in detail the cases of listening exercises 1 and 7.

In listening exercise 1, the original textbook design was considered perfectly appropriate and we tried to worsen it by inverting the order of the information (i.e. the framed pre-listening activity was located on the right, while the listening exercise was placed on the left). The total number of possible correct answers was six. None of the students (not even those with the processed version) obtained less than three points. However, those with the original text performed much better. The chi square test reveals that the differences are highly significant ($\chi 2 = 14118$, df = 3, p = 0.009). The following table sums up the results obtained:

Table 1. Results from listening activity 1.

Results	Listening activity A (original)	Listening activity B (processed)
6/6	8.5%	0%
5/6	25%	17%
4/6	41.5%	41.5%
3/6	25%	41.5%

Further proof that the left-right axis is crucial is shown in a detailed analysis of listening activity 7, where students also had to answer six questions. In this case, the processed version placed the new information (i.e. the listening task) on the right. New information was also carefully framed and thus made more salient. As in the previous case, results are conclusive and statistically even more relevant ($\chi 2 = 88782$, df = 4, p = 0.000). This is illustrated by Table 2 below:

Table 2. Results from listening activity 7.

Results	Listening A activity (original)	Listening activity B (processed)
6/6	0%	41.5%
5/6	8%	8.5%
4/6	17%	33.5%
3/6	50%	16.5%
2/6	25%	0%

In other cases, we tried to combine the three aspects under analysis. This is the case of listening activity 3, which we shall analyse in detail for the sake of clarity. The listening

exercise involved five speakers, but it was divided into two different exercises. The first exercise demanded information from the first two speakers while the second one concentrated on the other three. In the processed version, we located this first part at the top of the right-hand column and carefully framed the exercise to help students. This first part was followed by the second listening exercise.

The original version totally mixed up this first task with the pre-listening activity by placing it in the left-hand column of the page without any framing or separation from the above-mentioned pre-listening task. As a result, students were so challenged by the lack of organization of the information in the original version that they did not even answer the exercise (except for one student who managed to do so). In the processed version, however, 33.5% of the students answered correctly. A large majority of students considered the second listening activity to be the main task and focused their attention on it while leaving the first activity behind. Unfortunately, they probably thought it was part of the pre-listening exercise and thus virtually unimportant for the final performance of the listening task.

V. CONCLUSIONS

This paper has analysed the role played by multimodality in ten listening tasks taken from two First Certificate textbooks. More particularly, we wanted to see the influence of the information value axes, salience and framing, following Kress and Van Leeuwen's theory of visual grammar (1996).

In order to assess the impact of these variables, we presented a group of university students with both the original and processed versions of the same listening tasks. On those occasions where the original was considered appropriate, we also challenged half the students with an impoverished version. Likewise, we followed Kress and Leeuwen's theory to alter those originals which we considered deficient so as to present half the group with an improved version.

Results show that, in general, multimodality plays a very significant role in guiding students towards better listening comprehension. A more detailed analysis reveals that some of the multimodal variables are more powerful than others. Thus, while top-

bottom does not seem to affect comprehension, others like left-right and framing do have a say in this respect.

Further research, however, is needed to ascertain whether there are other variables at play, such as colour, size and so on. Other aspects to be considered are whether multimodality affects/is affected by different types of listening exercises; that is, what the effect of multimodality is when these listening activities involve just recognition (e.g. true/false; multiple choice, matching, etc.) or also production (e.g. gap filling, answering questions and so on).

Notes

[1] Original and processed activities have been included in Appendix II. All the extracts have been reproduced with kind permission of Pearson Education Ltd., taken from Copage, J., Luque-Mortimer, L. and Stephens, M. 2002 ©. *Get on Track to FCE*. London: Longman, and Newbrook, J., Wilson, J. and Acklam, R. 2004 ©. *New First Certificate Gold Coursebook.* London: Longman.

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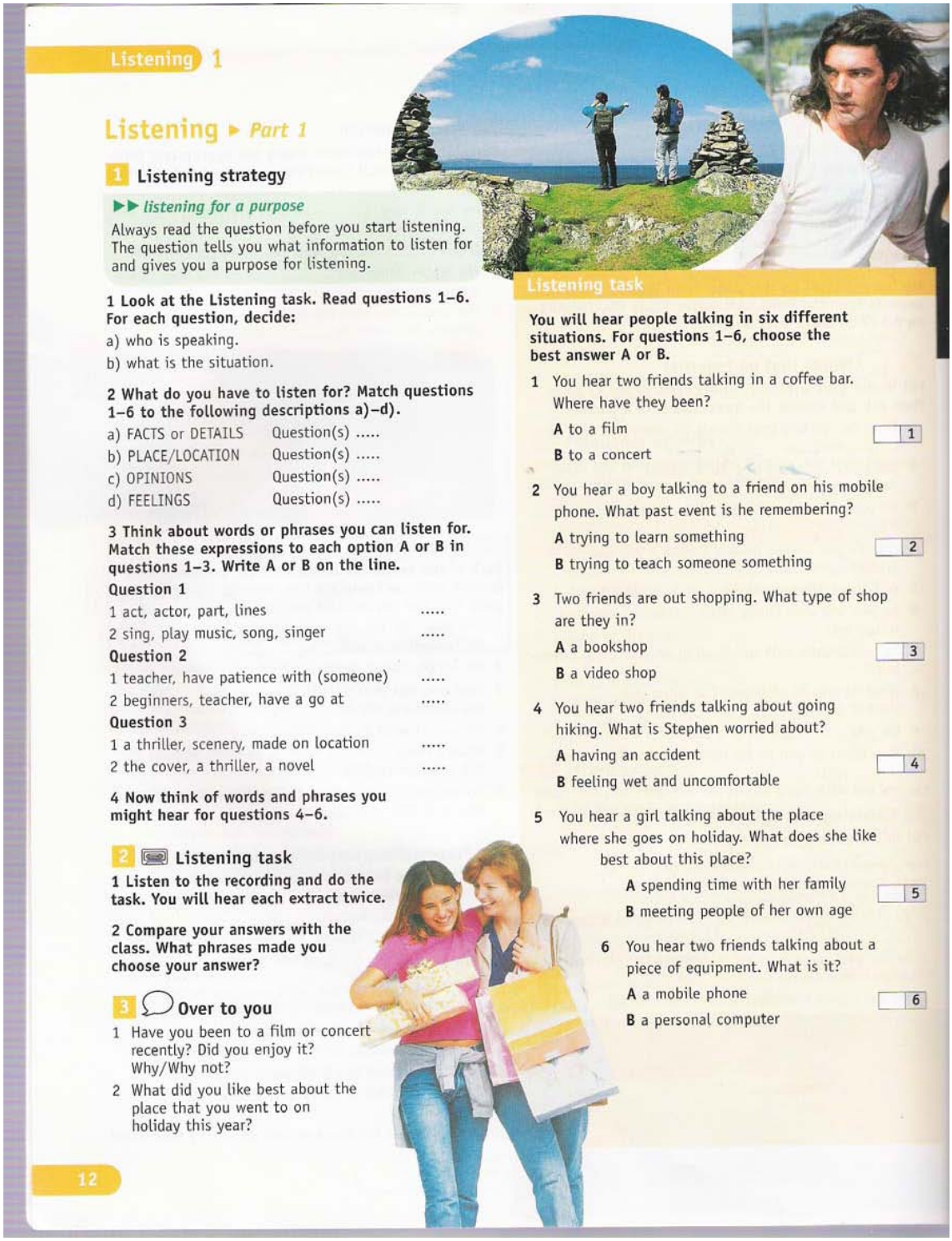
APPENDIX I

CEF Level *LISTENING*

A1 I can understand everyday expressions dealing with simple and concrete everyday needs, in clear, slow and repeated speech. A1 I can follow speech which is very slow and carefully articulated, with long pauses for me to get the meaning. A1 I can understand questions and instructions and follow short, simple directions. A1 I can understand numbers, prices and times.
A2 I can understand enough to manage simple, routine exchanges without too much effort. A2 I can generally identify the topic of discussion around me which is conducted slowly and clearly. A2 I can generally understand clear, standard speech on familiar matters, although in a real life situation I might have to ask for repetition or reformulation. A2 I can understand enough to be able to meet concrete needs in everyday life provided speech is clear and slow. A2 I can understand phrases and expressions related to immediate needs. A2 I can handle simple business in shops, post offices or banks. A2 I can understand simple directions relating to how to get from X to Y, by foot or public transport. A2 I can understand the essential information from short recorded passages dealing with predictable everyday matters which are spoken slowly and clearly. A2 I can identify the main point of TV news items reporting events, accidents, etc, where the visual material supports the commentary. A2 I can catch the main point in short, clear, simple messages and announcements.
B1 I can guess the meaning of occasional unknown words from the context and understand sentence meaning if the topic discussed is familiar. B1 I can generally follow the main points of extended discussion around me, provided speech is clear and in standard language. B1 I can follow clear speech in everyday conversation, though in a real life situation I will sometimes have to ask for repetition of particular words and phrases. B1 I can understand straightforward factual information about common everyday or job-related topics, identifying both general messages and specific details, provided speech is clear and generally familiar accent is used. B1 I can understand the main points of clear standard speech on familiar matters which occur regularly. B1 I can follow a lecture or a talk within my own field, provided the subject matter is familiar and the presentation straightforward and clearly organised. B1 I can understand simple technical information, such as operation instructions for everyday equipment. B1 I can understand the information content of the majority of recorded or broadcast audio material about familiar subjects spoken relatively slowly and clearly. B1 I can follow many films in which visuals and action carry much of the storyline, and in which the story is straightforward and the language clear. B1 I can catch the main points in broadcasts on familiar topics and topics of personal interest when the language is relatively slow and clear.
B2 I can understand in detail what is said to me in the standard spoken language. I can do this even when there is some noise in the background. B2 I can understand standard spoken language, live or broadcast, on both familiar and unfamiliar topics normally encountered in personal, academic or vocational life. Only extreme background noise, unclear structure and/or idiomatic usage causes some problems. B2 I can understand the main ideas of complex speech on both concrete and abstract topics delivered in a standard language including technical discussions in my field of specialisation. B2 I can follow extended speech and complex lines of argument provided the topic is reasonably familiar, and the direction of the talk is clearly stated by the speaker. B2 I can follow the essentials of lectures, talks and reports and other forms of presentation which use complex ideas and language. B2 I can understand announcements and messages on concrete and abstract topics spoken in standard language at normal speed. B2 I can understand most radio documentaries and most other recorded or broadcast audio material delivered in standard language and can identify the speaker's mood, tone, etc. B2 I can understand most TV news and current affairs programmes such as documentaries, live interviews, talk shows, plays and the majority of films in standard language. B2 I can follow a lecture or talk within my own field, provided the presentation is clear.
C1 I can keep up with an animated conversation between native speakers. C1 I can understand enough to follow extended speech on abstract and complex topics beyond my own field, though I may need to confirm occasional details, especially if the accent is unfamiliar. C1 I can recognise a wide range of idiomatic expressions and colloquialisms and recognise changes in style. C1 I can follow extended speech even when it is not clearly structured and when relationships between ideas are only implied and not stated explicitly. C1 I can follow most lectures, discussions and debates with relative ease. C1 I can extract specific information from poor quality public announcements. C1 I can understand complex technical information, such as operating instructions, specifications for familiar products and services. C1 I can understand a wide range of recorded audio material, including some nonstandard language, and identify finer points of detail, including implicit attitudes and relationships between speakers. C1 I can follow films which contain a considerable degree of slang and idiomatic usage.
C2 I can follow specialised lectures and presentations which use a high degree of colloquialism, regional usage or unfamiliar terminology.

APPENDIX II

Listening 1A *Get on Track to FCE (2002)*



Listening 1

Listening ▸ *Part 1*

1 Listening strategy

▸▸ *listening for a purpose*

Always read the question before you start listening. The question tells you what information to listen for and gives you a purpose for listening.

1 Look at the Listening task. Read questions 1–6. For each question, decide:

a) who is speaking.

b) what is the situation.

2 What do you have to listen for? Match questions 1–6 to the following descriptions a)–d).

a) FACTS or DETAILS Question(s) .....

b) PLACE/LOCATION Question(s) .....

c) OPINIONS Question(s) .....

d) FEELINGS Question(s) .....

3 Think about words or phrases you can listen for. Match these expressions to each option A or B in questions 1–3. Write A or B on the line.

Question 1

1 act, actor, part, lines .....

2 sing, play music, song, singer .....

Question 2

1 teacher, have patience with (someone) .....

2 beginners, teacher, have a go at .....

Question 3

1 a thriller, scenery, made on location .....

2 the cover, a thriller, a novel .....

4 Now think of words and phrases you might hear for questions 4–6.

2 Listening task

1 Listen to the recording and do the task. You will hear each extract twice.

2 Compare your answers with the class. What phrases made you choose your answer?

3 Over to you

1 Have you been to a film or concert recently? Did you enjoy it? Why/Why not?

2 What did you like best about the place that you went to on holiday this year?

Listening task

You will hear people talking in six different situations. For questions 1–6, choose the best answer A or B.

1 You hear two friends talking in a coffee bar. Where have they been?

A to a film

B to a concert

1

2 You hear a boy talking to a friend on his mobile phone. What past event is he remembering?

A trying to learn something

B trying to teach someone something

2

3 Two friends are out shopping. What type of shop are they in?

A a bookshop

B a video shop

3

4 You hear two friends talking about going hiking. What is Stephen worried about?

A having an accident

B feeling wet and uncomfortable

4

5 You hear a girl talking about the place where she goes on holiday. What does she like best about this place?

A spending time with her family

B meeting people of her own age

5

6 You hear two friends talking about a piece of equipment. What is it?

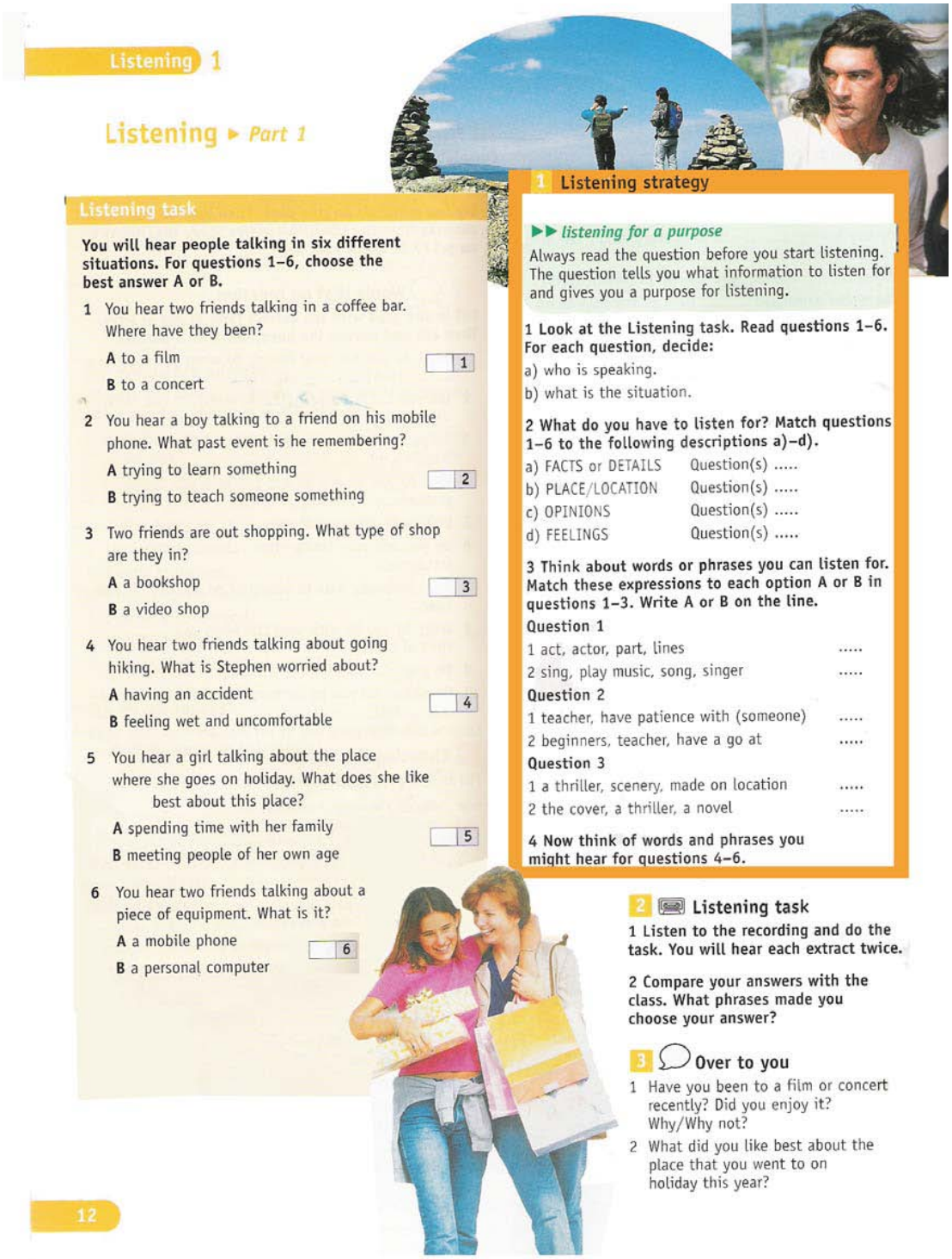
A a mobile phone

B a personal computer

6

12

Listening 1B *Get on Track to FCE (2002)*



Listening 1

Listening ▸ *Part 1*

Listening task

You will hear people talking in six different situations. For questions 1–6, choose the best answer A or B.

1 You hear two friends talking in a coffee bar. Where have they been?
A to a film
B to a concert
1

2 You hear a boy talking to a friend on his mobile phone. What past event is he remembering?
A trying to learn something
B trying to teach someone something
2

3 Two friends are out shopping. What type of shop are they in?
A a bookshop
B a video shop
3

4 You hear two friends talking about going hiking. What is Stephen worried about?
A having an accident
B feeling wet and uncomfortable
4

5 You hear a girl talking about the place where she goes on holiday. What does she like best about this place?
A spending time with her family
B meeting people of her own age
5

6 You hear two friends talking about a piece of equipment. What is it?
A a mobile phone
B a personal computer
6

1 Listening strategy

▸▸ *listening for a purpose*

Always read the question before you start listening. The question tells you what information to listen for and gives you a purpose for listening.

1 Look at the Listening task. Read questions 1–6. For each question, decide:
a) who is speaking.
b) what is the situation.

2 What do you have to listen for? Match questions 1–6 to the following descriptions a)–d).
a) FACTS or DETAILS Question(s) .....
b) PLACE/LOCATION Question(s) .....
c) OPINIONS Question(s) .....
d) FEELINGS Question(s) .....

3 Think about words or phrases you can listen for. Match these expressions to each option A or B in questions 1–3. Write A or B on the line.

Question 1
1 act, actor, part, lines .....
2 sing, play music, song, singer .....

Question 2
1 teacher, have patience with (someone) .....
2 beginners, teacher, have a go at .....

Question 3
1 a thriller, scenery, made on location .....
2 the cover, a thriller, a novel .....

4 Now think of words and phrases you might hear for questions 4–6.

2 Listening task

1 Listen to the recording and do the task. You will hear each extract twice.

2 Compare your answers with the class. What phrases made you choose your answer?

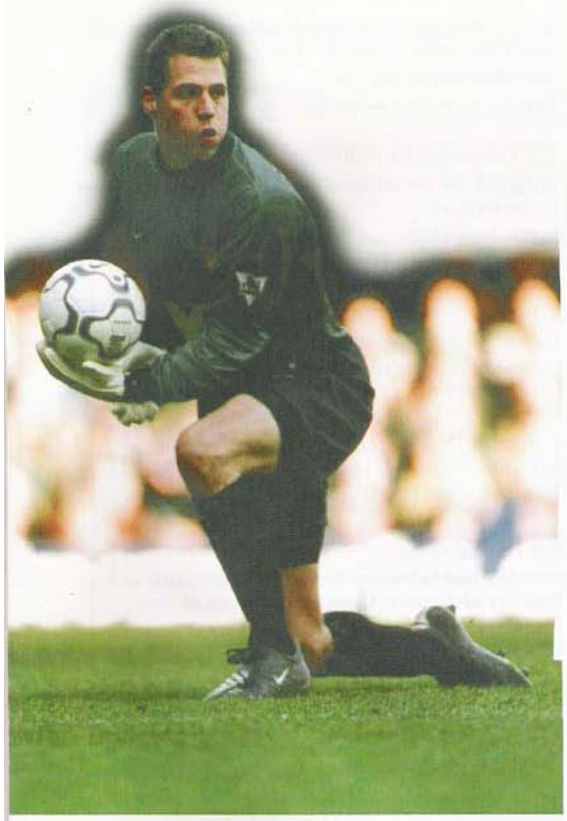
3 Over to you

1 Have you been to a film or concert recently? Did you enjoy it? Why/Why not?
2 What did you like best about the place that you went to on holiday this year?

12

Listening 2A *Get on Track to FCE (2002)*

Listening 2



Listening ▸ *Part 2*

1 Before you listen

You are going to hear an interview with a successful footballer.

1 Who is the most famous footballer in your country?
2 What do you know about his life and career?
3 How can gifted young footballers become professionals?

2 Listening strategy

▸▸ *understanding notes*

You may need to complete notes when you listen. To make sure you know what information you have to listen for, you can turn the notes into full questions before you listen.

1 Read the notes 1–7 below. Try turning them into questions.

DUNCAN SHORT: FOOTBALLER

1 *Year of birth:* _____
2 *Father's job:* _____
3 *Age Duncan started playing football:* _____
4 *Sport he played with his brother:* _____
5 *Sport he gave up for football:* _____
6 *Football club he joined at 16:* _____
7 *Job he's been offered:* _____

2 Match these questions to the notes. Are they the same as your questions?

a) Which club did he join when he was 16?
b) What sport did he play with his brother?
c) What job has he been offered?
d) How old was he when he started playing football?
e) What does/did his father do?
f) When was he born?
g) What sport did he give up for football?

3 Listening task

1 Listen to the recording. Complete the notes in Exercise 2. Use only one or two words, or a number, in each space. You can write numbers as figures.

2 Listen again to check your answers.

3 Compare your answers. Use your completed notes to say what you know about Duncan.

Example:

Duncan was born in ...

4 Over to you

Do you agree or disagree with this statement? Give reasons.

'*People take football too seriously.*'

20

Listening 2B *Get on Track to FCE* (2002)

Listening 2

Listening ▸ *Part 2*

1 Before you listen

You are going to hear an interview with a successful footballer.

1 Who is the most famous footballer in your country?
2 What do you know about his life and career?
3 How can gifted young footballers become professionals?

2 Listening strategy

▸▸ *understanding notes*

You may need to complete notes when you listen. To make sure you know what information you have to listen for, you can turn the notes into full questions before you listen.

1 Read the notes 1–7 below. Try turning them into questions.

DUNCAN SHORT: FOOTBALLER

1 *Year of birth:* _____
2 *Father's job:* _____
3 *Age Duncan started playing football:* _____
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5 *Sport he gave up for football:* _____
6 *Football club he joined at 16:* _____
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2 Match these questions to the notes. Are they the same as your questions?

a) Which club did he join when he was 16?
b) What sport did he play with his brother?
c) What job has he been offered?
d) How old was he when he started playing football?
e) What does/did his father do?
f) When was he born?
g) What sport did he give up for football?

3 Listening task

1 Listen to the recording. Complete the notes

DUNCAN SHORT: FOOTBALLER

1 *Year of birth:* _____
2 *Father's job:* _____
3 *Age Duncan started playing football:* _____
4 *Sport he played with his brother:* _____
5 *Sport he gave up for football:* _____
6 *Football club he joined at 16:* _____
7 *Job he's been offered:* _____

2 Listen again to check your answers.

3 Compare your answers. Use your completed notes to say what you know about Duncan.

Example:

Duncan was born in ...

4 Over to you

Do you agree or disagree with this statement? Give reasons.

'*People take football too seriously.*'

20

Listening 3A *Get on Track to FCE* (2002)

Listening 3

Listening ▸ *Part 3*

1 Before you listen

You are going to hear five people talking about what they value most in their best friend. Before you listen, think about what you might hear:

What do you value the most in your best friend?

2 Listening strategy

▸▸ *identifying the main points*

When you listen to someone talking, try to distinguish between:

a) the main point that the speaker is making.

b) the examples or details that they give to support their point.

1 Read the extract below.

1 Underline the main point the speaker is making.

2 How many examples does she give to support her point?
a) one b) two c) three

3 Circle the phrases the speaker uses to introduce the examples.

'Carol's a great friend, and I like lots of things about her! What do I value the most? Mmm, I remember when I had a problem with my boyfriend, I didn't know if I wanted to break up or not, and she told me to stop seeing him for a month. That really helped! And also when I find things difficult at school ... For example, the other day I was writing a composition for homework and I didn't know what to write. So Carol said, take a break, you'll have more ideas after that! She was right! When I don't know what to do, she always gives me good advice.'

2 Now listen to Clara and Peter. Note down what they each value most about their friends.

Clara: .....

Peter: .....

3 Listen again. How do Clara and Peter introduce the examples they give to support their point? Tick the phrases they use.

introducing examples

I remember when ...

For example, ...

Take last week, ...

Let me tell you what happened ...

3 Listening task

1 You will hear three other people talking about their best friends. Choose from the list A–D the main point each speaker makes. There is one extra letter which you do not need to use.

Listening task

A My best friend tells me the truth even if it hurts.

B My best friend has helped me to become self-confident.

C My best friend helps me with my school work.

D My best friend likes the same kind of activities I like.

Speaker 1 [1]

Speaker 2 [2]

Speaker 3 [3]

2 Listen again and check your answers.

4 Over to you

Do you prefer spending your free time with one friend or with a group of friends? Explain your answer.

28

Listening 3B *Get on Track to FCE* (2002)

Listening 3

Listening ▸ *Part 3*

1 Before you listen

You are going to hear five people talking about what they value most in their best friend. Before you listen, think about what you might hear:

What do you value the most in your best friend?

2 Listening strategy

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28

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Clara: .....

Peter: .....

3 Listen again. How do Clara and Peter introduce the examples they give to support their point? Tick the phrases they use.

introducing examples

I remember when ...

For example, ...

Take last week, ...

Let me tell you what happened ...

3 Listening task

1 You will hear three other people talking about their best friends. Choose from the list A–D the main point each speaker makes. There is one extra letter which you do not need to use.

Listening task

A My best friend tells me the truth even if it hurts.

B My best friend has helped me to become self-confident.

C My best friend helps me with my school work.

D My best friend likes the same kind of activities I like.

Speaker 1 [1]

Speaker 2 [2]

Speaker 3 [3]

2 Listen again and check your answers.

4 Over to you

Do you prefer spending your free time with one friend or with a group of friends? Explain your answer.

Listening 4A *Get on Track to FCE* (2002)

Listening 4

Listening ▸ *Part 4*

1 Before you listen

You are going to hear two friends talking about leisure activities during the summer holidays.

1 Look at the Listening task and read statements 1–6. What kind of leisure activities do they talk about?

2 Discuss each statement 1–6. What's your opinion?
Example:

1 *Some organised activities are interesting. For example, ...*

2 Listening strategy

As you listen, you have to decide which of the opinions 1–6 are TRUE and which are FALSE according to what the speakers say.

▸▸ *identifying opinions*

When people give their opinions, they often use expressions like:

I think / I don't think ... *In my opinion, ...*
For me, ... *I'm not sure ...*
I'm afraid (that) ...

Listen carefully for these introductory phrases. They tell you that an opinion follows.

1 Listen to the first part of the recording once. Who says this, Paula or Robert?

a) '**I don't think** that sounds like much of a holiday.'
b) '**For me,** if you've got something interesting to do, then you do feel relaxed.'
c) '**I'm afraid** a course like that sounds too much like going back to school to me.'

2 Now write T (TRUE) or F (FALSE) in the boxes next to statements 1–3.

3 Listening task

1 Now listen to the rest of the recording. Decide which of the statements 4–6 are TRUE or FALSE. Write T or F in the boxes.

2 Compare your answers. What did each person say?

4 Listen to check

Listen to the whole recording again and check your answers.

Listening task

TRUE or FALSE?

1 Paula likes to take part in organised activities. [1]

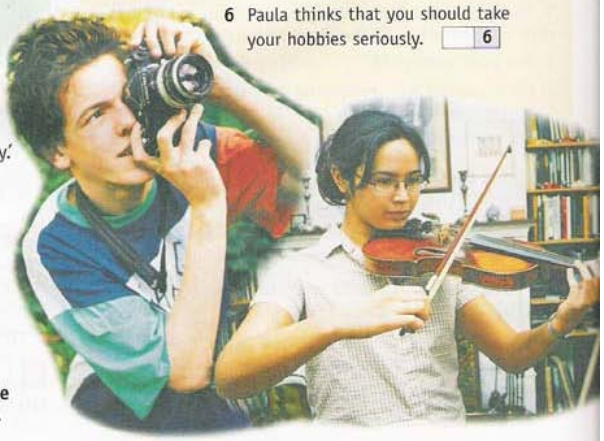
2 Robert finds it easy to relax when he's busy doing things. [2]

3 Paula thinks that a photography course sounds fun. [3]

4 Robert thinks you have to buy things when you start a new hobby. [4]

5 Robert likes the idea of learning to play the violin. [5]

6 Paula thinks that you should take your hobbies seriously. [6]



5 Over to you

1 How do you usually spend your time in the summer holidays?
2 Have you ever signed up for a course like photography during the holidays?

36

Listening 4B *Get on Track to FCE* (2002)

Listening 4

Listening ▸ *Part 4*

1 Before you listen

You are going to hear two friends talking about leisure activities during the summer holidays.

1 Look at the Listening task and read statements 1–6. What kind of leisure activities do they talk about?

2 Discuss each statement 1–6. What's your opinion?
Example:

1 *Some organised activities are interesting. For example, ...*

2 Listening strategy

As you listen, you have to decide which of the opinions 1–6 are TRUE and which are FALSE according to what the speakers say.

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When people give their opinions, they often use expressions like:

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2 Now write T (TRUE) or F (FALSE) in the boxes next to statements 1–3.

3 Listening task

1 Now listen to the rest of the recording. Decide which of the statements 4–6 are TRUE or FALSE. Write T or F in the boxes.

2 Compare your answers. What did each person say?

4 Listen to check

Listen to the whole recording again and check your answers.

TRUE or FALSE?

1 Paula likes to take part in organised activities. [ ] 1
2 Robert finds it easy to relax when he's busy doing things. [ ] 2
3 Paula thinks that a photography course sounds fun. [ ] 3
4 Robert thinks you have to buy things when you start a new hobby. [ ] 4
5 Robert likes the idea of learning to play the violin. [ ] 5
6 Paula thinks that you should take your hobbies seriously. [ ] 6

5 Over to you

1 How do you usually spend your time in the summer holidays?
2 Have you ever signed up for a course like photography during the holidays?

36

Listening 5A *Get on Track to FCE* (2002)

Listening 5

Listening ▸ *Part 1*

1 Before you listen

▸▸ *listening for a purpose* Unit 1 p.12

Look at the Listening task. Read questions 1–6 and underline the words that tell you:

a) what the situation is

b) what you need to listen for.

2 Listening strategy

▸▸ *listening for linking words*

Speakers often give reasons to support their points. Sometimes they contradict themselves and say something different. To understand what they really mean, listen for:

- linking words that introduce reasons, e.g. *so*
- linking words that introduce an opposite idea, e.g. *but, although*.

1 Look at the clues provided for questions 1–3, which show you what linking words to listen for. Then listen to the first part of the recording and choose the best answer A or B. You will hear each extract twice.

2 Compare your answers with the class.

3 Listening task

Now listen to Questions 4–6 and choose the best answer, A or B.

4 Over to you

1 Would you like to have a summer job in a department store? Why/Why not?

2 Would you like to go rock climbing or trekking? Why/Why not?

Listening task

You will hear people talking in six different situations. For questions 1–6, choose the best answer A or B.

1 You hear a successful singer talking about her childhood ambitions.
Who was the biggest influence on her?
A Madonna
B her family
Clue: *'But really ...'* 1

2 You hear a boy talking about moving to a new town.
When will he move house?
A in May
B in April
Clue: *'My father has to start his new job in ..., so ...'* 2

3 You hear a girl talking about her summer job in a department store.
What department is she going to work in?
A the sports department
B the food department
Clue: *'I really wanted to ... but ...'* 3

4 You hear a young man talking about his next holiday.
How will he spend his time?
A rock climbing
B trekking 4

5 You hear a student talking about her studies after school.
What course is she going to take?
A Electronics
B History 5

6 You hear a horoscope prediction on the radio.
What is going to happen to Geminis this month, according to the horoscope?
A They are going to win some money.
B They are going to find love. 6

46

Listening 5B *Get on Track to FCE* (2002)

Listening 5

Listening ▸ *Part 1*

1 Before you listen

▸▸ *listening for a purpose* Unit 1 p.12

Look at the Listening task. Read questions 1–6 and underline the words that tell you:

a) what the situation is

b) what you need to listen for.

2 Listening strategy

▸▸ *listening for linking words*

Speakers often give reasons to support their points. Sometimes they contradict themselves and say something different. To understand what they really mean, listen for:

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3 Listening task

Now listen to Questions 4–6 and choose the best answer, A or B.

4 Over to you

1 Would you like to have a summer job in a department store? Why/Why not?

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What is going to happen to Geminis this month, according to the horoscope?
A They are going to win some money.
B They are going to find love. 6

46

Listening 6A *New First Certificate Gold Coursebook* (2004)

Listening 1: note completion

1 You will hear a radio interview about a survey of popular films. First, read through the notes below. The results of the survey covered five main areas. What were they? Can you predict what any of the answers might be?

Film survey

Date of survey: (1) .....
Number of people responding: (2) .....

Results of survey

Most popular type of film: (3) .....
e.g. 'The Godfather'

Best plots: two popular themes:
(4) .... and good versus evil.
(NB can have a (5) ..... of both themes
e.g. in 'Star Wars')

Most popular settings:
place (6) ..... locations (e.g. deserts, jungles)
time the (7) .....

Most popular stars:
male Robert de Niro, Harrison Ford, Humphrey Bogart
female Diane Keaton, Jodie Foster, Marilyn Monroe, Carrie Fisher
(NB pop. female stars had (8) ..... + glamour)

Titles of the most popular films:
often consisted of (9) .... and included name of a place or (10) .....

2

1 Now listen and complete the notes. Write a word or short phrase for each answer. (In this exercise there is a separate line for each word.)

TIP! Complete the gaps with the exact words used in the recording – don't try to use your own words.

2 Listen again to check and complete your answers.

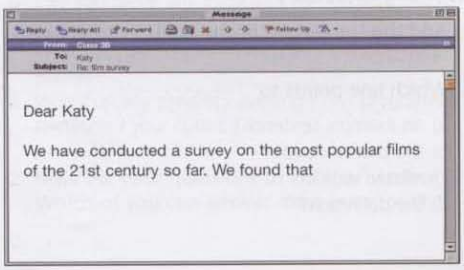
3

1 Carry out a similar survey to find out what your class thinks are the best films of the 21st century so far. Work in groups. Ask and answer questions about:

- types of films (with examples)
- best plots (with examples)
- most popular settings (place and time)
- most popular actors (male and female)
- most popular titles.

2 Find out the results of the other groups.

3 Write an email that could be sent to the presenter of the radio programme summarising the findings of your class.



7

Listening 6B *New First Certificate Gold Coursebook* (2004)

Listening 1: note completion

1 You will hear a radio interview about a survey of popular films. First, read through the notes below. The results of the survey covered five main areas. What were they? Can you predict what any of the answers might be?

Film survey

Date of survey: (1) .....
Number of people responding: (2) .....

Results of survey

Most popular type of film: (3) .....
e.g. 'The Godfather'

Best plots: two popular themes:
(4) .... and good versus evil.
(NB can have a (5) ..... of both themes
e.g. in 'Star Wars')

Most popular settings:
place (6) ..... locations (e.g. deserts, jungles)
time the (7) .....

Most popular stars:
male Robert de Niro, Harrison Ford, Humphrey Bogart
female Diane Keaton, Jodie Foster, Marilyn Monroe, Carrie Fisher
(NB pop. female stars had (8) ..... + glamour)

Titles of the most popular films:
often consisted of (9) .... and included name of a place or (10) .....

2

1 Now listen and complete the notes. Write a word or short phrase for each answer. (In this exercise there is a separate line for each word.)

TIP! Complete the gaps with the exact words used in the recording – don't try to use your own words.

Film survey

Date of survey: (1) .....
Number of people responding: (2) .....

Results of survey

Most popular type of film: (3) .....
e.g. 'The Godfather'

Best plots: two popular themes:
(4) .... and good versus evil.
(NB can have a (5) ..... of both themes
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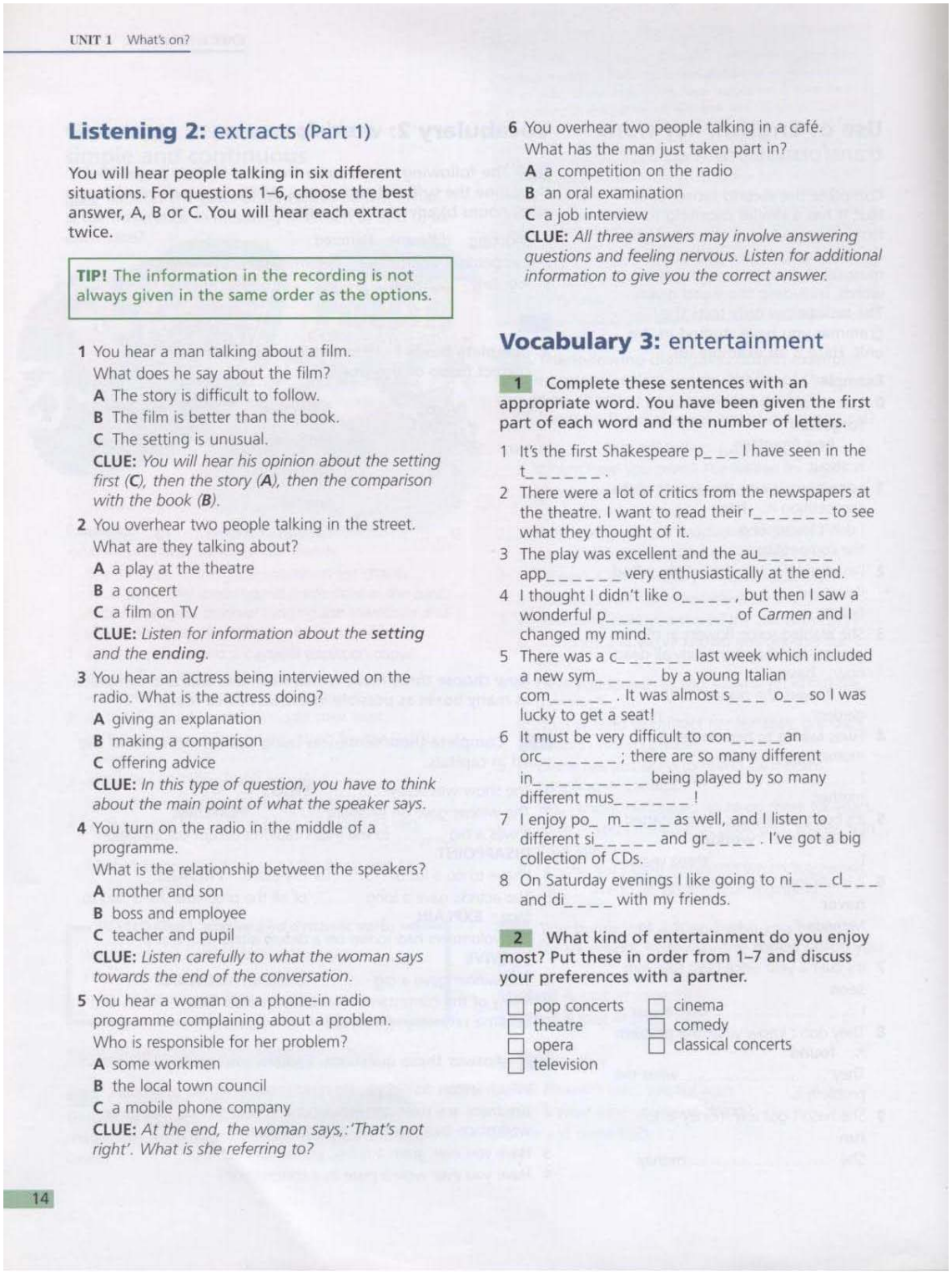
Most popular stars:
male Robert de Niro, Harrison Ford, Humphrey Bogart
female Diane Keaton, Jodie Foster, Marilyn Monroe, Carrie Fisher
(NB pop. female stars had (8) ..... + glamour)

Titles of the most popular films:
often consisted of (9) .... and included name of a place or (10) .....

2 Listen again to check and complete your answers.

7

Listening 7A *New First Certificate Gold Coursebook* (2004)



UNIT 1 What's on?

Listening 2: extracts (Part 1)

You will hear people talking in six different situations. For questions 1–6, choose the best answer, A, B or C. You will hear each extract twice.

TIP! The information in the recording is not always given in the same order as the options.

1 You hear a man talking about a film.
What does he say about the film?
A The story is difficult to follow.
B The film is better than the book.
C The setting is unusual.
CLUE: *You will hear his opinion about the setting first (**C**), then the story (**A**), then the comparison with the book (**B**).*

2 You overhear two people talking in the street.
What are they talking about?
A a play at the theatre
B a concert
C a film on TV
CLUE: *Listen for information about the **setting** and the **ending**.*

3 You hear an actress being interviewed on the radio. What is the actress doing?
A giving an explanation
B making a comparison
C offering advice
CLUE: *In this type of question, you have to think about the main point of what the speaker says.*

4 You turn on the radio in the middle of a programme.
What is the relationship between the speakers?
A mother and son
B boss and employee
C teacher and pupil
CLUE: *Listen carefully to what the woman says towards the end of the conversation.*

5 You hear a woman on a phone-in radio programme complaining about a problem.
Who is responsible for her problem?
A some workmen
B the local town council
C a mobile phone company
CLUE: *At the end, the woman says,'That's not right'. What is she referring to?*

6 You overhear two people talking in a café.
What has the man just taken part in?
A a competition on the radio
B an oral examination
C a job interview
CLUE: *All three answers may involve answering questions and feeling nervous. Listen for additional information to give you the correct answer.*

Vocabulary 3: entertainment

1 **Complete these sentences with an appropriate word. You have been given the first part of each word and the number of letters.**

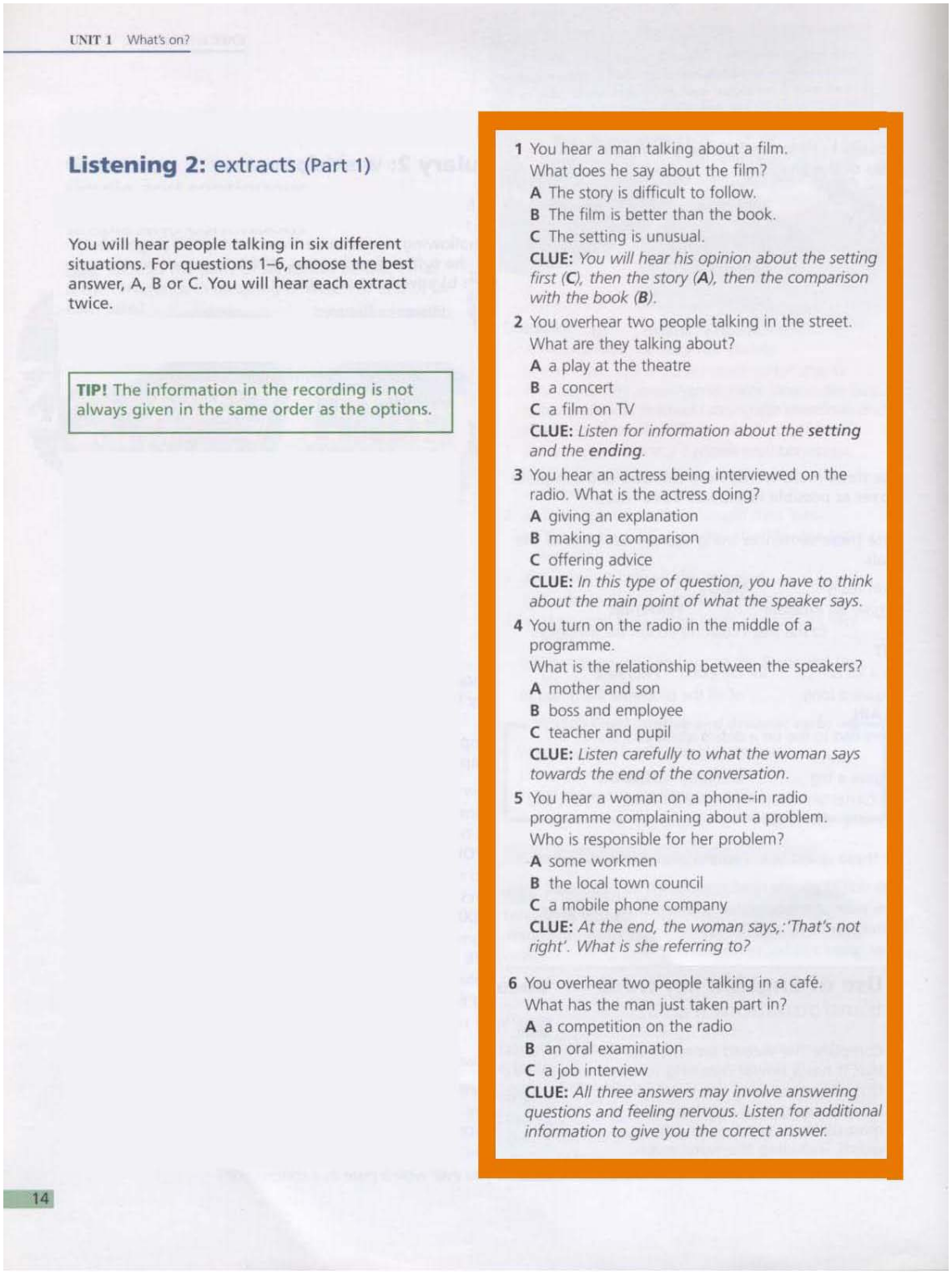
1 It's the first Shakespeare p_ _ _ I have seen in the t_ _ _ _ _ _ .
2 There were a lot of critics from the newspapers at the theatre. I want to read their r_ _ _ _ _ _ to see what they thought of it.
3 The play was excellent and the au_ _ _ _ _ _ app_ _ _ _ _ _ very enthusiastically at the end.
4 I thought I didn't like o_ _ _ _ , but then I saw a wonderful p_ _ _ _ _ _ _ _ _ _ of *Carmen* and I changed my mind.
5 There was a c_ _ _ _ _ _ last week which included a new sym_ _ _ _ _ by a young Italian com_ _ _ _ _ . It was almost s_ _ _ o_ _ so I was lucky to get a seat!
6 It must be very difficult to con_ _ _ _ an orc_ _ _ _ _ _ ; there are so many different in_ _ _ _ _ _ _ _ _ being played by so many different mus_ _ _ _ _ _ !
7 I enjoy po_ m_ _ _ _ as well, and I listen to different si_ _ _ _ _ and gr_ _ _ _ . I've got a big collection of CDs.
8 On Saturday evenings I like going to ni_ _ _ cl_ _ _ and di_ _ _ _ with my friends.

2 **What kind of entertainment do you enjoy most? Put these in order from 1–7 and discuss your preferences with a partner.**

☐ pop concerts ☐ cinema
☐ theatre ☐ comedy
☐ opera ☐ classical concerts
☐ television

14

Listening 7B *New First Certificate Gold Coursebook* (2004)



UNIT 1 What's on?

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C The setting is unusual.
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What are they talking about?
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A giving an explanation
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What has the man just taken part in?
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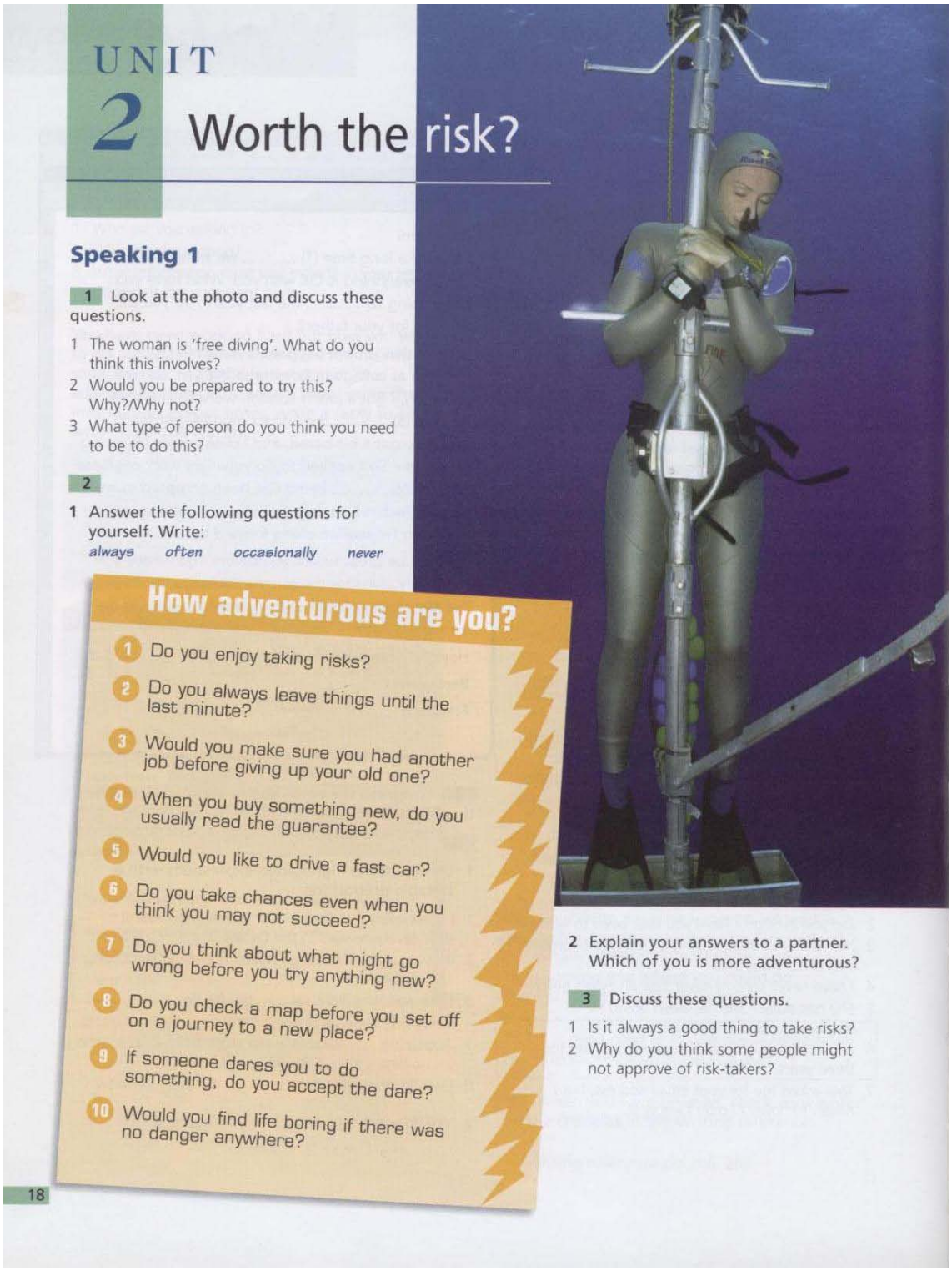
CLUE: *All three answers may involve answering questions and feeling nervous. Listen for additional information to give you the correct answer.*

14

Listening 8A-1 *New First Certificate Gold Coursebook* (2004)



UNIT 2

Worth the risk?

Speaking 1

1 Look at the photo and discuss these questions.

1 The woman is 'free diving'. What do you think this involves?
2 Would you be prepared to try this? Why?/Why not?
3 What type of person do you think you need to be to do this?

2

1 Answer the following questions for yourself. Write:
always *often* *occasionally* *never*

How adventurous are you?

1. Do you enjoy taking risks?
2. Do you always leave things until the last minute?
3. Would you make sure you had another job before giving up your old one?
4. When you buy something new, do you usually read the guarantee?
5. Would you like to drive a fast car?
6. Do you take chances even when you think you may not succeed?
7. Do you think about what might go wrong before you try anything new?
8. Do you check a map before you set off on a journey to a new place?
9. If someone dares you to do something, do you accept the dare?
10. Would you find life boring if there was no danger anywhere?

2 Explain your answers to a partner. Which of you is more adventurous?

3 Discuss these questions.

1 Is it always a good thing to take risks?
2 Why do you think some people might not approve of risk-takers?

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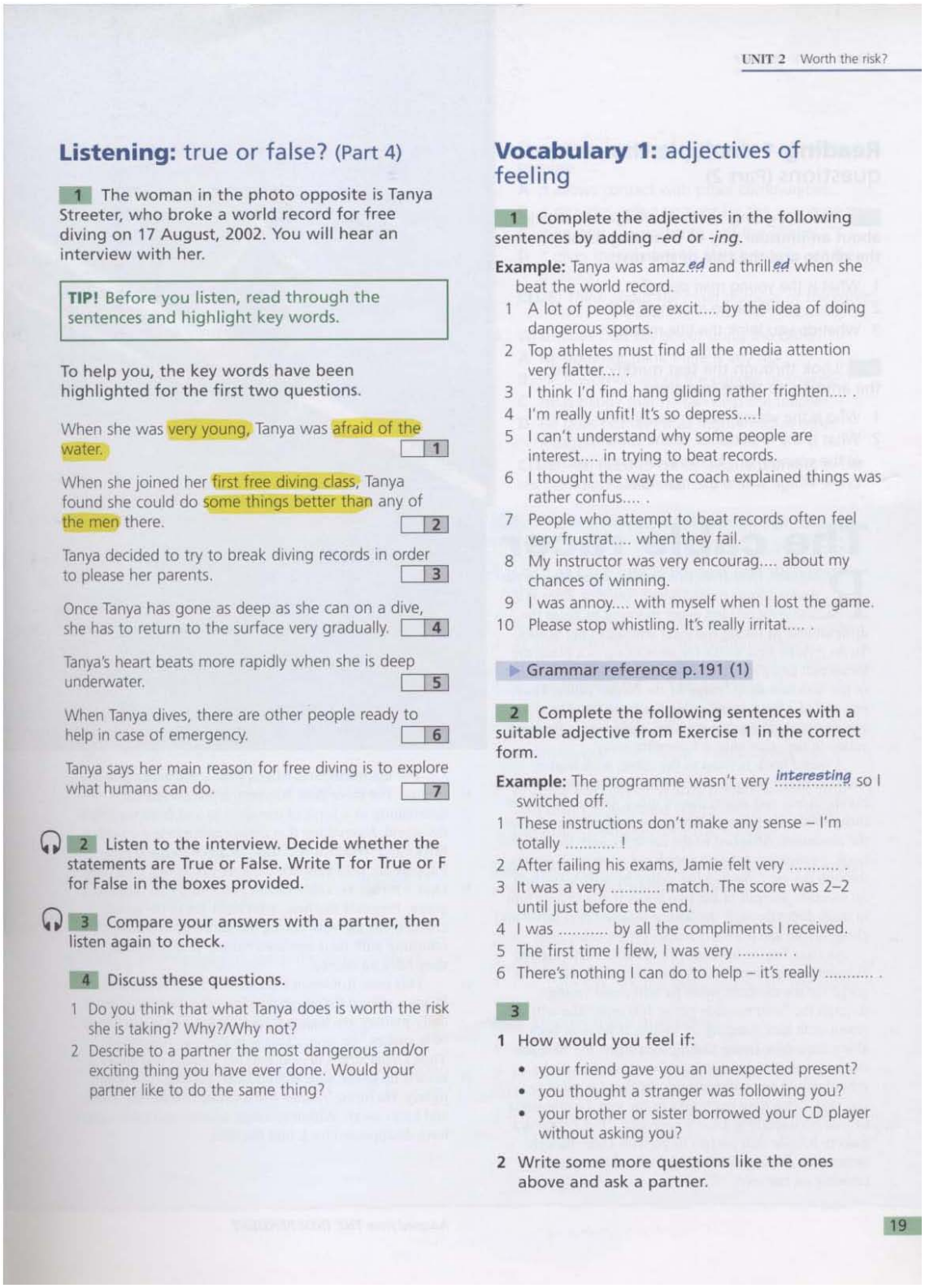
Listening 8A-2 *New First Certificate Gold Coursebook* (2004)



Listening: true or false? (Part 4)

1 The woman in the photo opposite is Tanya Streeter, who broke a world record for free diving on 17 August, 2002. You will hear an interview with her.

TIP! Before you listen, read through the sentences and highlight key words.

To help you, the key words have been highlighted for the first two questions.

When she was very young, Tanya was afraid of the water. ☐ 1

When she joined her first free diving class, Tanya found she could do some things better than any of the men there. ☐ 2

Tanya decided to try to break diving records in order to please her parents. ☐ 3

Once Tanya has gone as deep as she can on a dive, she has to return to the surface very gradually. ☐ 4

Tanya's heart beats more rapidly when she is deep underwater. ☐ 5

When Tanya dives, there are other people ready to help in case of emergency. ☐ 6

Tanya says her main reason for free diving is to explore what humans can do. ☐ 7

2 Listen to the interview. Decide whether the statements are True or False. Write T for True or F for False in the boxes provided.

3 Compare your answers with a partner, then listen again to check.

4 Discuss these questions.

1 Do you think that what Tanya does is worth the risk she is taking? Why?/Why not?
2 Describe to a partner the most dangerous and/or exciting thing you have ever done. Would your partner like to do the same thing?

Vocabulary 1: adjectives of feeling

1 Complete the adjectives in the following sentences by adding *-ed* or *-ing*.

Example: Tanya was amaz*ed* and thrill*ed* when she beat the world record.

1 A lot of people are excit.... by the idea of doing dangerous sports.
2 Top athletes must find all the media attention very flatter.... .
3 I think I'd find hang gliding rather frighten.... .
4 I'm really unfit! It's so depress....!
5 I can't understand why some people are interest.... in trying to beat records.
6 I thought the way the coach explained things was rather confus.... .
7 People who attempt to beat records often feel very frustrat.... when they fail.
8 My instructor was very encourag.... about my chances of winning.
9 I was annoy.... with myself when I lost the game.
10 Please stop whistling. It's really irritat.... .

▶ Grammar reference p.191 (1)

2 Complete the following sentences with a suitable adjective from Exercise 1 in the correct form.

Example: The programme wasn't very *interesting* so I switched off.

1 These instructions don't make any sense – I'm totally ..... !
2 After failing his exams, Jamie felt very ..... .
3 It was a very ..... match. The score was 2–2 until just before the end.
4 I was ..... by all the compliments I received.
5 The first time I flew, I was very ..... .
6 There's nothing I can do to help – it's really ..... .

3

1 How would you feel if:

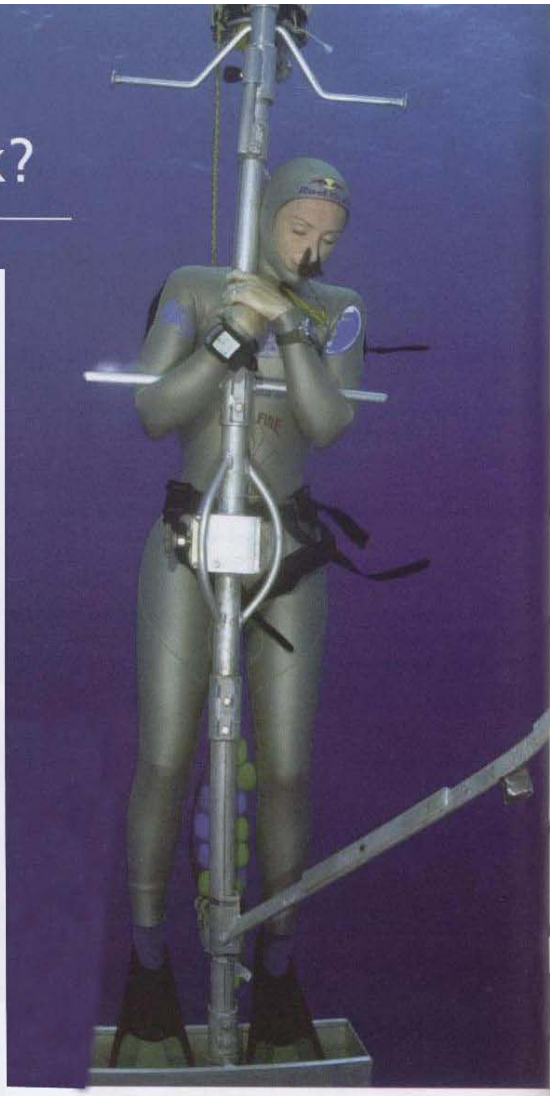
- your friend gave you an unexpected present?
- you thought a stranger was following you?
- your brother or sister borrowed your CD player without asking you?

2 Write some more questions like the ones above and ask a partner.

Listening 8B-1 *New First Certificate Gold Coursebook* (2004)

UNIT 2

Worth the risk?



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When she was very young, Tanya was afraid of the water. ☐ 1

When she joined her first free diving class, Tanya found she could do some things better than any of the men there. ☐ 2

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Tanya says her main reason for free diving is to explore what humans can do. ☐ 7

2 Listen to the interview. Decide whether the statements are True or False. Write T for True or F for False in the boxes provided.

3 Compare your answers with a partner, then listen again to check.

4 Discuss these questions.

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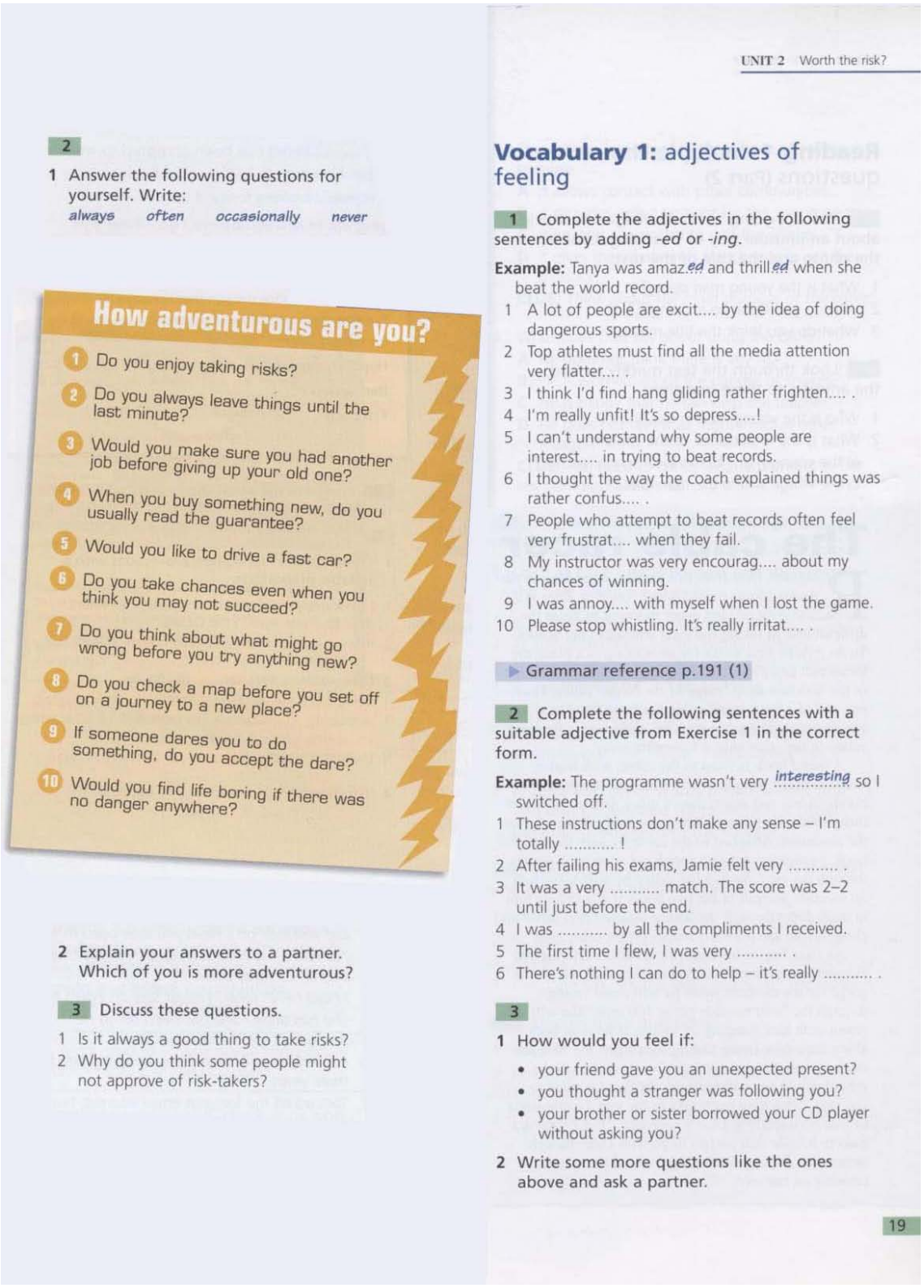
Speaking 1

1 Look at the photo and discuss these questions.

1 The woman is 'free diving'. What do you think this involves?
2 Would you be prepared to try this? Why?/Why not?
3 What type of person do you think you need to be to do this?

18

Listening 8B-2 *New First Certificate Gold Coursebook* (2004)



UNIT 2 Worth the risk?

2

1 Answer the following questions for yourself. Write:
always *often* *occasionally* *never*

How adventurous are you?

1. Do you enjoy taking risks?
2. Do you always leave things until the last minute?
3. Would you make sure you had another job before giving up your old one?
4. When you buy something new, do you usually read the guarantee?
5. Would you like to drive a fast car?
6. Do you take chances even when you think you may not succeed?
7. Do you think about what might go wrong before you try anything new?
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Example: The programme wasn't very *interesting* so I switched off.

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3 It was a very ..... match. The score was 2–2 until just before the end.
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5 The first time I flew, I was very ..... .
6 There's nothing I can do to help – it's really ..... .

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1 How would you feel if:

- your friend gave you an unexpected present?
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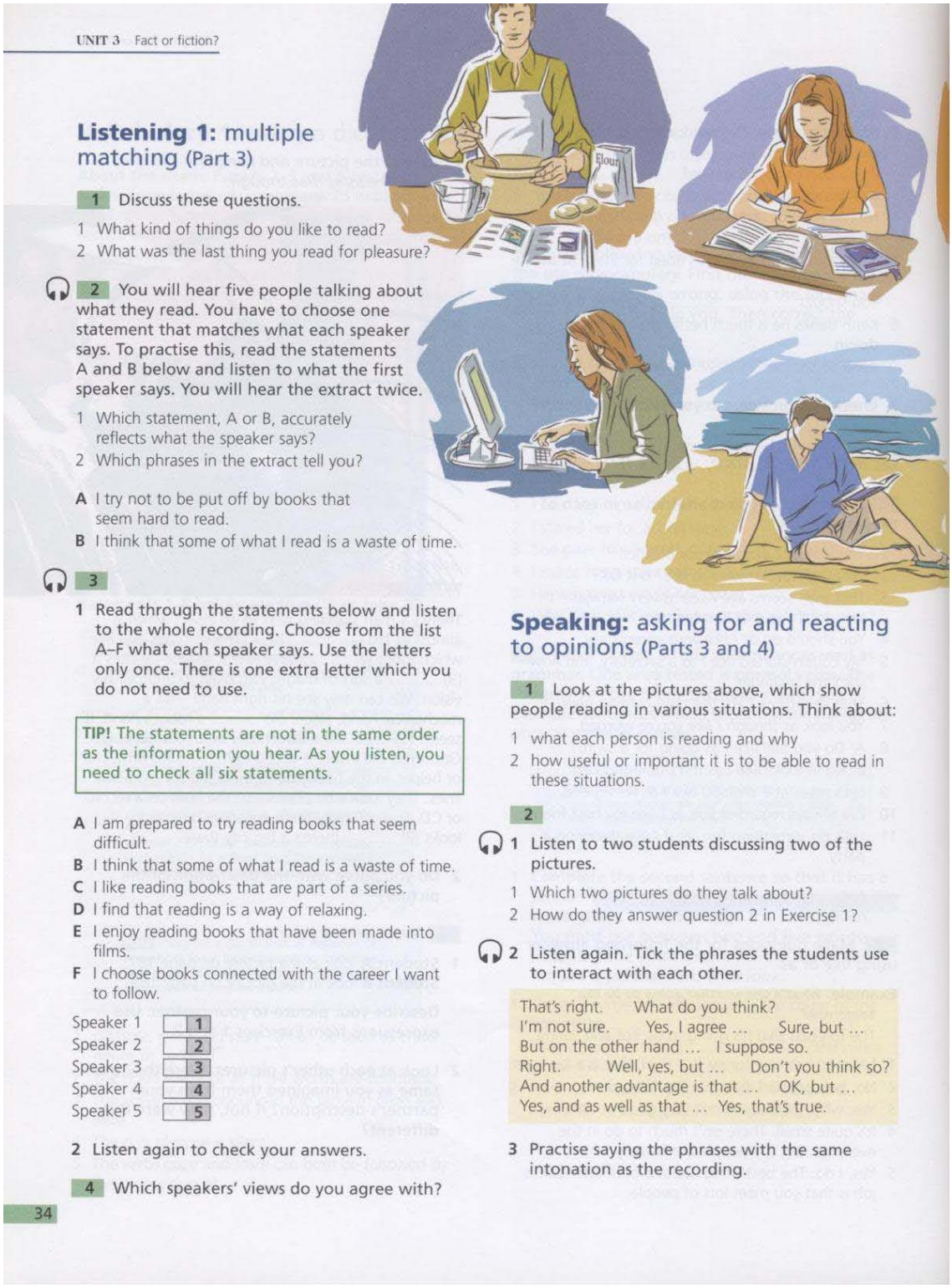
2 Write some more questions like the ones above and ask a partner.

19

Listening 9A-1 *New First Certificate Gold Coursebook* (2004)



UNIT 3 Fact or fiction?

Listening 1: multiple matching (Part 3)

1 Discuss these questions.

1 What kind of things do you like to read?
2 What was the last thing you read for pleasure?

2 You will hear five people talking about what they read. You have to choose one statement that matches what each speaker says. To practise this, read the statements A and B below and listen to what the first speaker says. You will hear the extract twice.

1 Which statement, A or B, accurately reflects what the speaker says?
2 Which phrases in the extract tell you?

A I try not to be put off by books that seem hard to read.
B I think that some of what I read is a waste of time.

3

1 Read through the statements below and listen to the whole recording. Choose from the list A–F what each speaker says. Use the letters only once. There is one extra letter which you do not need to use.

TIP! The statements are not in the same order as the information you hear. As you listen, you need to check all six statements.

A I am prepared to try reading books that seem difficult.
B I think that some of what I read is a waste of time.
C I like reading books that are part of a series.
D I find that reading is a way of relaxing.
E I enjoy reading books that have been made into films.
F I choose books connected with the career I want to follow.

Speaker 1 1
Speaker 2 2
Speaker 3 3
Speaker 4 4
Speaker 5 5

2 Listen again to check your answers.

4 Which speakers' views do you agree with?

Speaking: asking for and reacting to opinions (Parts 3 and 4)

1 Look at the pictures above, which show people reading in various situations. Think about:

1 what each person is reading and why
2 how useful or important it is to be able to read in these situations.

2

1 Listen to two students discussing two of the pictures.

1 Which two pictures do they talk about?
2 How do they answer question 2 in Exercise 1?

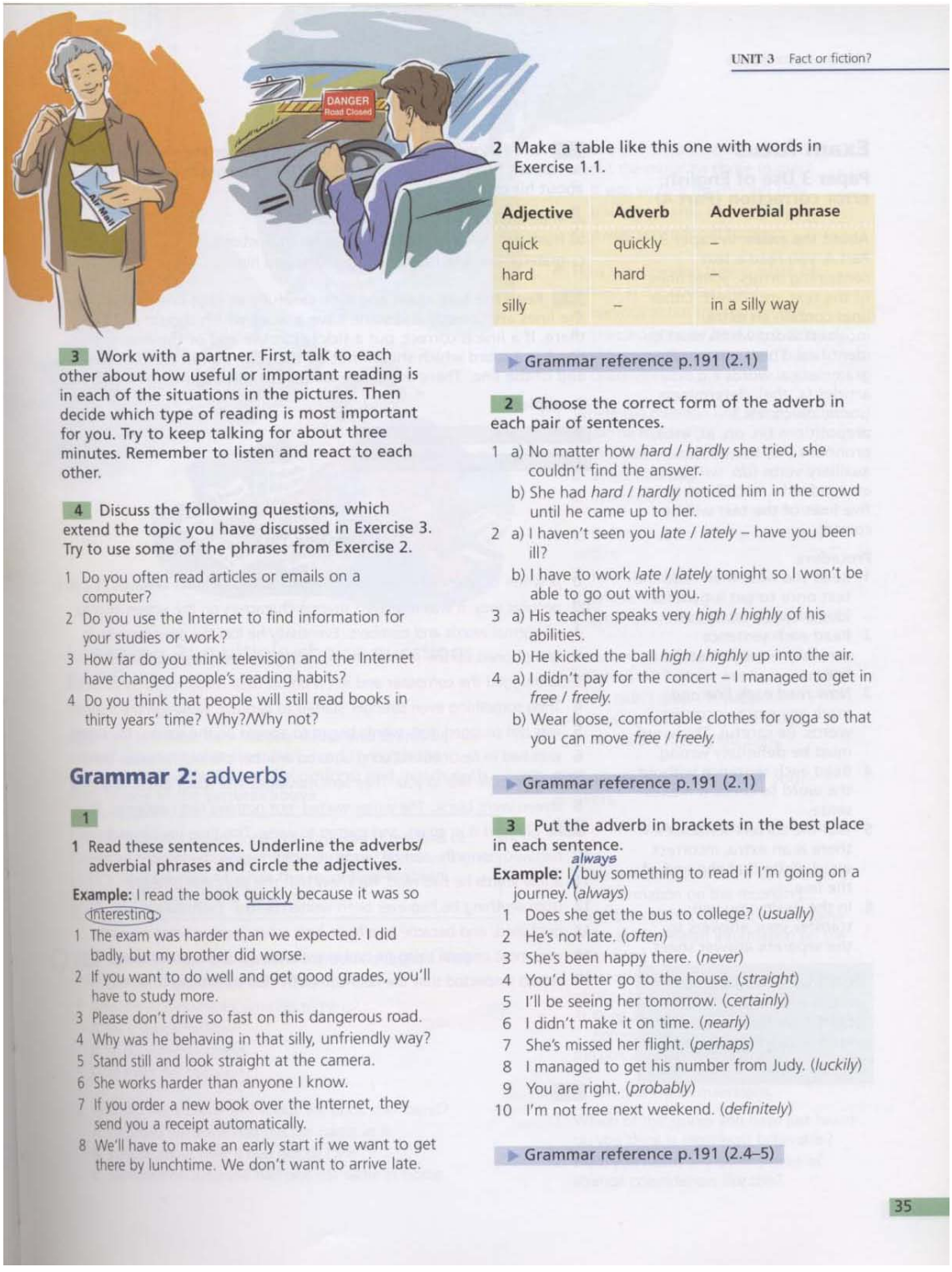
2 Listen again. Tick the phrases the students use to interact with each other.

That's right. What do you think?
I'm not sure. Yes, I agree … Sure, but …
But on the other hand … I suppose so.
Right. Well, yes, but … Don't you think so?
And another advantage is that … OK, but …
Yes, and as well as that … Yes, that's true.

3 Practise saying the phrases with the same intonation as the recording.

34

Listening 9A-2 *New First Certificate Gold Coursebook* (2004)



3 Work with a partner. First, talk to each other about how useful or important reading is in each of the situations in the pictures. Then decide which type of reading is most important for you. Try to keep talking for about three minutes. Remember to listen and react to each other.

4 Discuss the following questions, which extend the topic you have discussed in Exercise 3. Try to use some of the phrases from Exercise 2.

1 Do you often read articles or emails on a computer?
2 Do you use the Internet to find information for your studies or work?
3 How far do you think television and the Internet have changed people's reading habits?
4 Do you think that people will still read books in thirty years' time? Why?/Why not?

Grammar 2: adverbs

1

1 Read these sentences. Underline the adverbs/ adverbial phrases and circle the adjectives.

Example: I read the book quickly because it was so interesting.

1 The exam was harder than we expected. I did badly, but my brother did worse.
2 If you want to do well and get good grades, you'll have to study more.
3 Please don't drive so fast on this dangerous road.
4 Why was he behaving in that silly, unfriendly way?
5 Stand still and look straight at the camera.
6 She works harder than anyone I know.
7 If you order a new book over the Internet, they send you a receipt automatically.
8 We'll have to make an early start if we want to get there by lunchtime. We don't want to arrive late.

2 Make a table like this one with words in Exercise 1.1.

Adjective	Adverb	Adverbial phrase
quick	quickly	–
hard	hard	–
silly	–	in a silly way

▶ Grammar reference p.191 (2.1)

2 Choose the correct form of the adverb in each pair of sentences.

1 a) No matter how *hard / hardly* she tried, she couldn't find the answer.
b) She had *hard / hardly* noticed him in the crowd until he came up to her.
2 a) I haven't seen you *late / lately* – have you been ill?
b) I have to work *late / lately* tonight so I won't be able to go out with you.
3 a) His teacher speaks very *high / highly* of his abilities.
b) He kicked the ball *high / highly* up into the air.
4 a) I didn't pay for the concert – I managed to get in *free / freely*.
b) Wear loose, comfortable clothes for yoga so that you can move *free / freely*.

▶ Grammar reference p.191 (2.1)

3 Put the adverb in brackets in the best place in each sentence.

Example: I always buy something to read if I'm going on a journey. (*always*)

1 Does she get the bus to college? (*usually*)
2 He's not late. (*often*)
3 She's been happy there. (*never*)
4 You'd better go to the house. (*straight*)
5 I'll be seeing her tomorrow. (*certainly*)
6 I didn't make it on time. (*nearly*)
7 She's missed her flight. (*perhaps*)
8 I managed to get his number from Judy. (*luckily*)
9 You are right. (*probably*)
10 I'm not free next weekend. (*definitely*)

▶ Grammar reference p.191 (2.4–5)

Listening 9B-1 *New First Certificate Gold Coursebook* (2004)

UNIT 3 Fact or fiction?

Speaking: asking for and reacting to opinions (Parts 3 and 4)

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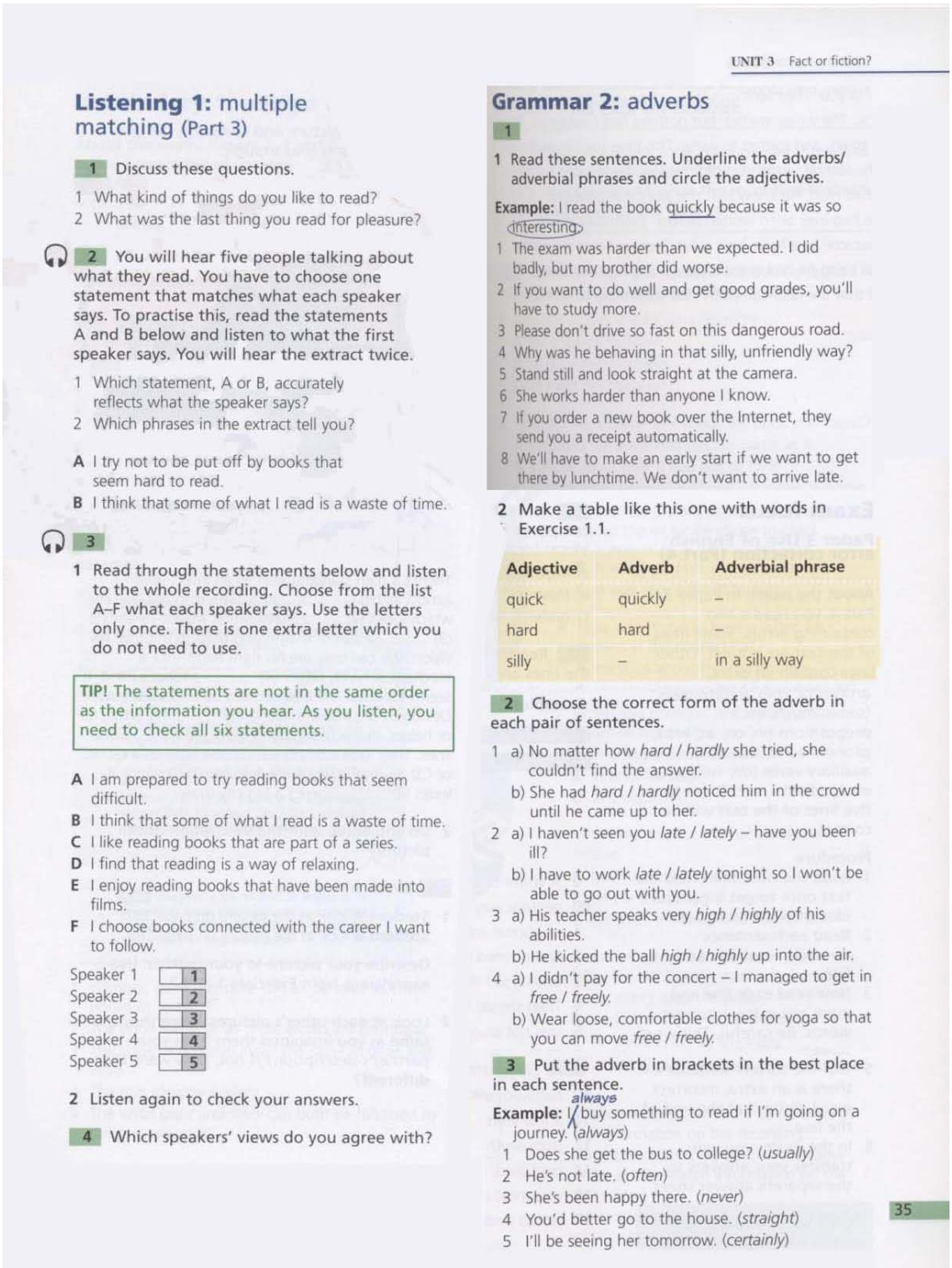
34

Listening 9B-2 *New First Certificate Gold Coursebook* (2004)



UNIT 3 Fact or fiction?

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B I think that some of what I read is a waste of time.
C I like reading books that are part of a series.
D I find that reading is a way of relaxing.
E I enjoy reading books that have been made into films.
F I choose books connected with the career I want to follow.

Speaker 1 [ ] 1
Speaker 2 [ ] 2
Speaker 3 [ ] 3
Speaker 4 [ ] 4
Speaker 5 [ ] 5

2 Listen again to check your answers.

4 Which speakers' views do you agree with?

Grammar 2: adverbs

1

1 Read these sentences. Underline the adverbs/ adverbial phrases and circle the adjectives.

Example: I read the book quickly because it was so interesting.

1 The exam was harder than we expected. I did badly, but my brother did worse.
2 If you want to do well and get good grades, you'll have to study more.
3 Please don't drive so fast on this dangerous road.
4 Why was he behaving in that silly, unfriendly way?
5 Stand still and look straight at the camera.
6 She works harder than anyone I know.
7 If you order a new book over the Internet, they send you a receipt automatically.
8 We'll have to make an early start if we want to get there by lunchtime. We don't want to arrive late.

2 Make a table like this one with words in Exercise 1.1.

Adjective	Adverb	Adverbial phrase
quick	quickly	–
hard	hard	–
silly	–	in a silly way

2 Choose the correct form of the adverb in each pair of sentences.

1 a) No matter how *hard / hardly* she tried, she couldn't find the answer.
b) She had *hard / hardly* noticed him in the crowd until he came up to her.
2 a) I haven't seen you *late / lately* – have you been ill?
b) I have to work *late / lately* tonight so I won't be able to go out with you.
3 a) His teacher speaks very *high / highly* of his abilities.
b) He kicked the ball *high / highly* up into the air.
4 a) I didn't pay for the concert – I managed to get in *free / freely*.
b) Wear loose, comfortable clothes for yoga so that you can move *free / freely*.

3 Put the adverb in brackets in the best place in each sentence.

Example: I always buy something to read if I'm going on a journey. (*always*)

1 Does she get the bus to college? (*usually*)
2 He's not late. (*often*)
3 She's been happy there. (*never*)
4 You'd better go to the house. (*straight*)
5 I'll be seeing her tomorrow. (*certainly*)

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Listening 10A-1 *New First Certificate Gold Coursebook* (2004)

UNIT 4

Food for thought

Vocabulary 1: food

1 How much do you know about the food you eat? Match the sentence halves.

1 Milk and cheese *f)*
2 Potatoes, carrots and beetroot
3 Cheese, butter and oil
4 Fresh fruit and vegetables
5 Eggs and red meat
6 Rice, potatoes and bread
7 Nuts and dried beans
8 Proteins, fats and carbohydrates

a) are rich in vitamin C.
b) are high in cholesterol.
c) are root vegetables.
d) are good sources of protein for vegetarians.
e) are all high in carbohydrates.
f) are dairy products.
g) are needed in a balanced diet.
h) have a high proportion of fat.

2

1 Match the people to the speech bubbles.

I mostly eat fruit and raw vegetables. I don't touch meat or dairy products, and I only drink water – and champagne.

I eat lots of protein and carbohydrates to give me the strength and energy I need.

2 What sort of food should the following people eat? What should they avoid? Why?

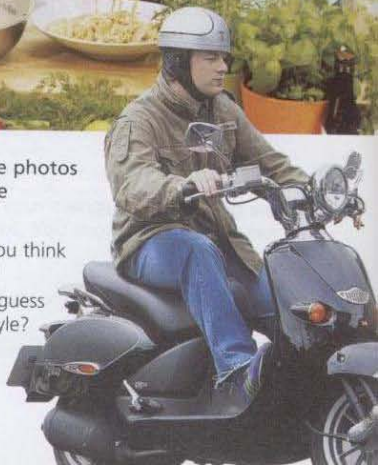
a) a pregnant woman
b) an Arctic explorer
c) someone with a cold
d) a model

3 Is there any sort of food you don't like much, but eat because it is good for you?

Listening: sentence completion (Part 2)

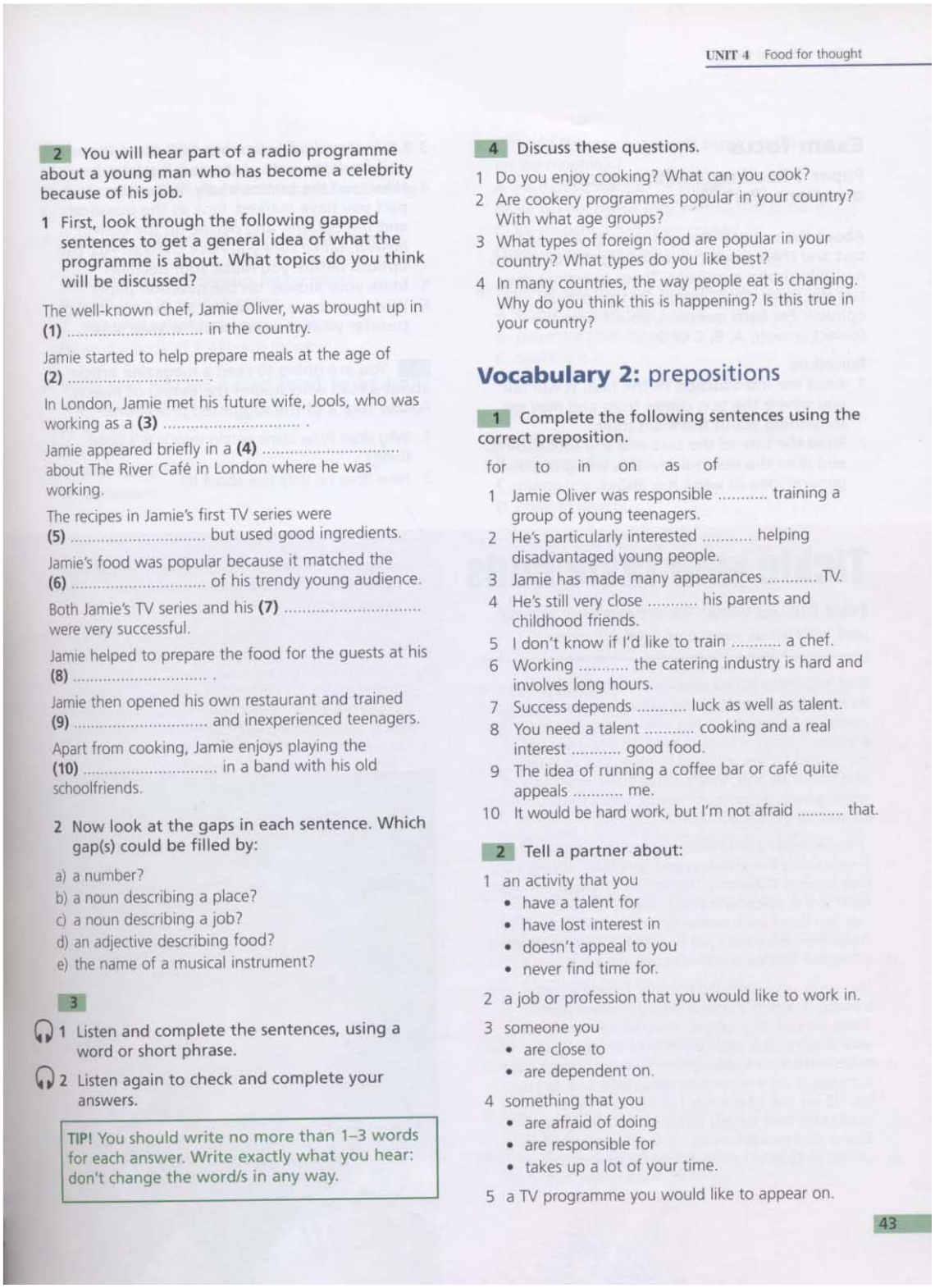
1 Look at the photos and discuss these questions.

1 What job do you think the man does?
2 What can you guess about his lifestyle?



42

Listening 10A-2 *New First Certificate Gold Coursebook* (2004)



UNIT 4 Food for thought

2 You will hear part of a radio programme about a young man who has become a celebrity because of his job.

1 First, look through the following gapped sentences to get a general idea of what the programme is about. What topics do you think will be discussed?

The well-known chef, Jamie Oliver, was brought up in **(1)** ..... in the country.

Jamie started to help prepare meals at the age of **(2)** ..... .

In London, Jamie met his future wife, Jools, who was working as a **(3)** ..... .

Jamie appeared briefly in a **(4)** ..... about The River Café in London where he was working.

The recipes in Jamie's first TV series were **(5)** ..... but used good ingredients.

Jamie's food was popular because it matched the **(6)** ..... of his trendy young audience.

Both Jamie's TV series and his **(7)** ..... were very successful.

Jamie helped to prepare the food for the guests at his **(8)** ..... .

Jamie then opened his own restaurant and trained **(9)** ..... and inexperienced teenagers.

Apart from cooking, Jamie enjoys playing the **(10)** ..... in a band with his old schoolfriends.

2 Now look at the gaps in each sentence. Which gap(s) could be filled by:

a) a number?
b) a noun describing a place?
c) a noun describing a job?
d) an adjective describing food?
e) the name of a musical instrument?

3

1 Listen and complete the sentences, using a word or short phrase.

2 Listen again to check and complete your answers.

TIP! You should write no more than 1–3 words for each answer. Write exactly what you hear: don't change the word/s in any way.

4 Discuss these questions.

1 Do you enjoy cooking? What can you cook?
2 Are cookery programmes popular in your country? With what age groups?
3 What types of foreign food are popular in your country? What types do you like best?
4 In many countries, the way people eat is changing. Why do you think this is happening? Is this true in your country?

Vocabulary 2: prepositions

1 Complete the following sentences using the correct preposition.

for to in on as of

1 Jamie Oliver was responsible ..... training a group of young teenagers.
2 He's particularly interested ..... helping disadvantaged young people.
3 Jamie has made many appearances ..... TV.
4 He's still very close ..... his parents and childhood friends.
5 I don't know if I'd like to train ..... a chef.
6 Working ..... the catering industry is hard and involves long hours.
7 Success depends ..... luck as well as talent.
8 You need a talent ..... cooking and a real interest ..... good food.
9 The idea of running a coffee bar or café quite appeals ..... me.
10 It would be hard work, but I'm not afraid ..... that.

2 Tell a partner about:

1 an activity that you
- have a talent for
- have lost interest in
- doesn't appeal to you
- never find time for.

2 a job or profession that you would like to work in.

3 someone you
- are close to
- are dependent on.

4 something that you
- are afraid of doing
- are responsible for
- takes up a lot of your time.

5 a TV programme you would like to appear on.

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Listening 10B-1 *New First Certificate Gold Coursebook* (2004)

UNIT 4

Food for thought

Vocabulary 1: food

1 How much do you know about the food you eat? Match the sentence halves.

1 Milk and cheese *f)*
2 Potatoes, carrots and beetroot
3 Cheese, butter and oil
4 Fresh fruit and vegetables
5 Eggs and red meat
6 Rice, potatoes and bread
7 Nuts and dried beans
8 Proteins, fats and carbohydrates

a) are rich in vitamin C.
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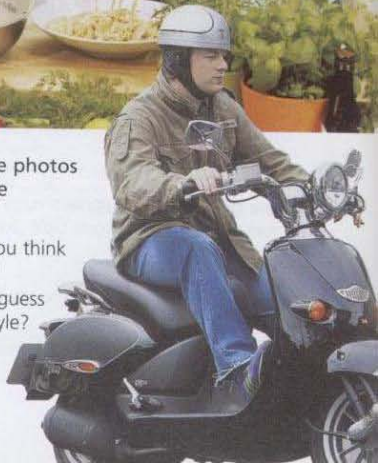
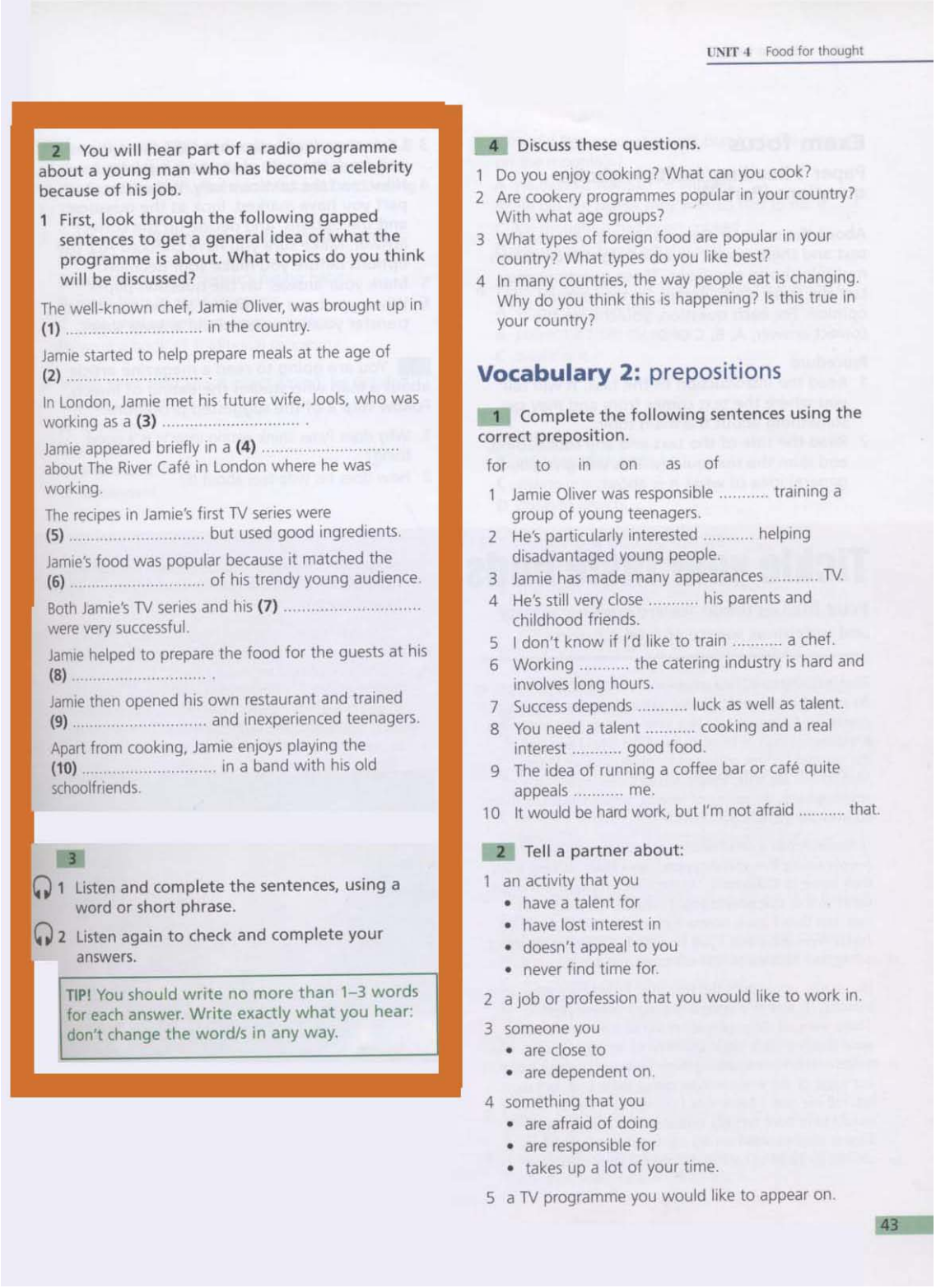


Listening 10B-2 *New First Certificate Gold Coursebook* (2004)



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- are afraid of doing
- are responsible for
- takes up a lot of your time.

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BOOK REVIEW

Using CORPORA in the Language Learning Classroom: Corpus Linguistics for Teachers

Gena R. Bennett
The University of Michigan Press: Ann Arbor, 2010. 144 pages. ISBN: 978-0-472-03385-0.

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The interest in using corpora and corpus-based materials in language teaching and research continues to grow. Over the past few years, research by second language teaching specialists has emphasized the importance of using corpora and corpus-based materials in the second language learning classroom. This is true not only for research articles (Conrad 1999, Cortes 2007), but also for academic conferences such as those organized by the American Association of Corpus Linguistics (AACL). In *Using CORPORA in the Language Learning Classroom: Corpus Linguistics for Teachers*, Bennett aims to make the ideas of corpus linguistics accessible to second language teachers, graduate students specializing in applied linguistics, and teacher-trainers working with language instructors. The volume is divided into three main parts and eight chapters, and also includes two appendices and a conceptual index.

To understand and apply corpus linguistics in language teaching, it is essential to comprehend what corpus linguistics is and what it is not. Part 1 "An introduction to corpus linguistics" gives a brief overview of corpus linguistics. "Principles of corpus linguistics" (Chapter 1) sets the scene for the remaining of the book by reviewing the characteristics of the Corpus Approach. Also in this section the reader can find specialized terms (e.g. *frequency list*, *normed count*), target features (e.g. *collocation* and *lexical bundles* in phraseology) and online sources related to the corpus approach,

as well as details about different types of corpora and concordancing programs. Bennett concludes this first chapter with a most useful framework for creating corpus-designed activities which involves seven steps (Bennett 2010: 18-20): 'Ask a research question', 'Determine the register on which your students are focused', 'Select a corpus appropriate for the register', 'Utilize a concordancing program for quantitative analysis', 'Engage in qualitative analysis', 'Create exercises for students', and 'Engage students in a whole-language activity'. The author goes on to suggest possible ways to modify these activities by language level in order to make them more accessible to students.

Parts 2 and 3 of the book are devoted to the applications of corpus linguistics to language teaching. In Part 2 "Corpora in language teaching", Bennett focuses on corpus-based teaching materials (Chapter 2) and corpus-cited texts (Chapter 3). In chapter 2 "Corpus-influenced materials", Bennett presents a list of published English language teaching materials that can be used in various levels. In addition, for teachers wishing to integrate such materials in their teaching, this section provides a checklist to analyze corpus-based teaching materials. Chapter 3 "Corpus-cited texts" focuses on grammar and vocabulary sources that present the readers with large corpus findings. This section primarily focuses on three main sources, namely (1) *the Longman Grammar of Spoken and Written English* (Biber et al. 1999), (2) *the Cambridge Grammar of English* (Carter and McCarthy 2006) and (3) *the Oxford Collocations Dictionary* (Lea 2002). In light of the discussions around these most-cited corpus sources, Bennett provides readers with suggestions to appropriately use and integrate these sources in their language classrooms.

As its title suggests, Part 3 "Corpus-designed activities" offers a set of corpus-designed activities which can be used in the classroom to teach a variety of language skills. For instance, in Chapter 4 Bennett exemplifies how to teach English articles using the Corpus of Contemporary American English (COCA); Chapter 5 is devoted to the teaching of signal words in academic speaking with the help of the Michigan Corpus of Academic Spoken English (MICASE), and Chapter 6 focuses on academic vocabulary using the Academic Word List (AWL). In addition to these activities, which can be designed using publicly available corpora, some activities integrating learner corpora are also illustrated in Chapter 7. In the concluding chapter, Bennett summarizes the

main ideas presented throughout the book, and offers a table with details of corpus-based textbooks and tools that can be used across the English language teaching curriculum. The book ends with a series of appendices that provide additional material, such as lists of corpora and concordancing tools, and class materials (on articles, signal words, academic vocabulary, and comma errors).

All in all, *Using CORPORA in the Language Learning Classroom* can be of great interest to English teachers who wish to integrate corpus-based materials in their classroom. Given the lack of available literatures on the practical applications of corpus linguistics into English language teaching, Bennett's work fills a gap in the area of language teaching and corpus-based material development. However, the book falls short in one area: although it covers a wide range of publicly available corpora, there are a number of surprising omissions, especially in terms of learner corpora such as the Corpus of English Essays Written by Asian University Students (CEEAUS), the International Corpus of Crosslinguistic Interlanguage (ICCI), and the ESF (European Science Foundation Second Language) Database. In addition, those readers solely interested in the use of specialized corpora for English for Specific Purposes use may find this book less useful than those who teach general English, since the volume focuses exclusively on the applications of corpus linguistics in the general English classroom. To this end, there are other important and recent corpora which should have been added to the list of corpora the book includes. For instance, corpora such as the Vienna-Oxford International Corpus of English (VOICE) might be useful for readers interested in English for Specific Purposes.

Still, the volume might be especially suitable for MA TESOL programs as well as in-service teacher training programs. Specifically, the book might serve as an essential reading for graduate classes on corpus linguistics and material development. In comparison with other books on applications of corpus linguistics to English language teaching, *Using CORPORA in the Language Learning Classroom: Corpus Linguistics for Teachers* offers more practical examples and references to the relevant literature. Given that very few studies provide such detailed description of the teaching applications of corpus linguistics in this way, Bennett's work serves as a reference book not only for teachers of English but also for anyone interested in exploring what corpus linguistics can offer for English teaching.

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MULTIMEDIA REVIEW

Using English for Academic Purposes. A Guide for Students in Higher Education

Andre Gillet, 2010
<http://www.uefap.com/>

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I. INTRODUCTION

Existing criteria for the evaluation of CALL materials have been mostly designed by language teachers and CALL scholars. Not surprisingly, the components of such criteria mostly examine aspects to do with the potential that materials offer for language learning, teacher fit and learner fit (Levy & Stockwell, 2006). The components of such criteria rarely evaluate features of multimedia instructional design and visual design despite the influence that these play in shaping potential learning outcomes (Mayers, 2009). Given these limitations, the guiding criteria to evaluate the website *Using English for Academic Purposes* (UEFAP) is nurtured by studies in CALL, visual design and multimedia instructional design. Table 1 summarizes each of the components. Following Chapelle (2001) the evaluation of the UEFAP website is judgmental in nature and results from the interaction with all the sections of the website in several occasions. Given the space limitations I will touch on the relevant aspects of each criteria component.

Table 1. Criteria for website evaluation

Criteria	***Components***	***Studies***
1 Courseware conception	SLA principles Learning theories	Jamieson, Chapelle and Preiss 2005, Hubbard 2006, Susser and Robb 2004, Iwabuchi and Fotos 2004, Reeder et al. 2004
2. Courseware and multimedia instructional design	Interface Navigation Accessibility Text quality Graphics and sound	Susser and Robb 2004, Iwabuchi and Fotos 2004, Hubbard 2006, Bastiaens and Martens 2000, Lynch and Horton 2009, Graham 2008
3.Operational description	Timing/control options/ Interactivity User input Input judging Feedback Help options	Coalpert 2004, Chapelle 2001, Hubbard 2006, Reeder et al. 2004, Iwabuchi and Fotos 2004, Jamieson, Chapelle and Preiss 2005, Lynch and Horton 2009, Ruiz-Madrid 2006, Susser and Robb 2004
4. Learner fit		Chapelle 2001, Hubbard 2006, Levy and Stockwell 2006, Susser and Robb 2004, Iwabuchi and Fotos 2004
5.Potential for language learning		Chapelle 2001, Cummins, Brown and Sayers 2007, Jamieson, Chapelle and Preiss 2005, Susser and Robb 2004

II. OVERVIEW

Using *English for Academic Purposes* is a free website addressed to learners of English as a second and/or foreign language in higher education. UEFAP has been primarily maintained and updated by its creator, Dr. Andy Gillet, for over 10 years and it is supported by the British Association of Lecturers of English for Academic Purposes.

The website is designed in three frames and is made up of 11 sections: 'About', 'Accuracy', 'Assessment', 'Background', 'Links', 'Listening', 'Materials', 'Reading', 'Speaking', 'Vocabulary' and 'Writing'. Each section is made up of a number of subsections that vary according to the language component or skill it addresses. Thus, while the 'Accuracy section' is made up of four subsections, the 'Writing section' is made up of 14, as illustrated in Figure 1.

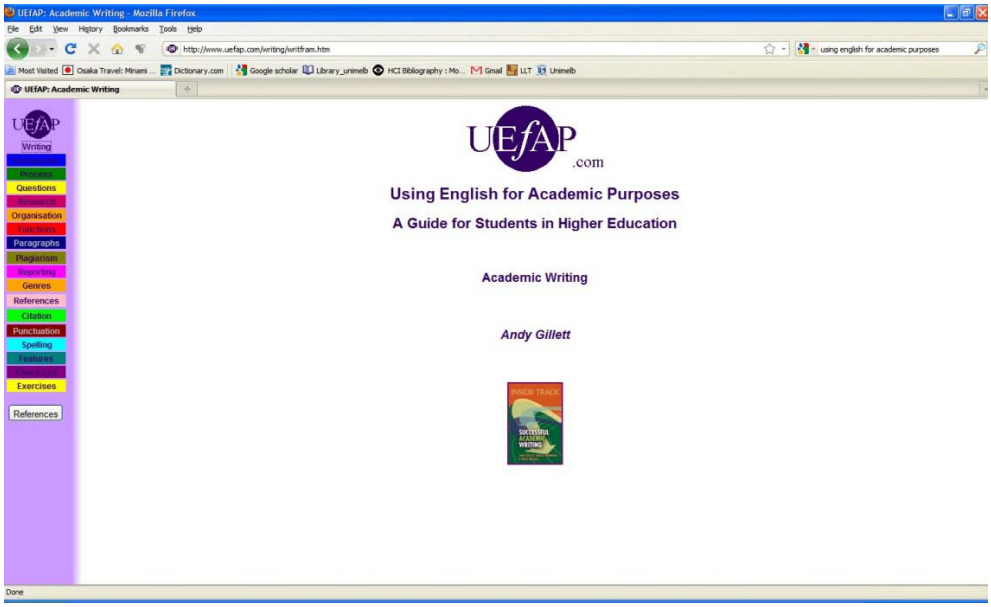

Figure 1. Subcomponents in the writing section

Most sections in UEFAP start with an introduction page where, in plain language, the author explains what learners will come across in that particular section. Sections directly concerned with language learning offer a brief overview of theories informing the skill together with exercises for practice. The exercises are mostly presented in multiple choice format, completion exercises, gap-filling exercises and cloze dictations.

III. CRITERION 1: LEARNING THEORIES AND SLA PRINCIPLES UNDERPINNING THE CONSTRUCTION

UEFAP is a good example of tutorial CALL underpinned in behavioristic approaches to language learning with some shades of constructivism. The website can be used as a self-access resource or it can be easily integrated to a language curriculum. Learners are highly encouraged to complete the practical exercise always with a purpose in mind and this purpose is made clear in the introduction of each section. One can perceive a clear intention to help learners develop autonomy and for that the author has carefully crafted the contents in a way that learners understand the reasons why particular topics need to be addressed and how these should be developed. This is simply put one of the best features of the website.

IV. CRITERION 2: COURSEWARE AND MULTIMEDIA INSTRUCTIONAL DESIGN

Some principles of Gestalt theory are apparent in the design of the website. For instance, the design in most pages is plain and consistent and this allows learners focus on content rather than get distracted by flashy animations. However, in some pages the selection of background color can be disturbing and not very eye-friendly.

The navigation is consistent throughout the website and it is performed through buttons displayed on the left-hand frame of each interaction page. Additionally, to help locate users in the website sections are presented in frames that use the same color of the selected button (Figure 2).

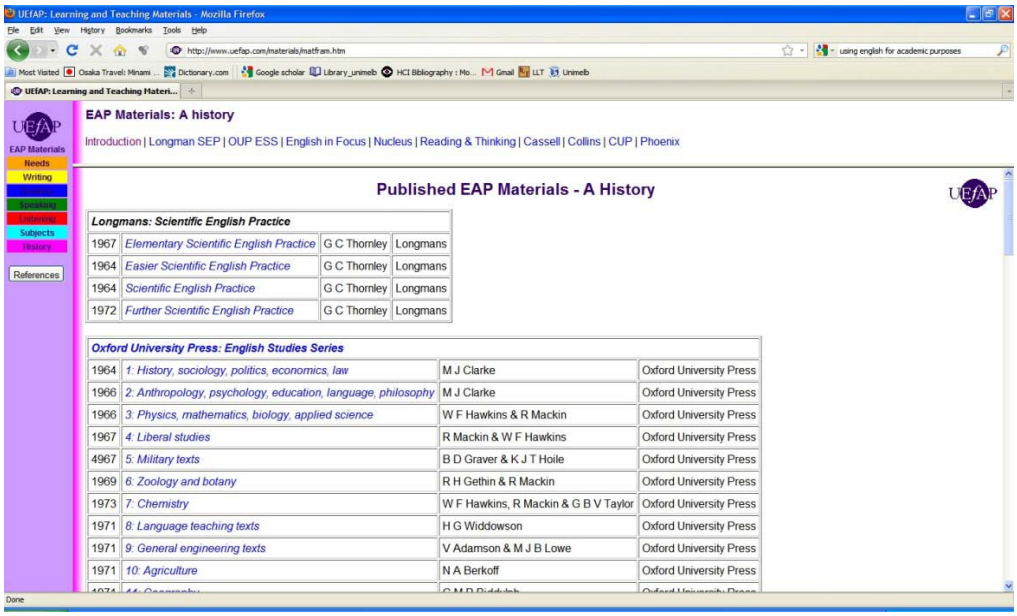

Figure 2. Frames in the website

Other principles of Gestalt theory seem to be violated. There is no intuitive grouping of individual sections. I clearly understand that sections are listed in alphabetical order, but as a language learner and instructor this type of display did not seem intuitive. I would have expected to see language skills grouped in one section, thus, having the four language skills listed one after the other and sections such as 'Materials', Links' and 'Background or References' offered as last choices.

At times, I felt stuck in some 'Exercises pages' given the lack of navigation conventions and this is partly because there are no textual directions on how to navigate the site. The

directions are given in an eight- minute video that can be only accessed through the 'About section'. Although quite informative, new generation of visual learners may find cumbersome having to spend such a long time watching the video tutorial to find out that individual pages link to the homepage through the website logo and that individual sections are not linked among them.

Accessibility issues in the website were simply overlooked. No ALT attributes (alternate text, tags in pictures) were used in the construction of the website and the design in frames makes it difficult for learners with disabilities to access it (Lynch & Horton, 2002).

Media is limited to audio files and static pictures except for the video in the introduction. Audio files are offered in different formats so they can be played in Real player, Windows Media player, Flash and Quick time. This offering of options makes the website easy to use because learners do not need to download additional plug-ins to access the materials.

V. CRITERION 3: OPERATIONAL DESCRIPTION

The feedback is corrective, but at times can be misleading. Despite I did not enter any answers in some listening and vocabulary exercises the feedback reads: "Good! You have some answers correct." Moreover, learners are unable to track results from previous exercises or get explanations for incorrect items, hence, they need to be constantly aware of their own progress if they want to focus on specific linguistic forms and expressions.

As for help, the website does not seem to fully exploit the capabilities of the computer to offer input enhancements in the form of translations, transcripts, glossed words for learners to interact with the materials. In the listening and vocabulary sections of the website, the assistance provided for learners is only performed through hints that display the first letter of the word in the answer. This means that learners who experience difficulties in understanding aural or written texts are not assisted to 'repair' those problems for task completion and text comprehension.

VI. CRITERION 4: LEARNER FIT

The language tasks presented in the website mostly resemble classroom tasks and primarily address visual learners with no much experience in multimodal environments. Also, the drill-and-practice approach of the website and the repeated open-ended and multiple-choice cloze tests may fatigue even the most motivated learners.

VII. CRITERION 5: POTENTIAL FOR LANGUAGE LEARNING

The content in all the sections is relevant and comprehensive, but not up-to-date in particularly, the one in the listening section. Although the website is constantly updated, some of the references seem rather old compared to the sheer volume of research produced in the last few years. I spent some time interacting with the rhetorical functions of the language summarized in the speaking and writing sections. Each function was fully explained and key expressions that illustrate the function were provided. I found these materials quite relevant and I completely agree that even language learners at advance proficiencies would benefit from the interaction with such functions. However, the proposed exercises did not seem to capture the goal of the such functions. This in a way can be explained by the limitations of the website regarding multimodal input and the affordances of both learner-computer interaction and learner-learner interaction.

VIII. CONCLUSION

Using *English for Academic Purposes* is a valid resource of digitalized materials for the avid and self-directed language learner and for language teachers seeking to implement tutorial CALL in their lessons. However, the website does not fully exploit the capabilities of the computer to provide opportunities for learner-computer interaction, participation and collaboration, features available in current technologies.

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