Visual Narratives and Metaphors as Tools for Teaching in the Foreign Language Classroom: A Sociocultural and Critical Perspective

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VISUAL NARRATIVES AND METAPHORS AS TOOLS FOR TEACHING IN THE FOREIGN LANGUAGE CLASSROOM: A SOCIOCULTURAL AND CRITICAL PERSPECTIVE

By
Mónica Alexandra Durán

A DISSERTATION

Submitted to the Faculty of the University of Miami in partial fulfillment of the requirements for the degree of Doctor of Philosophy

Coral Gables, Florida

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Visual Narratives and Metaphors as Tools for Teaching in the Foreign Language Classroom: A Sociocultural and Critical Perspective

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This dissertation studies the teaching of visual and metaphorical representations as thinking tools in second language (L2) classrooms from a Sociocultural Theory (SCT) framework. It explores metaphorical representations in narrative and visual texts to advance the practice of appropriating new language abilities to produce a new text that is contextualized and meaningful to learners of Spanish as a Second Language. By providing L2 Learners early in the process with accessible conceptual and representational tools, they may gain a personally significant awareness of the richness of language and of the power of their communicative abilities beyond everyday interactions. Creative writing and digital storytelling as guided activities in L2 become the fertile grounds for the exploration of figurative language and multimodal expression of emotions and individual perceptions of the world. Based on the Arts-Informed Research model within the qualitative paradigm, this dissertation has supplementary audiovisual material presented as a documentary of the research and writing process.
To my son, Kalani Alfonso Durán, the love of my life,
mi compañero y mi motivación.
Acknowledgements

I would like to express my eternal gratitude to my thesis director, Dr. Eduardo Negueruela-Azarola, an excellent professor, brilliant scholar, wonderful director, and above all a magnificent human being. His willingness to share his knowledge without holding back and the patience to listen to me and guide me through the writing process even at times when I was more like a crazy woman because of all the stress of juggling the different aspects of my life, make Dr. Negueruela one of those people that you’ll always be thankful to have met in your lifetime and who you’ll want to keep forever as a mentor and as a friend. Gracias Eduardo, de todo corazón.

I was very lucky to have a dissertation committee that worked as a team respecting each other’s areas of expertise. Grace Barnes, the artist of my committee, has a special spot in my heart. Her creative vision and constructive input made this dissertation possible the way I had envisioned it would be. Her encouragement to fly and explore the creative side of life will live with me always. Elena Grau-Lleveria was by my side at every moment of this five-year program, in the ups and the downs, and in every one of my committees; I admire her frankness and her refusal to sugarcoat things for me. And Yvonne Gavela, whose calmness and opportune comments served as refreshers and eye-openers. I will always be grateful to my team for the support and encouragement.

To the ten Participants in my experimental class, thank you all for your enthusiasm and contributions to my work.

I would like to thank Charles Jackson, McKnight Doctoral Fellowship Program Manager, and the Florida Education Fund, for making my studies and educational goals possible. Charles has provided me with invaluable support throughout the five years,
always responding to my calls and e-mails, and giving me his insight whenever I had a situation. The Graduate Student Committee in the Modern Languages and Literatures Department, GAFAC, and Kriloff, thank you for awarding the grants that made my research trip possible during the summer of 2014. I also want to thank my colleagues and fellow graduate students in the MLL Department; their support and friendship helped me at moments when I needed it most. Y a Alfredo Palacio, gracias por los cafés, los almuerzos compartidos y el intercambio de ideas y frustraciones durante este último año del programa.

I also have to thank so many of my other friends, all mothers of my son’s friends, who throughout these years have helped with carpooling and rides to and from school for my son while I was in class, cramming a final paper, taking the Breadth and Qualifying Exams, and preparing for my defenses: Leda, Adriana, Jacquie, Georgina, Luz Marina, thank you.

And finally, I will always thank Ana Andrade, my maternal grandmother, who passed away a year ago, for providing my siblings and me, as well as my father and his second family, the possibility to migrate legally to the United States and take advantage of the opportunities that this country offers. She was a woman ahead of her times, misunderstood and misjudged by the traditional standards that dictated what and how a woman should be, but who nonetheless decided to leave Ecuador, legalize her immigration status, and claim my mother and the rest of us. Had it not been for my Abue, we would probably be in Ecuador leading very different lives.
Preface

Y luego que hubo anochecido, se le entreabrieron los ojos. Oh, un poco, muy poco. Era como si quisiera mirar escondida detrás de sus largas pestañas.

A la llama de los altos cirios, cuantos la velaban se inclinaron, entonces, para observar la limpieza y la transparencia de aquella franja de pupila que la muerte no había logrado empañar. Respetuosamente maravillados se inclinaban, sin saber que Ella los veía.

Porque Ella veía, sentía.

María Luisa Bombal, La amortajada

The Me in the mirror

Had someone told me thirteen years ago, that I would finish my studies, that I was going to write my doctorate dissertation and get a Ph.D., I would have had a good laugh. I was living in Ecuador and my main concern back then was putting an end to an unhealthy situation and coming back to the safety of the United States with my son. Here I am, my son is now sixteen years old and two years away from finishing high school, and I am writing the acknowledgements and conclusion to my thesis feeling extremely exhausted and satisfied at the same time. The exhaustion comes from the accumulation of going sleep-deprived for the past five years while completing the course load and requirements of the Ph.D. program, and trying to be as much a mother as I could possibly be. The satisfaction comes from completing a program that at times felt like a mission impossible and achieving a goal that is a first in my family.

As a woman this is extremely significant. In spite of the many Women’s Movements and several Latin American women becoming presidents of their countries, girls are still being raised to follow and obey, to not ruffle feathers and to look pretty. Well, I say you can ruffle all the feathers that need to be ruffled and be yourself. It’s not easy because people don’t usually like to discuss the uncomfortable truths, no matter how much they need to be brought out into the open for individual and collective healing. It is
easier to pretend nothing is going on and preserve the status quo. That only serves to deepen the wounds. We women need to speak up no matter how obnoxious we may become to our own family. Eventually someone is bound to pay attention and value the message in your voice.

As a mother this is significant too, perhaps more so when you are raising a child on your own, because you are the home and only role model for that young person. Whatever the circumstances are that lead you to the life you have, the most important life lesson one can give one’s children, and students for that matter, is that each person is unique and has a life path, that adulthood is about having the intellectual and emotional strength to make sound decisions, to get up from the inevitable mistakes, and to carry through to the end.

Yes, crying is healthy and cathartic for everyone, for both women and men, but it doesn’t solve problems. Once you’re done crying, you get up and move on.
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1.1 **Looking Within – My Ontogenesis**

As an in-service instructor of Spanish as a Second Language at the University of Miami, I came to know of Lev Vygotsky and Sociocultural Theory (SCT) in the Introduction to Second Language Teaching doctoral seminar during the Fall 2012 semester. According to this theory, the development of the mental processes of representation and conceptual categories are mediated by sociocultural activities in a continuous cycle of internalization and transformation of cultural behavior and external information (Vygotsky, 1978). Humans are social creatures and the artifacts and events in our social environment influence what we do in and how we do life.

During our early childhood years, language is the mediating tool through which our cognition develops. For the rest of our lives, language is the semiotic code that connects us with other individuals, with the world, and with ourselves, thereby making it the ideal bridge for cultural awareness and coexistence. From a sociocultural perspective, language learning and teaching take on a richness that needs to be fully explored. Because human cognitive development depends on the dialectical relationship between internal and external factors (Vygotsky, 1978; Moran & John-Steiner, 2003) the dialectical relationship between learners and instructors is essential for education to succeed in forming a holistically-literate human being. By this I mean that literacy is not restricted to reading and writing, which is the common perception; literacy also means being able to understand the literal and the implied meanings in the various modes of human expression in the experience of life. Literacy is multimodal. Literacy is a “social and
cultural activity where semiotic means of different kinds are used for producing texts in processes of expressing and creating meaning and communicating” (Nilsson, 2010, p. 157). In the foreign language classroom, embracing multimodality leads to communication and expression of thoughts and emotions in the target language beyond the pragmatics of learning a L2 for professional development or to fulfill a career requirement.

As foreigner having gone through the experience of geographical relocation as a child from Ecuador to the US and back, I can vividly remember the conscious effort and decision of learning the culture and the language of my new environment if I was to survive the pressure of academic and social performance. It was not difficult for me because I was a quick learner, but it was painful when it became clear to me that who I was and where I came from did not matter to my teacher, and because it did not matter to the teacher it did not matter to the children in the class. Had the teacher been sensitive to the cultural differences and even taken advantage of the situation by transforming it into a “teachable situation,” the transition and acculturation would have been smoother for me and more pedagogically productive for the entire classroom. Perhaps there were other children from different sociocultural backgrounds in that class too, but I never knew, none of the children ever knew, because cultural awareness was not part of the curriculum. That is why the works of scholars such as Vygotsky, Kozulin, Shore, and Negueruela-Azarola, for whom the learner with her/his sociocultural background is pivotal, have made an impression on me.

As I write my thesis I feel that by focusing my research on L2 teaching and Sociocultural Theory I am coming full circle to my early experiences with cultural
diversity. It is important to take into account that students come to educational institutions from different parts of the world and from many walks of life, each with their own systems of beliefs and conceptual thoughts mediated by their sociocultural background; these are students that will be transformed as they acquire new meditational tools during their higher education. My research and the writing process will help me understand my own transformation into a bicultural and bilingual being, as well as understand and guide the students that come into my classroom as learners of a second or a foreign language.

1.2 From the Personal to the Classroom

Language as the primary mediating tool establishes a dialectical relationship between our system of conceptualization and the transformation of that conceptual system that occurs during the learning process. Studying a second language adds another layer to that transformation process. This is because with a L2 we are internalizing both the mental tool to decipher a new linguistic code as well as gaining insight into a new sociocultural reality. The transformation not only involves learning something completely new, it also involves transforming our own concepts, preconceptions and/or misconceptions, into new ways of thinking and seeing the world under the light of a different lens. This dialectical relationship makes its appearance in our expressions, our actions, and our linguistic choices. Creative activities are the critical site for exploring this transformation, particularly when learners engage in a creative writing assignment in which they can look and reach into themselves to bring out the story that they want to tell.
Each one of us is an individual with our own system of beliefs. Some of us may share a culture, a sociopolitical and/or family history, but our individuality depends largely on how that system of beliefs was mediated as we acquired it. These mediated beliefs influence what we know and what we do, sometimes quite contradictorily (Negueruela-Azarola, 2011), not only because language can sometimes fall short to correspond exactly to our perception of an experience, but because the experiences themselves sometimes leave painful and traumatic memories that trigger conflicting emotions. These emotions can benefit from a catharsis via a creative outlet (Moran & John-Steiner, 2003) in writing or any other medium of expression.

1.3 Creativity as a Source of Second Language Development

This doctoral dissertation explores creativity not as an isolated teaching strategy but as an essential source of development in instructed Second Language Acquisition (SLA). Specifically, this is an arts-informed qualitative case study that analyzes the potential benefits of understanding metaphoric constructions in monomodal (one semiotic code) and multimodal (more than one semiotic code) texts as meaning-making tools for higher-order thinking and expression in the second language (L2) classroom. Taking the Vygotskyan perspective on the development of mental processes of representation and the internalization of conceptual categories as mediated by sociocultural activities (Moran & John-Steiner, 2003), I explore the creation of metaphorical representations as thinking devices in narrative and visual texts by L2 learners.

I introduce the students to the mutually inclusive practice of reading a visual and visualizing a text. A picture is worth a thousand words, the popular saying goes. Telling
a story from a picture is a creative activity we should all do once in a while to liberate ourselves from mental hang-ups. Taking this exercise to the second language classroom, it helps the students break free from the constrictions of academic pressure and lets them explore with their imagination using the target language. It makes the student use vocabulary that may be dormant or forgotten, and now through the creative act of storytelling that vocabulary may become part of their active repertoire.

**Just as knowledge of other languages can open new perspectives on one’s own language, so a knowledge of other semiotic modes can open new perspectives on language. (Kress & van Leeuwen, 2006, p. ix)**

During the study, the students explored domain mappings of conceptual metaphorical expressions (Lakoff & Johnson, 1980) and conceptual blending networks (Fauconnier & Turner, 2002) to deconstruct, reconstruct, and interpret linguistic expressions in short stories in L2, and to analyze visual cues in photographs and films to understand the implied meanings and nuances of the texts. The hypothesis is that these multimodal literacy tools will mediate the learner’s cognition by incrementing their interpretative skills. The student should then be able to take a written text and visualize the narrative, or watch a film and read its scenes, literally and figuratively, thereby grasping and understanding the multiple little windows of meaning within metaphoric language. This exercise of reading and visualizing beyond the literal opens up new perspectives of communication in L2 and the possibility for creative expression.

I am conceptualizing creativity from a Vygotskian perspective as the ability to take something and transforming it, to combine two elements to create a new one. This is what Vygotsky identified as combinatorial or creative behavior of which imagination is the
basis. “…imagination, as the basis of all creative activity, is an important component of absolutely all aspects of cultural life, enabling artistic, scientific, and technical creation alike” (Vygotsky 1930/2004, p. 9). Inspired by this stance, I take the view that creativity and the creative use of language should be one of the main components of L2 curricula, especially in the present historical time of rapid technological change that is transforming the way we communicate and make meaning. Thus, cognition develops, creativity is engaged, while also fostering the use of digital media production tools so that learners may explore and create audiovisual texts for intellectual and emotional expression in L2.

1.4 Goal and Background to the Study

The goal of this study is to explore the use of creative activities as tools for teaching Spanish as a Second Language. The point is not to use creative writing solely as a source of motivation or enjoyment. The argument is that creative writing is a privileged source for language development. I specifically use metaphorical representations to frame and construct visual narratives for personal exploration. The exercise of deconstructing and reconstructing existing metaphors to then construct personal ones, promotes the internalization of new language abilities and an externalization of expression with the finality of producing a text that is contextualized and meaningful to learners in a Spanish L2 classroom.

As an instructor of Spanish L2, I have become aware of the minimal inclusion, if any, of creativity-based pedagogical activities in basic and intermediate language courses. L2 programs are usually designed with pragmatic and professional goals in mind, oftentimes neglecting the significance and importance of the creative use of language as a
sociocultural tool for the cognitive and emotional development of learners. Students are individuals who need to engage with the world both actively and critically (Shore, 1992; Kozulin, 1998). Overlooked for not having a clear pragmatic objective in a world of quantifiable functionality, the inclusion of the arts and creative activities exists as elective classes in educational institutions that prioritize quantifiable thinking and the scientific method of reporting results. “The deep rift between science and mathematics, on one hand, and the arts and humanities, on the other, is founded on faulty thinking that polarizes logic and intuition, truth and relativity, as well as practical and theoretical activities” (Marjanovic-Shane, Connery, & John-Steiner, 2010, p. 217). As a result, research and exploration of the creative use of language in instructed SLA is scarce. The valuable contribution that play and creativity can make in the learning process lies there in waiting of exploration and validation (Negueruela-Azarola, manuscript).

1.5 Relevance

Sociocultural approaches to L2 teaching in language programs in the United States university system include authentic material in the target language (Shrum & Glisan, 2004). Writing assignments are designed as parts of thematic units, and instructors prioritize and promote communicative interactions in contextualized activities. However, from the present perspective, it is also critical that learners become aware of the potential for creative expression in the realm of subjectivity and abstraction, or concrete and situated thought, as they look into themselves for conceptualizations that are relevant to their particular situation.
Pedagogically, I utilize photography, visual narratives such as snippets from the Internet, cinematographic shorts, feature-length films, and music, in addition to the assigned readings, as productive pedagogical texts to contextualize the structures and cultural information learners encounter in the course. These multimodal narratives promote classroom interactions that lead to sharing personal recollections triggered by the visuals. By providing L2 learners early in the process with accessible conceptual and representational tools of the mind (Kozulin, 1998; Negueruela-Azarola, 2008), learners may gain a personally significant awareness of the richness of language and of the power of their communicative abilities to express themselves beyond the traditional textbook daily interactions.

Creative writing and storytelling as guided activities in L2 become the fertile grounds for the exploration of figurative language, the expression of emotions and individual perceptions of the world. By fostering small-c creativity, the students were given the tools for taking the final project and making it their own. The final project for this experimental course was the production of a digital short story. Guidelines, workshops, steps, and rubrics were provided in class and readily accessible in the class Black Board site. The students were responsible for writing their own script, selecting from their private photography collections or taking new pictures if needed, selecting the musical background, and putting their story together using either iMovie, Windows Movie Maker, or any software to which they may have had access. In other words, this research fostered the use of the technological tools that learners had available so that they could adapt and produce their creative writing project into a digital story.
1.6 Research Questions

This project was created with the idea of exploring creative writing as a tool for teaching in the L2 classroom. I was particularly interested in finding whether creative activities during SLA would enhance the students’ critical and analytical thinking, and whether these activities would also promote creativity. Within these parameters, my research questions were the following:

1. How do creative activities promote development defined as conscious awareness of metaphor as a conceptual category in the L2 classroom?
2. How do creative activities done in the L2 classroom promote learners’ creativity in L2 digital story telling and visual representation?

1.7 Dissertation Organization

Chapter 2 acknowledges and describes the theoretical framework of my study. I focus on creativity from a Vygotskyan perspective, on metaphorical representation as conceptual mapping (Lakoff & Jonhson, 1980) and conceptual blending (Fauconnier & Turner, 2002), and Arts-Based Research as an alternative method within the qualitative paradigm that brings together art and knowledge by re-envisioning the sciences from the perspective of the arts (Eisner, 2008).

Chapter 3 presents the research methodology and design of the study. I describe the data and I explain the criteria for selecting specific samples for analysis: the conceptualization of metaphor and the use of metaphoric representation in select frames of each of the participants’ digital stories. I present the assessment tools for each type of
data, and conclude with a section presenting the first pedagogical tool created for this experimental class.

Chapter 4 focuses on metaphor based on Lakoff & Johnson’s theory of conceptual mapping in metaphorical thought as expressed in language. Before and after instruction the participants were asked to complete survey-type questions and a recording task about the concept of metaphor with an example and its explanation. The students’ responses were analyzed on their explicable and conceptualization features. The method of analysis employed is based on an adaptation of the Conceptual Interrelated Features Analysis (CIFA) tool designed by Eduardo Negueruela-Azarola for his dissertation in 2003.

Chapter 5 focuses on visualization of narrative. Linear representation of a story’s plot, and Fauconnier and Turner’s conceptual blending network model take center stage during this phase. The entire chapter presents the pedagogical tools designed for instruction of this theory of conceptualization. I illustrate the entire instructional process for one of the flash fiction readings done in class.

Chapter 6 focuses on digital storytelling. After looking at samples from the Center for Digital Storytelling in Berkeley, California, and the College of Education at the University of Houston, the students embarked on the creative activity of writing and assembling their own digital stories. They had to include at least one visual metaphorical representation in their stories. This chapter presents two levels of analysis: assessing the final product for inclusion of all the elements as discussed in class following Joe Lambert’s model, and assessing for conceptual blending in the students’ visual metaphors in their digital stories.
Chapter 7 presents a discussion on the research and the findings, conclusions, limitations of the study, and implications for future research.

1.8 Supplemental Material

Within the qualitative research paradigm, my project was designed as arts-informed research. I have created a short documentary reporting the process of designing, preparing, and implementing my research project, as well as the personal transformation this project meant to me on a personal and a professional level. It has been a lot of work, but it has been very rewarding. Looking back at the person I was two years ago when I decided to work on this project, I knew very little of what I have reported here. I can feel the transformation, both as a person, and as a teacher, and I still have so much to learn. My documentary will not only show the theories that frame my work and the pedagogical tools I designed for this project, the documentary will also show how I have become a teacher with more than just passion for teaching. Now I know what I am doing.
CHAPTER 2

Literature Review

My research is framed by three major theoretical perspectives: Sociocultural Theory, particularly its views on mediation and creativity; Conceptual Blending as it relates to visual representation; and Arts-Informed Research.

2.1 A Sociocultural View on Creativity

Sociocultural Theory (SCT) views creativity and cognitive development based on Russian Psychologist Lev Vygotsky’s body of research in the early 20th century. SCT states that society and culture are the basis of thought and language development (Cole & Scribner, 1978; Lantolf & Thorne, 2006). The human infant depends on the care of adults for survival. It is through the infant’s primary sociocultural environment - socialization with the caregivers – that a child acquires language. Language then becomes the tool for the acquisition of higher order thinking through communication and interaction with society and the cultural environment (Vygotsky, 1978). The individual’s interaction with his sociocultural environment is conceptualized as a cycle of internalization of cultural behavior and external information, and externalization in the form of expressions of ideas and creation of cultural artifacts; this developmental cycle “proceeds like a spiral, passing through the same point at each new revolution while advancing to a higher level” (Vygotsky, 1978, p. 56). Higher forms of human thinking such as conceptualization and hypothesizing are mediated by sociocultural activities in a continuous cycle of transformation recreation of meaning and thought.
A sociocultural system is constantly changing with time; in the same way, an individual’s emotions and development are in constant change. These changes become part of the dialectical relationship transforming the individual’s development and cognition. Change is unavoidable. It is part of life and of our relationships with others and with the world. Because language is the primary tool in human development of cognitive processes (Lantolf and Thorne, 2006), it can be argued then that language, as a learning/teaching tool is both mediated and mediating. As a mediated tool, language is loaded with sociocultural content and context, rooted in historical and sociopolitical movable transformations; as a mediating tool it transforms static representations by promoting conceptualized meaning with a personal significance (Negueruela-Azarola, 2011).

Vygotsky (1930) however, did acknowledge the importance of other semiotic codes in human development and communication such as mathematical signs, art, musical notation, maps, diagrams, and signs, amongst other semiotic means. Vera John-Steiner (1995) uses the term “cognitive pluralism” to emphasize that all these semiotic means are involved in mediating human development; experience and exposure to other cultural forms of expression and representation have an important influence in the patterns of thought and cognition that a child will develop. If cognitive development is socioculturally mediated, then it makes sense to think that outside of formal schooling any cultural artifact or event with which the individual interacts, or to which she/he is exposed, will play a mediating role in his or her development. This is a significant feature in sociocultural theory because of the role that the various semiotic codes play in creativity and imagination.
Conceptualizing creativity from the Vygotskian perspective as the ability to take something and transform it, or to combine two elements to create something new, is different from the common belief that creativity is a gift that just a few extraordinary individuals have. This human ability of combining things to create a new thing is what Vygotsky identified as combinatorial or creative behavior of which imagination is the basis. “…imagination, as the basis of all creative activity, is an important component of absolutely all aspects of cultural life, enabling artistic, scientific, and technical creation alike” (Vygotsky 1930/2004, p. 9). Creativity is transformative; in the dialectical cycle of internalization of sociocultural information and the externalization of ideas and creations, the imagination, emotions, and meaning come together in a process of continuous transformation that becomes more complex. As the individual develops, the dialectical relationship with the environment also changes (Vygotsky, 1978; Moran & John Steiner, 2003) becoming more complex as critical and selective thinking develop.

The emotions have an important place in Vygotsky’s work. In response to psychology’s view that images can produce a common emotional response in people, Vygotsky proposes the “law of emotional reality of the imagination” based on the mutual influence that emotion and imagination have on each other; in other words, it is sometimes the case that emotion influences the imagination and other times it is the imagination that influences our emotions (1930/2004, p. 19). Emotions are human; our interactions with other people and with the different situations have an emotional charge that is different and unique for each individual. This is what Vygotsky identified as perezhivanie, translated as “lived emotional experience” (John-Steiner, Connery & Marjanovic-Shane, 2010, p.8). Perezhivanie, as a personal emotional experience that
marks one’s life one way or another, also mediates the dialectical relationship between
the individual and the sociocultural environment; this explains how two people involved
in the same event will have different recollections and emotional responses to it. *Perezhivanie*
is present in the personal stories we tell, in the memories we pass to our children, in the stories of our lives.

The emotions affect the way we play and the way we create. The dialectical cycle
of mediated development explains why and how play is crucial in children’s development
of conceptual thinking. When children play, they create imaginary situations that
replicate situations that they have experienced. Play develops these imagined situations
and allows them to unfold. Through imitation, children learn to formulate their own rules
as a method to relieve the tension that arises from the absence of immediate satisfaction
in their real setting. In that imagined scenario, as the game progresses and the rules no
longer fit the situation, the children learn to break those rules and create new ones,
transforming the game with this new imagined situation. This breaking and making of
rules in play is a sign of cognitive development; it shows that the child has mastered the
initial situation and is ready to deal with a new one. In the Vygotskyan sense, play is a
developmental activity where self-initiated actions, semiotic development, self-
regulation, self-fulfillment, creativity and imagination come together for personal growth
of both instructor and learner (Negueruela-Azarola, manuscript).

Inspired by the Vygotskyan understanding of play, Negueruela-Azarola proposes a
dialectical relationship between conceptual transformation as meaning-making process
and instructional play for the L2 classroom. From this perspective of a dialectical
relationship between conceptual transformation and instructional play, language learning
and teaching take on a richness that needs to be fully explored. Because human cognitive
development depends on the dialectical relationship between internal and external
factors, the dialectical relationship between learners and instructors is essential for
education to succeed as the “development of a creative individual, one who strives for the
future, is enabled by creative imagination embodied in the present” (Vygotsky, 1930/2004, p. 88).

2.1.1 The Post-Method

In order for L2 students to explore the target language beyond the textbook, teachers must show a level of sensitivity toward the students’ particular situations so as to promote self-discovery and learner autonomy (Kumaravadivelu, 1994) in a setting that is comfortable and nonjudgmental. Kumaravadivelu’s Post-Method is a strategic relativism that incorporates the situational understanding of the learner. It can be argued that the Post-Method is compatible with SCT principles in which L2 learners are in the position of being experts of their own sociocultural background, and their cultural expertise is the meditational tool through which learning and conceptual transformation is to take place for them.

The multicultural diversity of the L2 learners in a classroom setting becomes the breeding ground for cultural awareness and acceptance. To achieve this cultural coexistence, a post-Method pedagogy is based on three premises that are interfused, emerge from and into each other: particularity, practicality, and possibility, in which the learner’s reception is just as important as the teacher’s intentions (Kumaravadivelu, 2001). Particularity means that pedagogy has to be consistent with a holistic situational
understanding; this involves a professional reflection with the aim to improve. Practicality is the professional awareness of transforming what doesn’t work in an effort to maximize learning opportunities. A teacher has to be willing to reflect and revise in order to make sense. Possibility, which derives from Paulo Freire, refers to the teacher’s concern with the learners’ identities, with their sociocultural background, thus empowering the learners with the sense that who they are socioculturally matters and can be a personal tool in the learning process (Kumaravadivelu, 2001). It is clear that these characteristics are not isolated, instead they are synergetic and should be adopted as a whole.

A critical feature is the teacher’s flexibility and willingness to revise the approach and lesson planning according to the learners’ reception and interpretation of the task. As the learners become aware of patterns and uses, they gain autonomy as proactive learners bringing forth attitudinal changes within themselves, all of which leads to conceptual transformations and personal development. By becoming aware of the various particular situations of the classroom community, the teacher is turning all those individualities into practical situations and teaching moments that let the students know that their sociocultural identities are a powerful tool to make communication and expression possible.

2.2 Representation and Metaphor

2.2.1 Representation

Representation is the way people make meaning of that which surrounds them. The environment, the world, behaviors and acts, artifacts, all human actions have
meaning in a cultural setting. Representation has meaning within a particular culture, and the cultural representations structure the way we live (Rose, 2007). It is a dialectical cycle in which people make sense of their world through cultural representations, and the cultural representations structure people’s behavior. Cultural context, as Elliot Eisner points out, is the source of different forms of representation based on human expression that range from the visual to kinetic to the gustatory, including those new modalities that technology makes possible (2008). Humans understand the world around them in different ways, we have a pluralistic model of thinking and expression that is culturally patterned (John-Steiner, 1997), and works of art and cultural artifacts and manifestations are forms of representing and evoking human emotions and understanding.

In *Art as Experience* (1930), John Dewey engages the reader with the question of representation. His conversation is presented in the terms of the debate held by many theorists of the time regarding the need of art to be representative. Kress & van Leeuwen (2006) see representation as the making of a sign as representation by process of selection of particular aspects of that being represented; the selection criteria is guided by both the social and psychological background of the maker and by the context in which the representation is made. Their understanding of making a representation does not take the sign as fixed unit of signifier/signified, but rather as a motivated construction of a “sign/metaphor” (p. 8). Therefore, if representation is guided by its creators’ psychosocial characteristics, and representation is not arbitrary but motivated, then it can be said that representation has a communicative purpose.

From a cultural and communicative perspective, Kress & van Leeuwen (2006) state that in representation, language and visual communication express meanings that are
culturally structured in a semiotic process that provides a “certain degree of congruence” between the two mediums, but that each medium has its possibilities and limitations: “Not everything that can be realized in language can also be realized by means of images, or vice versa. As well as a broad cultural congruence, there is significant difference between the two” (19). It is understood then that representation as a sociocultural construct has situated meaning; however, within cultural congruence, there are changes in perception and interpretation that occur with the pass of time and generational changes in perspective and historicity. This does not mean that the meaning of a work of art does not hold value, what it means is that even individuals within a culture will interpret and value a representation from their individual psychosocial perspective.

Dewey, however, had already presented the issue of the word word and its meaning when talking about the meaning of an artwork: “Words are symbols which represent objects and actions in the sense of standing for them; in that sense they have meaning” (p. 83). But words have different meanings and a meaning can mean different things to different people; that is why communication as expression of meaning is a representation of social and individual forms of seeing things.

2.2.2 Conceptual Metaphors

Traditionally, in the field of rhetoric, as well as in literary studies, metaphor is defined as a figure of speech, a rhetorical flourish, in which one thing is described in terms of another. Studies in linguistics hold that metaphor is “principally a way of conceiving one thing in terms of another, and its primary function is understanding” (Lakoff & Johnson, 1980, p. 36), whereas from a cognitive point of view “metaphor is
defined as understanding one conceptual domain in terms of another conceptual domain” (Kövecses, 2010, pg. 4) and is “always grounded on in the acquisition and use of a conceptual system (Lakoff & Johnson, 1980, p. 197).

The cognitive perspective establishes a difference between conceptual metaphor and linguistic metaphor. Metaphorical structures underlie our system of organizing experience and knowledge, whereas a linguistic metaphor is the verbal expression of the grounding structure. Lakoff & Johnson identify three metaphorical concepts underlying our thought process: orientational metaphors refer to spatial organization as related to our body and culture (14); ontological metaphors associate our experiences with objects and substances (25), and structural metaphors allow us to use one concept to structure another (61). For example, the orientational metaphor GOOD IS UP; BAD IS DOWN is present in the metaphorical expression Things are looking up; the ontological metaphor INFLATION IS AN ENTITY is present in the expression We need to combat inflation; and the structural metaphor TIME IS A RESOURCE is structured by the ontological metaphors TIME IS A SUBSTANCE and LABOR IS A RESOURCE as understood by the industrialized conceptualization of work.

Put simply: “Metaphorical linguistic expressions (i.e., ways of talking) make explicit, or are manifestations of, the conceptual metaphors (i.e., ways of thinking)” (Kövecses, 2010, p. 7). Metaphorical constructions exist in everything we do in life. Our expressions, our manifested actions, our embodied experiences and our individual system of beliefs, which are socioculturally constructed, are organized in our cognitive system based on the metaphorical conceptual structures that we have internalized through experience (Lakoff & Johnson, 1980).
One of the key features in understanding a concept in terms of another is the systematicity of highlighting certain aspects of the concept while hiding the aspects that are not relevant to the metaphorical constructions. This is known as conceptual mapping. Conceptual mapping selects features from one domain, the source, to project to the target domain in a relationship of correspondence (Bobrova & Lantolf, 2012, p.7). This mapping and its visualization help us comprehend the process behind the metaphoric structure of human thought. Thus, a cognitive linguistics understanding of metaphor shows an awareness of conceptual mapping and how the construction of a metaphor can highlight, hide, or combine different features/elements of the source and target domains.

Metaphorical awareness also allows researchers to transcend the debate between objectivism and subjectivism. The sciences claim to be objective while the humanities are identified as subjective. According to Lakoff and Johnson (1980) neither myth is true nor totally independent; both objectivism and subjectivism need each other to exist because, speaking in Saussurean terms, each is what the other is not, they are opposites that complement each other with their contrasting characteristics. Lakoff and Johnson (1980) offer a third option that they call the “Experientialist Synthesis” in which metaphor is the main idea:

Metaphor […] unites reason and imagination. Reason, at the very least, involves categorization, entailment, and inference. Imagination, in one of its many aspects, involves seeing one thing in terms of another kind of thing – what we have called metaphorical thought. Metaphor is thus imaginative rationality. Since the categories in our everyday thought are largely metaphorical and our everyday reasoning involves metaphorical entailment and inferences, ordinary rationality is therefore imaginative by its very nature. (193).
We cannot escape metaphor, human thought processes are not exclusively objective or subjective; they are a combination of both. The scientific metaphor of the “Big Bang” as the starting point of the Universe is an example of experientialist synthesis. It is a visual and conceptual representation of a hypothesis based on the scientific knowledge attained up to now. Metaphor and literature do not have to be necessarily tied to the humanities as their only field of expression. The sciences can benefit greatly if we incorporate the idea of “literary creative process as a paradigm of human understanding” (Kozulin, 1998) into teaching by making students aware that these psychological tools are there for cognition. Education is the perfect field to put it all into practice.2

2.2.3 Conceptual Blending

Humans have different language forms for communication. Aside from spoken and written language, dance, art, math, amongst others, are all languages that we use to create meaning and to communicate ideas. Ideas are concepts with elements and structures mentally organized, yet this organizational system is not part of our conscious awareness. The fact that humans can construct meaning from codes and different forms of representation involves the integration of concepts for the creative activity of meaning-making and interpretation.

Conceptual blending is a basic unconscious mental operation that is involved in every aspect of human life, and “has been shown to operate in the same way at the highest levels of scientific, artistic, and literary thought, and at the supposedly lower

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2 If students are taught to become aware of aesthetics and cultural differences in the social sciences, they can take that basic paradigm to the STEM sciences and explore other dimensions of comprehension by becoming aware of their metaphorical basis.
levels of elementary understanding and sentence meaning” (Fauconnier & Turner, 2003, p. 61). Described as an integration network, the basic model of conceptual integration projects elements and structures from two mental spaces into a new blended space that has its own emergent structure. Just like conceptual mapping, conceptual blending is a cognitive function involved in human thought and the comprehension of metaphorical language. Mapping and blending differ in that while conceptual mapping projects conceptual elements unidirectionally from one domain to the other (Bobrova & Lantolf, 2012, p.7; Kövecses, 2010, p. 7) conceptual integration conceptualizes human thought processes as a network of mental spaces that are “…interconnected, and can be modified as thought and discourse unfold” (Fauconnier & Turner, 2002, p. 40).

The inputs are mental spaces. Mental spaces are “small conceptual packets constructed as we think and talk, for purposes of local understanding and action – they are very partial assemblies containing elements, structured by frames and cognitive models” (Fauconnier & Turner, 2003, pg. 58). The basic model consists of four spaces: two inputs, a blended space and a generic space.

As Figure 2.1 shows, the blended space receives selected elements and frames from the input spaces. The generic space contains the elements and frames shared by the inputs. The blended space develops emergent structure through composition, completion, and elaboration. “Composition of elements from the inputs makes relations available in the blend that do not exist in the spate inputs” (Fauconnier & Turner, 2002, p. 42)
The authors provide the example of the Buddhist Monk, where the riddle asks that if a monk goes up the hill one day and then comes down the same hill on another day, at point of the trajectory would the up-hill monk and the down-hill monks meet. With the conceptual integration network, we can imagine this by creating a blended space that contains two monks: one going up and another coming down. By composition, the blend has integrated two monks and the two trajectories even though the inputs only have one of each. Completion refers to what our subconscious knowledge adds to a blend to complete it. Using the same Buddhist Monk example, we mentally complete each of the monk’s walks so as to make them meet at a certain point and solve the riddle. Elaboration refers to our imagination “running” the blend to see it. In the riddle, we elaborate the blend in our imagination like a simulation to test it out (Fauconnier & Turner, 2002, 2003).
Figure 2.2 below shows the four types of integration networks that may occur depending on whether elements and/or frames from the input spaces are projected to the blended space. The simplex network only needs two spaces, one with elements and the second one with frames that are blended in frame-to-value relation. Family relationships are examples of simplex networks; one input has the roles and the other has individuals as values. Father, daughter – Paul, Sally.

Mirror networks are those where all the frames in the network share an organizing frame that “specifies the nature or the relevant activity, events, and participants” (ibid., p.123). In the Buddhist Monk network all the spaces have the frame of *man walking along a mountain path*. This kind of network can integrate any number of inputs as long as they all share the same organizing frame.
In the single-scope network the inputs have their own frames, but the blend only receives one. The authors provide the example of the competing CEOs as boxers. One input has CEOs engaged in a professional competition to get to a certain position; input two has boxers on a ring fighting in competition. Both are competitions but their organizational frames are different in the sense that while boxing is a physical competition with winning the trophy as the only goal, CEO is a strategic competition in the business world. These two forms of competition do not share a historical connection or an organizational frame; one is a sporting event that lasts as long as the fight, the other is a professional relation that involves other people, long-time plans and goals, etc. In the blend, however, the organizing frame of the boxing world is extended and integrated to the relationship between the CEOs to represent how the CEOs try to outdo the other one in order to get the desired position.

Double-scope networks have two inputs, each with different elements and frames. Only specific elements and frames from each one are integrated in the blend. These networks are the most imaginative. One example provided by the authors is the Computer Desktop interface; this network has the input of the office environment with files, documents, trashcan, etc. and the input of the computer commands. Each input has its own elements and its own organizing frame. In the blend of the Computer Desktop, we have the icons representing the elements from the office environment organized as such blended onto the computer commands of open, close, copy, etc. 3

This theory of conceptual integration has advantages in the literary studies and the understating of figurative language. By drawing a network model for a metaphor or

3 All the examples I have given are provided by Fauconnier and Turner in The Way We Think, 2002.
figurative construction, we can visualize the blend of meanings in the creation of the new one. Kövecses (2010) explains that this method can make literary texts and metaphor analyses more precise, and can help handle certain problems that may arise in other forms of metaphorical analysis (272).

2.3 Arts-Based Research

Research is traditionally seen as method of inquiry that relies on strict objectivity and quantification in terms of statistics and straightforward results in which things need to be tested and proven before they are given any validity; “knowledge is conceptualized as the ability to provide warranted assertions” (Eisner, 2008, p. 5). A warranted assertion is nothing more than the quantified and describable results and findings of an investigation under specific standards. By those parameters, art and evocation are left out because they cannot be assigned a value under scientific thought. Arts-based Research (ABR) looks at things from a different perspective. Starting with the premise that the arts and sciences share the common attempt to illuminate different aspects of the human condition (Leavy, 2009; Eisner, 2008; McNiff, 2008; Williams & Newton, 2007), ABR proposes an innovative approach that takes a holistic and integrated perspective of the way theory and practice are intertwined. ABR is a systematic use of all art forms as the “primary way of understanding and examining experience by researchers and the people they involve in their studies” (McNiff, 2008, 29).

ABR disrupts traditional research paradigms because although it is considered part of the qualitative methods, it does not fit into its methods and conventions. The arts have the power to evoke emotion, reveal patterns, and to challenge views that are
anchored on tradition and not open to communication or innovation. ABR, with its aim to describe, explore, and discover (Levy, 2009, p.12) focuses on the process of the arts in order to communicate emotions and issues, and to raise awareness. In the social sciences, ABR can be a collaborative project between the research and the researched: they come together during the process of data collection, analysis, interpretation, and representation. All art forms are considered within a methodology that is based on practice, representation, and reflection. The researcher becomes an instrument in the project in which the arts provide a broader palette of investigative and communication tools to convey social meanings. Inductive in orientation, this method has its strengths, among which are the new ways to pose research questions that can reach audiences beyond the academy, it raises consciousness and critical awareness to issues, and gives a voice to those who may have been silenced in subjugation by oppressive systems (Shore, 1992). ABR promotes communication for creating knowledge within and across disciplinary boundaries from a range of epistemological and theoretical perspectives, known as “cross-pollination” (Levy, 2009, p. 18).

2.3.1 Arts-Informed Research

In 2000 The Centre for Arts-Informed research was created at the Ontario Institute for Studies in Education at the University of Toronto. Arts-Informed Research is a qualitative method of research that is “influenced by, but not based on, the arts” (Cole & Knowles, 2008, p. 59). Arts-Informed research combines the conventional aspect of qualitative research with the discipline of the arts in an effort to give value to diverse audiences and languages to understand the human condition with more depth (Cole &
Knowles, 2008). It connects the community with the academy with the goal of making visible the conditions, issues, and changes needed in the status quo. Some of the elements that define arts-informed research are commitment to a particular art form, methodological integrity, creative and open to the imagination. Although arts-informed research needs to have the presence of the researcher, the researcher not be the exclusive subject but rather serve as a bridge between the audience and the issue researched and reported, thereby gaining transformative potential (Cole & Knowles, 2008).

Assessment of arts-informed is based on the value of the research report in terms of research and pedagogical tools (Levy, 2009, p. 17). Cole & Knowles state that there are two main questions to keep in mind when assessing arts-informed research: How do the arts inform the research process? How do the arts inform the research representation? (p. Additionally, Cole & Knowles (2008) identify the following qualities: intentionality, researcher presence, aesthetic quality, methodological commitment, holistic quality, communicability, knowledge advancement, and contributions (65-67).

At the 2005 Inaugural Lecture for the First European Conference on Arts-Based Research in Belfast, Elliott Eisner calls for referential adequacy and structural corroboration as methods of validity assessment of ABR. Referential adequacy is “the extent to which we can locate in what the critic claims is there,” and structural corroboration refers to the “circumstantial evidence that enables you to support a conclusion about a state of affairs. What are the markers that allow you to draw conclusions or to make observations about the situations you are studying? Put very simply, perhaps too simply, is there sufficient evidence to render your rendering of a situation believable?” (Eisner, 2006, p.15). By rejecting codified language historically
used in academia, ARB and Arts-informed research have a postmodern sensibility; arts-based research is a call to a de-standardization of method (Eisner, 2006; Levy, 2009).

The arts as a method of inquiry has significant importance in teacher training and development because it opens up the range of pedagogical methods and, as stated before, it integrates the sciences with the arts, the rational with the intuitive (Williams & Newton, 2007), the descriptive with the evocative (Eisner, 2008). Teachers that use arts-based inquiry gain a deeper understanding of the human experience – the self and the other, and gain multiple perspectives that can transform, renew, be reflected on, and invite others to a conversation on the research methods (Diamond & Mullen, 1999) and findings beyond the statistics. Arts-based research and arts-informed research have attained their goal when through their report they raise awareness that leads others to question the status quo as well as the method itself. This is a conversation that is needed today in Academia so that the new scholars can develop research projects in ways that are not restrictive or constrictive to one single method and thus gain richness in meaning and reach. Scholars old and new need to question the traditional methods of researching and reporting, not just for the sake of questioning, but also for the sake of intellectual expansion and the integration of the diverse communities involved in the educational process.
CHAPTER 3

The Study

3.1 Scope of Study

My research was designed as an arts-informed qualitative case study to explore the premise that creative writing and visualization activities can be used as effective tools for teaching and development in the second language classroom. My personal experience as an Spanish L1/English L2 speaker, added to my experience with teaching English in Ecuador and now Spanish in the United States as second languages, have made me fully aware of the difficulty with metaphorical expressions and implied meanings in academic texts and non-academic settings such as literature, song lyrics, film, even everyday life during L2 acquisition. All of these forms of human expression are part of cultural systems. Different cultures, and cultures within larger cultural groups, express their values and life experiences in different ways, basing their metaphorical expressions on concepts that have meaning in and shape that culture.

When learning a foreign language, we must be aware that the values and conceptual metaphorical structures of that language may be completely different from our own. This is what Lakoff and Johnson (1980) refer to as cultural coherence. Littlemore & Low (2006) also emphasize this aspect of cultural awareness in foreign language learning: “…in order to comprehend a metaphor in the target language, a foreign language learner must be aware of a wide range of features of the source domain in order to identify those that are being transferred to the target domain in that particular context” (p. 49). It is safe to say that metaphorical concepts and their linguistic expressions are essential components of any given culture because they structure their system of beliefs; therefore
the conceptual system and forms of expression of a language and culture should be an essential part the curriculum in foreign language programs.

Considering that cultural expressions include all forms of human expression, not just writing, I was particularly interested in exploring the inclusion of multimodal literacies, such as visual and aural, to empower the students with deeper analytical tools when encountering metaphorical constructions in literature and audiovisual media. I find the Theory of Conceptual Blending to be a useful tool for the understanding of the mental operations involved in grasping and creating meaning (Fauconnier & Turner, 2002, 2003) that could be linguistic or audiovisual. As such, the network conceptual integration model of the mental processes involved in expression and comprehension can be a useful visual illustration-as-tool for foreign language instruction, in particular when analyzing figurative expressions.

As the students became aware of these multimodal analytical tools, they also engaged in the study of metaphorical representations and how the different authors we studied in class use them to convey and imply meaning in a text. Class time was dedicated to the analysis of texts and metaphors to understand their form and semantics; time was also spent on the construction of metaphors with personal significance for the students. Finally, taking into consideration the digital environment of the present American university student, I designed the final project as a creative writing activity to be presented in digital story format following the recipe in Joe Lambert’s *Digital Storytelling Cookbook* (2010).

The design of the digital story project for this study requires that the students engage in higher order thinking skills by utilizing the various tools for conceptual
awareness in representation studied in class for the writing of their stories about themselves. This form of metacognition is two-fold: first, the students will use their new cognitive tools in the creation of their stories in L2; and second, by writing about their own experiences through these newly acquired cognitive tools, the students will be able to achieve a deeper level of self-knowledge and self-understanding that will inform their understanding of figurative representation in L2.

Within these parameters, this study aims to respond the aforementioned research questions:

1. How do creative activities promote development defined as conscious awareness of metaphor as a conceptual category in the L2 classroom?

2. How do creative activities done in the L2 classroom promote learners’ creativity in L2 digital story telling and visual representation?

3.2 Description of Pilot and Current Study

The idea for this study came from a pilot study I developed during previous semesters while teaching a first semester-level class and a third semester-level class of Spanish L2. In both of those classes I introduced the students to the study of metaphor and employed digital compositions for one of the class projects. The content and quality of the work produced by the students helped me realize that the inclusion of creative exercises in the L2 classroom triggers the production of personalized writing as well as an active participation during the pre-writing brainstorming and the post-writing peer feedback sessions. Inspired by these results, and strongly believing that the study of a L2 should be meaningful to the learner beyond the academic traditional requirements, I
decided to design a course in which creativity was the principal tool mediating the L2 learning process with the goal of making the L2 personal and meaningful, thereby promoting conceptual internalization and self-generated linguistic choices.

For my experimental course I designed the entire syllabus around the creative process of developing a digital short story in Spanish L2 for which the study of metaphor and audiovisual literacy were key components. I chose flash fiction pieces from various Latin American and Spanish authors for the assigned readings, as well as a full-length film, to study and analyze for style, linguistic choices, and metaphorical construction and meaning. These selected works served as models for the students from which to create individual and personally contextualized pieces that spoke to them, and for them, as individuals.

The present study was conducted in a fourth-semester class of Spanish L2 offered by the Department of Modern Languages and Literatures (MLL) at the University of Miami during the Spring 2014 semester. This fourteen-week course is designed as a bridge course between the basic and advanced levels; the basic program focuses on the development of written and oral communicative abilities in Spanish through an interactive activity-based approach, whereas the advanced levels shift the focus toward literature and critical analysis. I re-designed the syllabus to include visual literacy and creative writing exercises without disregarding the literary analysis component of the program. An important part of my research goals was to prepare the students for future advanced classes of Spanish L2 through a creative path.
3.3 The Class

The class met twice a week, each class session lasted one hour and fifteen minutes, for fourteen weeks. Eleven students registered in the class. Of the eleven students, nine were 19 to 22-year-old females and two were 19-year-old males. At the University of Miami, MLL offers two tracks for the undergraduate study of Spanish: Heritage Speakers\(^4\) and Second Language Learners (Spanish L2). The students were placed in this class, Spanish L2, after completion of a diagnostic assessment worksheet (Appendix A) designed by MLL for accuracy of track placement.

The Consent Form approved by the Internal Review Board was given and explained to the students during the first week of classes (Appendix B). I explained to the students that this was an experimental class in terms of the pedagogical approach and that it was part of my doctoral research and thesis, approved and supervised by my thesis director and the MLL Department. I explained that we would be covering the same literary topics and language features as the rest of the fourth-semester level classes of Spanish L2 offered by the university that semester, and that they would receive the same preparation to continue in the class progression as the students registered in those other classes. I also emphasized that their consent to participate in the study would neither affect their grade nor the level of assignments and classwork as I would not see the Consent Forms until after the semester was over and grades were submitted; therefore I would not be able to identify the participants, thus eliminating the risk of biased treatment. The students signed the consent form on the third day of the semester.

\(^4\) The Department of Modern Languages and Literatures at UM identifies as heritage learners those students who, because of family background or previous social experience, already have some passive knowledge of the language and generally understand the spoken language in its basic form, even though they may not be able to speak or write the language themselves.
One student dropped the class before the mid-term academic alerts were due. The student was taking a five-course load of classes, four of which carried a large reading load, and he reported feeling like he was running short on time. Ten students completed the course and all ten had signed the Consent Form agreeing to participate in the study.

3.4 Theoretical Concepts Studied

Recalling from the previous chapter, this study followed an arts-based approach in curriculum design and pedagogical methods while keeping within the paradigm of mediated cognitive and social development of Sociocultural Theory. At the beginning of the semester the participants took a pre-instructional survey (Appendix C) in which they were asked to define and give an example of metaphor, story, and visual representation, as these were the main underlying concepts on which the course was structured.

Table 3.1 below shows the three main concepts studied and developed throughout the semester. We discussed each of these concepts: we identified and analyzed metaphors and their construction; we identified the different story elements and analyzed their interrelatedness; we looked at and discussed various forms of representation in works of art, ads, films, and music videos. After the instructional phases, which included group and individual practice tasks, workshops, and teacher-student conferences, the students created their own metaphors, visual representations, and digital stories, all of which we shall see in the analysis sections.
<table>
<thead>
<tr>
<th>THEORETICAL CONCEPT</th>
<th>GENERAL</th>
<th>ABSTRACT</th>
<th>SYSTEMATIC</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(Definition is semantic, that is, an idea explains another idea)</td>
<td>(Complete features present in definition)</td>
<td>(Features coherently related to each other)</td>
</tr>
<tr>
<td>METAPHOR</td>
<td>- Understanding one thing in terms of another</td>
<td>- Two domains: (source and target)</td>
<td>- Abstract idea represented in terms of a concrete object, or vice-versa</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Literary and non-literary</td>
<td></td>
</tr>
<tr>
<td>VISUAL REPRESENTATION</td>
<td>- A mental image of what is being talked/read about</td>
<td>- A main image needs to be present</td>
<td>- The relationship between image and text may be abstract or concrete</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- The image must correspond to the narrative</td>
<td>- The representation may be comprehensive or partial</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- The image may be concrete or figurative</td>
<td>- The relationship may be between elements of different realms</td>
</tr>
<tr>
<td>STORY</td>
<td>- It is narrative of an event</td>
<td>- Elements of a story are present: characters, plot, setting, theme, and narrator</td>
<td>- A plot that contains a conflict that connects the story’s elements in a setting</td>
</tr>
</tbody>
</table>

Table 3.1 - Summary of features of theoretical concepts considered in the present study

3.5 Data Collection

Different types of data were collected during this multimodal study. All the work the students produced and turned in during the semester became part of the data. The data ranges from personal reflections to traditional textual analyses to conceptual thinking and
creative exercises. However, for purposes of the scope of this study, the sets of data chosen for analysis are the following:

1. Responses to conceptual questionnaires. The students provided answers to two separate sets of questions about their knowledge and understanding of the concept of metaphor. These questionnaires were designed and used as a pre-instructional and post-instructional surveys.

2. Transcriptions of the students’ recordings of their conceptualizations of metaphor. An exercise in mediated thinking, the students submitted individual recordings of their understanding of metaphor with an example and an explanation of the example. This task was completed via the class Black Board page.

3. Digital Stories. The students created digital stories ranging from 3 to 5 minutes in length. This set of data includes the scripts of the stories, the storyboards, and their finalized digital stories saved in mp4, m4v, or mov formats to be played in QuickTime. For purposes of analysis I have selected one frame from each digital story. During the screening session the Participants identified the frame that is a metaphorical representation of their story. To protect the privacy and identity of the Participants, I have blurred the faces of the few frames that depict people.

3.6 Methods of Analysis

The data items chosen for analysis vary in nature; therefore each data group requires its own type of analysis. This study will provide the following two types of analyses as appropriate for the type of data:
A. Conceptual development will be assessed using the Conceptual Interrelated Feature Analysis tool (Negueruela-Azarola, 2003, p. 289). I adapted Negueruela-Azarola’s CIFA tool to the purpose and scope of this study. The unit of analysis is the students’ understanding of metaphor.

B. An integrated interpretative analysis of the digital short stories produced by the participants. For purposes of this study, the digital stories are analyzed on two levels. The first level is an analysis of the student’s inclusion and use of the structural components required for digital storytelling. The second level is an analysis of one image’s function as metaphorical visual representation of the story or an element of the story. The tool for analysis for the second level is Fauconnier and Turner’s basic integrated network model.

Along with the analyses of these different student-produced artifacts, I will present the instructional methods and pedagogical tools used at each of these phases so as to provide a holistic perspective of the study while in progress.

3.7 The Syllabus

As mentioned before, I redesigned the course syllabus to include visual literacy and creative writing exercises into the program (Appendix D). Without disregarding the literary analysis component of the program, the activities included word mapping, linear representation of plot and story lines, writing alternate endings to the short stories, group
rewriting of a story from the perspective of one of the secondary characters, writing a story from a photograph.

I had a syllabus designed with a calendar of activities outlined for the entire semester. When the semester started, I presented the syllabus to the class as an organic component of our class. I explained that due to the experimental nature of this class, some activities would be designed, redesigned, added, and/or removed depending on the students’ progress and reaction to the material. Two things were important in the syllabus and in the calendar: the development of a personal portfolio, and taking the three semester tests on the same dates as the other fourth semester Spanish L2 classes.

The personal portfolio is an important component in a student’s development. More than a collection of classwork and assignments, the portfolio becomes a tool for self-evaluation and self-awareness of intellectual growth. I provided the students with a basic outline for the assembly of their portfolio (Appendix E), but I emphasized that this was their personal item and that they were free to add sections and include items that they found helped them with this class. I told them: “...even doodles you make while in class, or a drawing of the teacher with a legend saying ‘I hate the teacher’” could function later on as a mnemonic device that would mentally connect them to the moment they drew it and to what was being talked about in class. I assured them I would not penalize for things like that. I explained that I was looking for content organization and inclusion of the basic components identified in the outline.

The three semester tests are part of the traditional syllabus. These tests have questions based on the assigned readings and a section on grammar. I decided to keep the
tests in the syllabus because there were three other sections of this class that semester, all following the traditional syllabus. In order to avoid all students (mine and those in the other classes) feeling like there was some form of preferential treatment because of the experimental nature of my class, I made sure to schedule the tests for my class on the same dates as the other classes. I tried not to deviate too much from the test design, so I included analytical questions on the stories we read, a section on writing based on a prompt (grammar assessment), and questions that involved creative thinking according to what we had already covered in class by then (see Appendix F for a sample test).

3.8 Text Selection Criteria

As stated in the syllabus, except for the grammar handbook, all flash fiction and poetry was available through the class Black Board site. The film was available in the Language Lab or the students could opt for renting it from their preferred provider and watching it at home. The criteria for selecting flash fiction was based on its characteristics: the stories are usually one page long, at most; they usually start in media res, they ingeniously employ an economy of words yet they tell a full story that triggers an emotional reaction and conversation, and they are written in a variety of literary genre that ranges from poetry to riddles and suspense. These are the characteristics that make a good script for digital storytelling. The flash fictions, or micro-stories, are good examples for raising awareness of the fact that it is not how many pages you write or how lengthy your discourse can be; the key lies in how the story is told. Below is the list of readings that the students encountered during the semester.
Short Stories:

- Algo muy grave va a suceder by Gabriel García Márquez
- El nacimiento de la col by Rubén Darío
- La uña by Max Aub
- El dios de las moscas by Marco Denevi
- Acaso irreparable by Mario Benedetti
- El recado by Elena Poniatowska

Poetry by Jorge Luis Borges:

- Ajedrez
- All Our Yesterdays
- La luna

Film:

- De eso no se habla, directed by María Luisa Bemberg

3.9 The First Lesson - Introduction to Representation

After the pre-instructional conceptual survey, the first pedagogical tool I presented to the students was a graphic representation of representation, pun intended, to orient the students’ thinking toward a conceptual analysis of art and to a sociocultural perspective of human cognition. The diagram in Figure 3.1 illustrates how art in all its forms is a representation of something concrete or abstract based on the perspective of the artist and appreciated from the perspective of the consumer of art.
As an L2 instructor, one of my concerns regarding the pedagogical tools I design is their usefulness and effectiveness. When I projected this on the classroom screen for the first time, I asked the students to look at it for a couple of minutes and then say what came to their minds. At first they were shy, and because this was the beginning of the semester and they were still getting to know me, they were a little hesitant to speak. One thing I always tell my students in a language class is that I am not looking for accuracy of grammar and that I am not there to correct them as they speak; I tell them that my goal is to guide them in their development of Spanish as a second language for expression and communication. I emphasize the importance of expressing themselves with the tools they have. This warmed the class up and the conversation began.
As I had explained to them the experimental nature of this course during the first week of the semester, the students already had the notion that this class was going to explore texts other than and in addition to literary. This opened up their field of cognitive exploration and allowed them to think of examples in various art forms. During the class discussion, painting, film, song lyrics, music videos, and video games were mentioned as examples of representation. As assignment for the next class I asked them to bring a form of representation of their choice and to be ready to give a mini-presentation explaining their selection and the criterion behind their selection, in L2 of course.

We had the mini-presentations during the following class. This was one of those class sessions that makes a teacher happy: all of them brought their selections and were able to elaborate on certain features of their art form and how these features represented a certain aspect of a given reality from a particular perspective. One student presented “The Kiss” by Gustav Klimt. Briefly, she introduced the painting’s background and then gave her interpretation of the painting from the perspective of the woman and how the gold robe was a reflection of how she felt secure and protected by love. Another student brought in a music video and explained how the although the images did not correspond exactly to the lyrics, the story in the video represented the feeling of loss expressed in the lyrics.

These students were ready for more abstract work and thus began our exploration of metaphor.
CHAPTER 4

Metaphor

4.1 Pedagogical Tools

During this initial phase study, the minimum unit of analysis is the development of the learners’ conceptual understanding of metaphor in the L2 class. To be more precise, this study looked at metaphoric expressions in language as use (Steen, 2006) from the perspective of L2 acquisition and as a manifestation of the human conceptual ways of thinking (Lakoff & Johnson, 1980; Kövecses, 2010; Littlemore & Low, 2006). Figure 4.1 shows a graph designed as a pedagogical tool to visualize the concept of the metaphorical nature of human cognition and conceptualization of beliefs, actions, events, expressions, as communicated through language.

Figure 4.1 – Pedagogical Tool for In-Class Instruction of Metaphor
Figure 4.1 illustrates how metaphorical conceptual constructions internalized through linguistic experience mediate everything we do in life. These metaphors are based on social and cultural systems of beliefs (Lakoff & Johnson, 1980, p. 25). Figure 4.1 also highlights the idea that conceptual metaphors are working in the human mind as they are manifested in linguistic expressions. The figure provides two of examples of metaphorical expressions encountered in the class readings. Once the class had gone over the diagram and we had discussed this idea of human experience being metaphorically structured and that metaphorical language expressions are a manifestation of our conceptual system (Lakoff & Johnson, 1980, p. 3; Kövecses, 2000, p.7; Littlemore & Low, 2006, p. 14) we looked at the mapping process of one conceptual metaphor that exists in Spanish and in English: *EL TIEMPO ES ORO*, which corresponds to the English *TIME IS MONEY*. I chose Venn Diagrams as a model for visualization of the mapping of elements between domains and their projection onto the metaphor.

Figure 4.2 shows a simple conceptual mapping for the metaphor *EL TIEMPO ES ORO*. Cultural variations account for the difference in linguistic expression of the metaphorical concept of time: the English language conceptualizes time in terms of money whereas the Spanish culture conceptualizes it in terms of gold; however, the conceptualization of time as a valuable and scarce resource is shared by both linguistic cultures contemplated in this study. In conceptual mapping, select features of one domain, the source, are projected to the target domain in a relationship of correspondence (Bobrova & Lantolf, 2012, p.7). This mapping and its visualization help us comprehend the process behind the metaphoric structure of human thought.
Figure 4.2 shows the two domains, gold as the source domain and time as the target domain, and the process of mapping elements from the source onto the target. The intersecting circles then show the two features in common are projected onto the metaphor.
I have always found it helpful to visualize images when reading or encountering abstract conceptualizations. From flow charts to line maps and actual drawings of the images projected in my head as I read, these visualizations help concretize an abstraction for comprehension (John-Steiner, 1997; Fauconnier & Turner, 2002; Drucker, 2014). Visualization is a mental strategy that employs visual tools – diagrams, graphs, drawings, or images pictured in the mind – as mnemonic devices for information retention and comprehension. In the field of education this visualization strategy associates an item with a mental picture (Kövecses, 2010; Littlemore & Low, 2006,) as part of the mental operations involved when a learner encounters an item that poses more of a challenge for comprehension. My hypothesis at this stage of the study was that these visual representation tools of the mapping process involved in the construction of metaphors would help the students comprehend the concept of metaphor and the construction of metaphorical expressions in the flash fiction we were reading in class.

4.2 Analysis Criteria: Conceptual Interrelated Feature Analysis (CIFA)

Traditionally, in the field of rhetoric, as well as in literary studies, metaphor is defined as a figure of speech, a rhetorical flourish, in which one thing is described in terms of another. Metaphor is “principally a way of conceiving one thing in terms of another, and its primary function is understanding” (Lakoff & Johnson, 1980, p. 36), whereas from a cognitive point of view “metaphor is defined as understanding one conceptual domain in terms of another conceptual domain” (Kövecses, 2010, pg. 4) and is “always grounded on in the acquisition and use of a conceptual system” (Lakoff & Johnson, 1980, p. 197). Thus, a cognitive linguistics understanding of metaphor shows an
awareness of conceptual mapping and how the construction of a metaphor can highlight, hide, or combine different features/elements of the source and target domains.

Table 4.1 below presents the values analyzed in each of the proposed features of a theoretical concept. Out of the seven features identified by Negueruela-Azarola (2003) for Conceptual Interrelated Features Analysis (CIFA), I have chosen the four that are directly relevant to this study and the analysis of the concept of metaphor as a tool for thinking. The chosen features are: explicability, generality, abstractness, and systematic. The remaining three features: concept independence, potential theoretical functionality, and significance, which are derived from the other four, are not relevant for the present study. The criteria of choice when selecting these four features are based on their potential for demonstrating conceptual development.

At the beginning of the semester I was focusing on the breadth of the participants’ individual knowledge before any instructional and practical activities took place. This early stage of data gathering served a dual purpose: it invited the participants to delve into their personal conceptual understanding in order to explain and exemplify ideas and cultural practices that are part of the human experience on a daily basis, and it provided me, the investigator, a map of the conceptual underpinnings of the individual participants in order to revise the initial design of the course activities calendar to meet the learners’ needs.
### FEATURES OF THEORETICAL CONCEPTS

<table>
<thead>
<tr>
<th>VALUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>YES</td>
</tr>
<tr>
<td>NO</td>
</tr>
<tr>
<td>SEMANTIC</td>
</tr>
<tr>
<td>FUNCTIONAL</td>
</tr>
<tr>
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</tr>
<tr>
<td>YES</td>
</tr>
<tr>
<td>SOME</td>
</tr>
<tr>
<td>NONE</td>
</tr>
<tr>
<td>YES</td>
</tr>
<tr>
<td>SOME</td>
</tr>
<tr>
<td>NONE</td>
</tr>
</tbody>
</table>

Table 4.1 - Features of theoretical concepts based on Negueruela-Azarola’s design.

### 4.3 Data Analysis

Table 4.2 below shows the levels of definition of the concept of metaphor encountered by the students in class. Together we analyzed the difference in the level of conceptualization and abstraction.

<table>
<thead>
<tr>
<th>THEORETICAL CONCEPT</th>
<th>GENERAL</th>
<th>ABSTRACT</th>
<th>SYSTEMATIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>METAPHOR</td>
<td>- Understanding one thing in terms of another</td>
<td>- Two domains: (source and target)</td>
<td>- Abstract idea represented in terms of a concrete object, or vice-versa</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Literary and non-literary</td>
<td></td>
</tr>
</tbody>
</table>

Table 4.2 - Features of Theoretical Concept of Metaphor

The tables in this section display the conceptual data, both pre-instruction and post-instruction, reduced to the features of the conceptual definition of metaphor as
explained before. The pre-instruction data comes from a pre-conceptual survey given to the students at the beginning of the semester before any instruction was imparted. The post-instruction data was collected via audio recording and in a written test. After the in-class instructional session on metaphor, the students were given a week to complete the task of defining metaphor with an example and explanation and audio-recording it to the course Black Board page. The purpose of this task was to assess conceptual verbalization after mediated learning. The written post-instructional data was collected in the first written test given to the students after we had analyzed several flash fiction pieces and poems in L2 Spanish, and the students had worked on their own digital poems. The purpose of the test was to identify conceptual and language development in the participants.

This section of the analysis focuses on the conceptual development of the participants. I look at the participants’ conceptual knowledge of metaphor specifically to see whether they can explain it and provide a coherent personal example. I must point out that the pre-instruction survey was administered in English whereas the post-instruction survey was administered in Spanish. Before the semester started I developed the pre-instruction survey and all documents related to the study to present to the Internal Review Board in English. Being a Spanish L2 class, all pedagogical tools, rubrics, assignments, and post-instruction tests were developed in Spanish. I could have designed the post-instructional surveys in English, but because the focus of the current study is L2 development, the fact that the participants completed the post-instruction tasks in L2 adds another layer of analysis at the linguistic level as it shows not just conceptual
development, if any, but also the development of linguistic ability to talk about higher
level of thinking in the L2.

The following sections correspond to the conceptual analysis for each individual
participant. The first column corresponds to the pre-instructional survey, the second
columns corresponds to the verbalization recording during the week we worked on
metaphor, and the last one to post-instructional test #1. For clarification purposes, I have
copied the Participants’ written definitions and transcribed their recorded verbalizations
faithfully respecting their orthography without modifications.

4.3.1 Participant 1

<table>
<thead>
<tr>
<th>FEATURES OF THEORETICAL CONCEPTS</th>
<th>VALUES Pre-instruction Written Survey 1/17/2014</th>
<th>VALUES Post-instruction Audio-recording</th>
<th>VALUES Post-instruction Written Test 2/14/2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. EXPLICABILITY</td>
<td>✔ YES</td>
<td>N/A</td>
<td>✔ YES</td>
</tr>
<tr>
<td></td>
<td>NO</td>
<td>N/A</td>
<td>NO</td>
</tr>
<tr>
<td>2. GENERALITY</td>
<td>✔ SEMANTIC</td>
<td>N/A</td>
<td>✔ SEMANTIC</td>
</tr>
<tr>
<td></td>
<td>FUNCTIONAL</td>
<td>N/A</td>
<td>FUNCTIONAL</td>
</tr>
<tr>
<td></td>
<td>PERCEPTUAL</td>
<td>N/A</td>
<td>PERCEPTUAL</td>
</tr>
<tr>
<td>3. ABSTRACTNESS</td>
<td>YES</td>
<td>N/A</td>
<td>✔ YES</td>
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<tr>
<td></td>
<td>✔ SOME</td>
<td>N/A</td>
<td>SOME</td>
</tr>
<tr>
<td></td>
<td>NONE</td>
<td>N/A</td>
<td>NONE</td>
</tr>
<tr>
<td>4. SYSTEMATIC</td>
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<td>✔ YES</td>
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<td></td>
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<td>SOME</td>
</tr>
<tr>
<td></td>
<td>NONE</td>
<td>N/A</td>
<td>NONE</td>
</tr>
</tbody>
</table>

Table 4.3 - Participant 1 conceptual analysis
At pre-instruction, Participant 1 explained metaphor as a “literary device used to compare two related concepts with the use of like/as.” The explicability of the concept is centered on the idea of a comparison of related concepts, but comparison alone does not make a metaphor. Her definition has a general semantic idea of the concept and abstracts one key feature of the notion of metaphor. Although there is some coherence and systematicity in her definition of the concept, it does not take into account the possibility of bringing together unrelated ideas/objects in a metaphorical construction.

Participant 1 resisted completion of the audio-recording task. She did not produce a definition or an example of her own and instead resorted to recording herself reading the definition of metaphor from a textbook.

At post-instruction, this participant’s explanation had developed into a more complete definition of the concept by stating that a metaphor compares ideas, words, abstract concepts or concrete things in terms of another. The definition now incorporates additional features to the semantic understanding she possessed at the pre-instructional stage, all of which make her developed conceptual understanding more systematic or coherent:

*Una metáfora es una comparación en que el escritor compara ideas, palabras, conceptos abstractos o cosas concretas usando términos de otra. Es importante para ilustrar las semejanzas entre conceptos para valor de la literatura y para clarificación de una imagen. En el “nacimiento de la col” Rubén Darío compara la roja virginidad de los labios de una linda mujer con los petalos de una rosa. La mujer en realidad no tienen petalos para labios, pero las características de su belleza crece un imagen de una rosa mas linda y perfecta. Mi propia metáfora es *Ella guña las luces iluminadas.* La mujer no tiene luces que guiñan, pero esta metáfora significa que sus ojos son iluminados como luces. Son brillantes y vivos.*

---

5 The participant’s text has been reproduced exactly as written in the post-instructional test. I have put the Participant’s example of metaphor in bold for ease of identification in the text. The translation into English in brackets accompanies the original text. All translations are mine.
A metaphor is a comparison in which the writer compares ideas, words, abstract concepts or concrete things using terms of the other. It is important to illustrate the similarities between concepts, to add values to literature, and to clarify an image. In “Nacimiento de la col,” Rubén Darío compares the red virginity of a beautiful woman’s lips to the petals of a rose. The woman does not really have petals for lips, but her beautiful features are enhanced in the image of rose more beautiful and perfect. My own metaphor is She winks her bright lights. The woman does not have lights that wink, yet the metaphor means that her eyes are bright like lights. They shine and are alive.

As we can see, although Participant 1 still centers her definition on comparison, instead of understanding one thing in terms of another, she is now acknowledging that the comparison can be established at the concrete and the abstract levels. She provided two examples of metaphor: one taken from one of the readings and the other one of her own creation. For the example from the reading the participant explains how the metaphor is constructed and how it contributes to the meaning/reading of the story. The participant is then able to extrapolate the functional and perceptual qualities into her own example by also providing a meaning for it, which is an indication of internalization of the concept for personal production.
4.3.2 Participant 2

<table>
<thead>
<tr>
<th>FEATURES OF THEORETICAL CONCEPTS</th>
<th>VALUES Pre-instruction Written Survey 1/17/2014</th>
<th>VALUES Post-instruction Audio-recording 1/30/2014</th>
<th>VALUES Post-instruction Written Test 2/14/2014</th>
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<td>2. GENERALITY</td>
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Table 4.4 - Participant 2 conceptual analysis

At pre-instruction, Participant 2 explained metaphor as “…something that obviously or not represents another thing.” Although the definition does not explicate the concept of metaphor briefly, Participant 2 is aware of one of metaphor’s main properties, representation. Since the definition provided by this Participant is limited and lacking an example, it shows no level of abstractness or coherence.

The verbalization activity shows development of conceptualization and in the expressive quality of her rendition:

*Una metáfora es una manera en que un objeto es comparado con un otro objeto que alguien no pensaría son conectados. Un ejemplo de una metáfora es comparando las bolas de algodón a las nubes. Es un metáfora porque estoy comparando dos cosas que no son lo mismo, pero*
Metaphor is a way of comparing an object with another that one wouldn’t imagine relating to each other. An example of metaphor is comparing cotton balls to clouds. It is a metaphor because I am comparing two things that are different, but when I think about the comparison I can visualize them as being the same. They have similar shapes, and when people think about a cloud, they think of something soft and plush like a cotton ball.

The Participant’s verbalized definition includes the possibility of creating novel metaphors by means of conceptual blending. Her example and its explanation clearly indicate a level of understanding of domain and mapping, making her definition more complete, abstract and coherent. Her definition and explanation seem to imply the notion of domain.

In the test, Participant 2 did not define metaphor and did not provide an example of her own. She answered the question by providing a metaphor from one of the readings and the traditional textbook example hair of gold. The reason for this lack of compliance with the task is not known, though it was a surprise, especially since she had shown conceptual development in her verbalization task.

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6 By the time the participants completed the audio-recordings, we had already started looking at Fauconnier & Turner’s Conceptual Blending Theory as well as learning to read visual images.
4.3.3 Participant 3

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Table 4.5 – Participant 3 Conceptual Analysis

At pre-instruction, Participant 3 defined metaphor as “an object, occurrence, or phrase that literally has one meaning or significance but stands for a different deeper meaning. In the Spanish story we just read, the bird in the plaza could stand for doom or a bad occurrence.” The Participant is able to explain the concept in terms that show an awareness of metaphorical thought as not just being restricted to the linguistic expression but also includes the physical and the abstract realms. Although this definition shows some conceptual abstractness, the student does not specifically explain the notion of two domains.

In the verbalization task Participant 3 maintained the level of abstractness and systematic features in his definition. There is a change though, which may be due to the
language change from L1 to L2. In the definition provided in English he explained metaphor as “…standing for …” , whereas in the definition in Spanish he uses “comparación” as well as “representación,” which leads me to believe the word choice is a matter of active vocabulary and not of lack of comprehension, because this task was post-instructional, and representation was one of the concepts we discussed in class.

Un concepto que alguien se expresa en términos de otro. Un ejemplo es “los labios virginales de la rosa”. Es escritor describe la rosa con “labios virginales”. Una rosa no tiene labios pero el escritor quiere mostrar que la rosa es joven y inocente [SIC]. La rosa es elegante, bella, y roja como los labios.

[A metaphor is a word or phrase with literal meaning that can also represent another thing or idea. That’s why, …there is a comparison between two things that are different but both a meaning in common. There are metaphors in literature, films, songs, and much more. An exam…an example of metaphor is the phrase emotional rollercoaster. It is a metaphor because it has a literal meaning, but it also represents a person that is happy one moment and then is sad. The phrase describes a person with many different emotions.]

In the third conceptualization, Participant 3 defined metaphor as:

Una metáfora es una palabra o frase con significado literal, pero también representa otra cosa o idea. Por eso, …hay una comparación entre dos cosas que son diferentes, pero los dos tienen un significado común. Las metáforas son en literatura, películas, canciones, y mucho más. Un ejem…un ejemplo de una metáfora es la frase una montaña rusa de emociones. Es una metáfora porque la frase tiene un significado literal pero tiene también representa una perso… persona que está alegre un momento y entonces está triste. La frase describe una persona con muchas emociones diferentes.

[A metaphor is a concept that someone expresses in terms of another. An example is “the virginal lips of the rose.” The writer describes the rose with “virginal lips”. A rose does not have lips but the writer wants to show that the rose is young and innocent. The rose is elegant, beautiful, and red like lips.]
In this third conceptualization activity, Participant 3 provides a definition based solely on the semantic feature. His semantic definition is based on the notion of representation instead of comparison like in the verbalization task. His example, from one of the class readings, is a metaphor but the Participant explains it solely based on one domain, the description of the rose. He elaborates on the description but does not establish the mapping between the domain of the rose and the domain of woman. This shows some conceptual abstractness, yet there is coherence in explanation.

4.3.4 Participant 4

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Table 4.6 – Participant 4 Conceptual Analysis

At pre-instruction, Participant 4 defines metaphor as “something that compares two unlike things in order to be descriptive or make a term more understandable or
relatable to the audience.” This definition is semantic in that it identifies that there need to be two elements for comparison; however, it is not coherent because it does not define the relationship between these two elements for metaphor to take place. It shows some abstractness.

Her verbalization of the concept shows development in the way she has now included the term concepts and how one stands in terms of another:

 Una metáfora es una palabra o una frase que compara personas, animales, lugares o cosas diferentes para describirlos. La esencia de una metáfora es poder expresarse de un concepto en términos de otro. Un ejemplo de una metáfora es su cerebro es un ordenador. Aunque en realidad su cerebro no es un ordenador, esto es una comparación. Su cerebro es la parte del cuerpo que controla sus acciones y idea. Como un ordenador, su cerebro es muy complejo, con muchos aspectos diferentes. También, muchas personas creen que un ordenador es inteligente y contiene mucha información, por esto, si su cerebro es un ordenador usted es inteligente y sabe sobre muchas cosas.

[A metaphor is a word or phrase that compares persons, animals, places or things that are different in order to describe them. The essence of a metaphor is to talk about a concept in terms of another. An example of metaphor is His brain is a computer. Although his brain is not actually a computer, this is a comparison. His brain is the part of the body that controls his actions and ideas. Like a computer, his brain is very complex, with many different aspects. Also, many people think that a computer is intelligent and that it contains a lot of information; that is why if your brain is a computer, you are intelligent and you know many things].

This definition has gained abstractness and systematic features in its conceptualization. Although the Participants fails to explicitly use the words domain in her definition, her example is sufficiently explained to show comprehension of conceptual mapping between the source domain of the computer and the target domain of the brain. For the third conceptualization activity, Participant 4 wrote:
Un metáfora es entender y expresarse de un concepto en términos de otro. Un ejemplo en “El dios de las moscas” es “el paraíso era un trozo de carroña hedionda”. En realidad, las moscas le gustan la basura. Sin embargo, las personas no conectan la basura con el paraíso. Es en términos diferentes. Un metáfora es “su cerebro era una computadora.”

[Metaphor is to understand and to express a concept in terms of another. An example in El dios de las moscas is “paradise is a piece of stinking carrion.” In reality, flies like trash. However, people don’t connect trash with paradise. They’re in different terms.]

This third definition shows development in that it does not use the word comparison, therefore implying a greater degree of abstractness as evidenced in the choice of verbs for her definition: to understand and to express. Her first example, from one of the stories read in class, is the metaphorical representation of the creation of the world from the perspective of the common fly. Her selection of this story to exemplify her comprehension of metaphor is evidence of higher-level thinking as it goes beyond the metaphor for one concrete single item to a metaphor conceptualizing an entire system of beliefs and existence. Because she does not define this abstraction-concrete relationship as a feature of the concept, but she can exemplify it, the definition has coherence.
### 4.3.5 Participant 5

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Table 4.7 – Participant 5 Conceptual Analysis

At pre-instruction, Participant 5 is able to define metaphor based on its perceptual feature: “A metaphor is a parallel to an event, or symbol to represent parts of a story. A struggle with school in a story could be a metaphor for the author’s real life problems in his career or marriage.” Her definition indicates that although she can identify metaphorical construction in narrative, she does not know the conceptual features of metaphor.

Participant 5 did not complete the verbalization. Instead she read a verbalization from a book. Her third conceptualization states:

*Una metáfora es expresando algo en términos de otra cosa. Un ejemplo de una metáfora es “Su casa es una cárcel.” En este caso, una mujer*
parece su casa como un cárcel, posiblemente porque se sienta atrapada en su casa. Puede sentarse atrapada porque su esposo es abusivo o violento, o porque se sienta sola. Cualquier razón ella tiene para sentar como esto. Su casa es como una carcel porque la atrapó en sus paredes.

[A metaphor is expressing something in terms of another. An example of metaphor is Her house is a prison. In this case a woman sees her house like a jail, possibly because she feels trapped in it. She may feel trapped because he husband is abusive or violent, or because she feels alone. She may have many reasons to feel this way. Her house is like a prison because she is trapped within its walls.]

The definition is semantic and shows perceptual features in the way she explains the example, but the lack a complete definition and identification of essential features of metaphor, only give the definition a certain level of abstractness. However, the detail in the explanation of the example is coherent despite the somewhat absence of conceptual abstractness.
4.3.6 Participant 6

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Table 4.8 – Participant 6 Conceptual Analysis

At pre-instruction Participant 6 is unable to define metaphor: “A less-literal description of something. Example: something representing something else. A symbol.” The example is noteworthy as she employs representation and symbol as examples of metaphor. This indicates a certain level of comprehension although the student is not able to provide a concrete example.

Her verbalization task shows some development of conceptual awareness:

*Una metáfora es una expresión para un otra clase. Es un simbol [SIC] de una expresión. Cuando una persona dice que, por ejemplo, tú eres un pollito. Es una metáfora por el miedo y los buenos sentidos. Y también son las personas que no quieren hacer una cosa porque tengan miedo.*
[A metaphor is an expression for another kind. It is a symbol for an expression. When a person says, for example, *You are chicken*. It is a metaphor for fear and common sense. It is also the people that don’t want to do something out of fear].

She defines metaphor as an expression for a different domain. However, because she does not expand the explication on the concept or her example, it is not clear what she means. There is some abstractness. Her metaphor could be better explained; she relies on the common meaning of the English. The explanation has some coherence.

Her third conceptualization task defines metaphor as:

Una expresión para otra frase, sentimiento, palabra, o cada más. Es un símbol [SIC] En “El nacimiento de la col” hay una metáfora. La rosa representa la belleza [SIC] y el col representa la utilidad. Una otra metáfora es cuando una persona dice “que paso, eres un pollito? Es un símbol del miedo. Los pollos son timidos, y también son las personas que no quieren hacer una cosa porque tienen miedo.

[A metaphor is an expression for another phrase, feeling, word, or something else. It’s a symbol. In “El nacimiento de la col” there is a metaphor. The rose represents beauty and the cabbage represents usefulness. Another metaphor is when someone says “what’s wrong, you’re chicken?” It’s a symbol for fear. Chickens are shy and so are the people that don’t dare to do anything out of fear.]

This definition does not show development at the semantic level. She fails to identify domain as a conceptual feature, yet the wording of her definition shows that the she is aware of the concept of metaphor even though she lacks the linguistic skills to express that knowledge. She has again used the word symbol in her definition and this may be indicative of confusion with terminology. Her explication of the example from one of the class readings is very simple and alludes only to the representational feature of metaphor, making her definition semantic with some coherence and abstractness.
4.3.7 Participant 7

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Table 4.9 – Participant 7 Conceptual Analysis

At pre-instruction, Participant 7 defines: “A metaphor[SIC], literally, is a comparison between two objects. An example would be The deadline was a ticking time bomb or Her hair was silk.” This Participant’s definition has no explicability. Her definition is limited to a comparison between two things. Her examples are appropriate. However, although they are metaphoric expressions, the fact that she uses them as examples simply shows that she knows and uses the expressions as they exist in her L1, but she is not aware of the metaphoric structure that supports the expression. She has a functional awareness of metaphor. Because she does not define metaphor, there is no value for abstractness and systematic features.
This Participant’s verbalization of the concept of metaphor does show some development. There is no clear semantic definition of metaphor. Her allusion to images in her functional definition is more oriented to a definition of illustration, not of metaphorical representation. She also repeats the example *Heart of gold* but without deeper exploration of its meaning or its metaphorical structure.

*Para mí, una metáfora es usada para explicar algo con imágenes y ayuda con detalle de la historia. Yo uso las metáforas para decir algo indirectamente o para expresar algo importante. Me gusta mucho la frase él o ella tiene un corazón de oro, porque indica que esta persona es muy confiable y es una persona muy amable. Esta frase es una metáfora porque la persona no realmente tiene un corazón de oro, pero el corazón es tan rico y puro que es como el oro.*

[For me, a metaphor is used to explain something with images and it helps with the details of the story. I use metaphors to say something indirectly or to express something important. I like the phrase *He or she has a heart of gold* because it shows that this person is very trustworthy and nice. This phrase is a metaphor because the person does not really have a heart of gold, but the heart is so rich and pure that it is like gold.]

In the third conceptualization the Participant begins to show conceptual awareness and development. Her definition is now semantic and her example is perceptual, and the brief explication of her example shows incipient internalization of the complete features of the concept. On the other hand, the way she extrapolates the metaphor for the world order of the flies to the human world and its systems of beliefs shows higher and figurative thinking and a developing systematic thought process.

*Simplemente, una metáfora es una expresión de algo en términos de otra, y es entender un concepto en términos de otro. a) En “El dios de las moscas” hay un descripción del cielo de las moscas. Creo que este es una metáfora para las ideas diferentes de otras culturas y la gente debe respetar a otras creencias. b) Me gusta mucho la metáfora de tener un*
corazón de oro porque indica que alguien tiene un corazón grande y bueno. Este es importante en la vida porque necesitamos el amor.

[A metaphor is simply an expression about something in terms of another, and it is understanding a concept in terms of another. a) In El dios de las moscas there is a description of fly heaven. I think this is a metaphor for the different ideas from other cultures and people should respect the beliefs of others. b) I like the metaphor To have a heart of gold because it signals a person who is good and warm-hearted. This is important in life because we need love.]

Her definition is now semantic and her example is appropriate to the definition, and the brief explication of her example shows internalization of the features of the concept of metaphor. The way she extrapolates the metaphor for the world order of the flies to the human world and its systems of beliefs shows higher and figurative thinking and a developing systematic thought process.
### 4.3.8 Participant 8

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Table 4.10 – Participant 8 Conceptual Analysis

At pre-instruction, Participant 8 defines metaphor as “a comparison between two different objects or ideas. Ex. She was as light as a cloud.” Although there is a semantic definition, and the explanation is a simile, Participant 8 does show awareness of figurative thought.

For the conceptual task, this Participant, like Participant 1, resisted completing the task and recorded herself reading from a textbook.

At post-instruction, the Participant wrote:

*Una metáfora es un comparación entre dos cosas que significa un relación simbólica. No usa la palabra “como” porque es un simíl [PH]. Por ejemplo, en el cuento “El nacimiento de la col,” la rosa es una metáfora para belleza y la col es una metáfora para utilidad. Mi propia*
metáfora es “Su voz es música después de un día mal.” En esta metáfora, el sonido de la voz de su amor es muy bueno para el estado del hombre después de un día mal.

[A metaphor is a comparison between two things that mean a symbolic relationship. It doesn’t use the word “like” because it is a simile. For example, in the story “El nacimiento de la col,” the rose is a metaphor for beauty and the cabbage is a metaphor for usefulness. My own metaphor is Her voice is music after a bad day. In this metaphor the sound of his lover’s voice is very good for this man’s state of mind after a bad day.]

The Participant’s explanation replicates the definition in the pre-instruction written summary. She does not develop a better or more complex understanding.

### 4.3.9 Participant 9

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<th>FEATURES OF THEORETICAL CONCEPTS</th>
<th>VALUES Pre-instruction Written Survey 1/17/2014</th>
<th>VALUES Post-instruction Audio-recording</th>
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Table 4.11 – Participant 9 Conceptual Analysis
At pre-instruction, Participant 9 wrote: “A metaphor is a direct comparison [PH]. The girl is a lion, the way she preys on men.” This Participant is not able to explicate the concept of metaphor even though she can give an example, which indicates a somewhat coherent understanding of metaphor.

This Participant also resisted the verbalization task. She also recording herself reading from a textbook.

For the third conceptualization activity, the Participant wrote:

Una metáfora es un ejemplo de lenguaje figurado que compara directamente dos cosas diferentes. Una metáfora es la expresión de un concepto en términos de otro. Un ejemplo de una metáfora en el cuento “El nacimiento de la col” es Los labios virginales de la rosa. Esa metáfora explica la belleza de una rosa como los labios virginales de una mujer. Otra metáfora es Te falta un tornillo. Esa metáfora explica que esa persona es loca y su mente es un poco extraña.

[A metaphor is an example of figurative language that directly compares two different things. A metaphor is expressing a concept in terms of another. An example of metaphor in the story “El nacimiento de la col” is The virgin lips of the rose. That metaphor explains the beauty of the rose like the virgin lips of a woman. Another metaphor is You have a loose screw. This metaphor explains that the person is crazy and her mind is a little off.]

Although this definition and example apparently show conceptual development, the level of discourse in Spanish seems to suggest that this participant memorized a definition from a textbook or a website. During my research for this study I came across several websites of linguistic expression in Spanish that had this one as example. This indicates that the Participant is developing her conceptual awareness but is not yet ready to create her own metaphorical expressions. Although the Participant does not identify conceptual domains, her explication of the metaphor of the rose does show a level of
comprehension of feature mapping from the woman to the rose. The second example is not explicated.

4.3.10 Participant 10

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<td>3. ABSTRACTNESS</td>
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</tr>
<tr>
<td></td>
<td>✔ SOME</td>
<td>✔ SOME</td>
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</tr>
<tr>
<td></td>
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<tr>
<td>4. SYSTEMATIC</td>
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</tr>
<tr>
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Table 4.12 – Participant 10 Conceptual Analysis

At pre-instruction, Participant 10 defines metaphor as “an abstract comparison. It allows the reader to visualize and better understand a concept by directly relating it to another well-understood concept. Ex. Her eyes were the sea.” This definition is complex in the sense that although the Participant starts by mentioning comparisons, she does talk about the relationship between concepts and not just things. Her definition is not all too clear because it asks for a well-understood concept, yet she is able to provide an adequate
definition borrowing from the conceptualization of visualization. This gives the definition a certain level of abstractness and coherence.

For the verbalization task, the Participant recorded the following:

*Una metáfora es un método...un método para expresar algo en una manera diferente. Una metáfora ayuda a la audiencia a comprender una idea o imagen. Por ejemplo, sus ojos son el mar, es una metáfora porque en realidad sus ojos no son el mar pero sus ojos aparecen como el mar. Quizás es cosa del color. Además, una metáfora crea una imagen en la mente.*

[A metaphor is a way...a way to express something in a different way. A metaphor helps the audience understand an idea or image. For example, *His eyes are the sea* is a metaphor because in reality his eyes are not the sea but they look like the sea. Maybe it’s about the color. Additionally, a metaphor creates an image in the mind].

The definition does not explicate metaphor. She has limited her definition to the expressive features of metaphor, but there is no manifestation of conceptualization. She again includes visualization but does not seem to be aware of the conceptual mapping across domains or across realms. Her definition is based on her functional awareness of the concept.

For the third conceptualization task the Participant wrote:

*Un metafora es un método para expresar algo en terminos de otra. Un ejemplo de una metafora es el cuento “El dios de las moscas”. Todo el cuento es un metafora para sus creencias después de sus muertes. Los dios diferentes [PH] representan nuestros propias creencias en dios diferentes. Es la misma para el infierno y el paraíso de las moscas. Representan nuestros imagenes sobre la idea del infierno y paraíso. Un ejemplo de metafora es “sus ojos son el mar.” Esta es una metafora porque en realidad, sus ojos no son el mar, pero el imagen del mar ayuda a explicarla.*
A metaphor is a method of explaining something in terms of another. An example of metaphor is the short story *El Dios de las moscas*. The whole short story is a metaphor for their beliefs after their deaths. The different gods represent our own beliefs in different gods. It is the same for the flies’ heaven and hell. An example of metaphor is *His eyes are the sea*. This is a metaphor because his eyes are not really the sea, but the image helps to explain it.

The definition is now based on the semantic feature of the concept. The definition does not identify the rest of the elements to meet the abstractness feature. However, the way she explains the short story as representation of the human system of religious beliefs shows that she does understand the abstract-concrete relationship of the systematic feature of the concept. The Participant again mentions image as an aid to understanding the metaphor of the eyes but she but fails to explain how the images are metaphorical.

### 4.4 Chapter Conclusions

The analyses of the students’ definitions and examples of metaphor reveal that although there is some evidence of conceptual development, there is still difficulty in grasping the theoretical concept of metaphor in its whole. At the pre-instruction phase, the majority of the Participants defined metaphor as a comparison between two things. A comparison is a comparison, and a comparison can be made between things that are different and things that are alike. The examples that accompanied these pre-instruction definitions showed that they were able to recall metaphorical expressions even though they still were not aware of the conceptual metaphoric structure.

In the post-instructional activities the idea of representation appeared in the definitions, and this is a sign of conceptual development, not a big leap but it is a step
toward conceptualization. There are two things that stand out from the verbalization recording task analyses: the first one is that three of the ten Participants chose to read definitions and examples from textbooks. These individuals showed little change in their conceptualization of metaphor. The second finding that jumps out is that many of the Participants included image as part of their definitions. In spite of not being able to provide a complete systematic definition of metaphor, they were able to connect two different mediums of expression to explain figurative thought. This last finding is of particular interest to this study because visual representation for meaning-making as a tool for teaching/learning is the next item of this study.

Participants 4, 7, and 10 who clearly show development were the ones that fully engaged in the verbalization task. Participants 3, 6, and 8 did not show development of abstractness and coherence, although their explicability did improve and they show improved use of L2 to explain the concept of metaphor. Participants 1, 5, and 9, who chose to copy definitions from website or textbooks did not develop a complete abstraction of the concept although there is some semantic development and coherence to their examples. Participant 2 chose not to complete the task in the written post-test; nonetheless, her recorded verbalization did gain coherence. Finally, none of the participants include the complete notion of domains in their final definitions.
CHAPTER 5

Can We Read What We See? Can We See What We Read?

5.1 Tell Me a Story

Stories, pictures, songs, ads, and every piece of cultural artifact have a story to tell. As simple as gossip and as complex as computer coding, these stories are narrative texts of something that happens to someone or something somehow somewhere at sometime. “A narrative text is a text in which an agent relates (‘tells’) a story in a particular medium, such as language, imagery, sound, buildings, or a combination thereof” (Bal, 1997, p. 5). There are different ways to tell a story. If we consider the production aspect, some of the ways to tell a story are very simple while others are more complex. Just the same, if we consider style and form, some stories can be simple while others are more complex. Yet, regardless of medium or style, stories are human because they are written/told/shared by people, and it is this humanity that makes them an ideal tool for educational mediation.

Besides the story they tell, narrative texts are rich in cultural information that may be explicit, or not, and instead be implied figuratively. From a pedagogical perspective, the cultural richness of narrative gives texts an imperative presence in a foreign language classroom, especially if we embrace Vygotsky’s premise that development of higher mental functions is a dialectical process of internalization and externalization of meaning and creation mediated by the tools in our sociocultural environment (Moran & John-Steiner, 2003). Perception is personal and depends on different factors, such as “one's position with respect to the perceived object, the fall of the light, the distance, previous knowledge, psychological attitude towards the object” (Bal, 1997, p. 142). All of these
factors contribute to our intellectual and mental reactions to a particular cultural object; yet we also have to keep in mind that the interaction with a narrative and its cultural content entails respect and appreciation for the foreign culture. The Participants in this study engaged in a level of analysis that began by looking at the elements that make a narrative.

Figure 5.1 is a visual map of the basic elements of a story completed in collaboration between the students and the instructor. At the beginning of the semester, I provided the basic skeleton diagram with only the center label and the blue surrounding spaces blank. As we read the short stories, the students and I identified the characteristics of each of the elements of narrative and added them to the diagram until we ended up with this configuration. This visual map helped them as we read and analyzed in class and when they had to write the literary analyses of select stories.
This chapter will focus on the use of visualization and visual narratives as pedagogical tools in the L2 classroom. The purpose of using these interpretative tools is to provide the students with a guide to orient their critical and creative thinking during the beginning stage. After giving the students a basic understanding of conceptual mapping across domains, as illustrated in chapter 4, and analyzing several metaphoric expressions and passages in the assigned short stories, I introduced Fauconnier and Turner’s Conceptual Blending Theory as an alternative theory for the conceptualization and analysis of everyday language and figurative representations. The culminating project was to create a digital short story of their own following Joe Lambert’s seven-step recipe (2010).

5.2 Pedagogical Tool - Visualizing The Story Line

Fiction can be problematic in L2 learning. Some stories present chronologically sequential plots lines; other story are presented as flash backs, repetitive cycles, parallel events that may converge, future to past, and more. As stated earlier, I selected flash fiction pieces that present an entire story, they usually start in media res and progress rather quickly to the conflict-resolution scene. To help keep track of the story development and also to identify the climatic point in the story, I draw simple linear representations of the plot development on the board as a visualization of story development in narrative-time.

Figure 5.2 shows different linear representations for story lines. Elevations and peaks represent increase of tension and climax in the plot; the arrow heads represent the movement of the story in relation to the narrative time – past to future, future to past,
flash back and flash forward; spiral represents circular or cyclical development. These are just a few samples; depending on the story, the line could be drawn differently.

Figure 5.2 - Linear representations of story plots

Figure 5.3 below shows the linear representation for _Algo muy grave va a pasar en este pueblo_ by Gabriel García Márquez. To briefly summarize, the story begins with an old woman telling her son early one morning that she’s woken up with a strange feeling that something serious is going to happen that day. The son tells a friend and his mother, that mother tells the butcher, the butcher comments on it to a customer, and so on, and the story spreads through the town. Everything that happened that day, which were all ordinary things that happened every day, was interpreted as an omen, even the birds that fly down to the plaza during the hot noon sun. One of the men decides to leave the town, packs up all his possessions and animals and starts leaving, then everyone else decides to join him and also pack up their things, get their animals, and leave town. As

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7 García Márquez narrated this story during a writers’ conference with the intention to show how a story’s form can change when it is written form when it is told.
they’re leaving, one of the last one in the caravan says that he’s not going to wait for something to happen to the town and that he’ll rather burn it down before letting doom have its way. And they do, they set the town on fire and leave in panic. The story ends with the woman who started it all saying as she leaves with the horde: “I said something serious was going to happen, and they said I was crazy.”

Figure 5.3 - Linear representation for García Márquez’s short story.

The connecting thread of this story is the spreading rumor; the lines branching from the initial line are the different directions in which the rumor spreads. The line becomes one again and makes an upward incline when the town people as a group decide to set the town on fire, the climatic point, before leaving the town behind (the resolution).

Figure 5.4 represents Mario Benedetti’s *Acaso Irreparable* [Irreversible Fate] about a salesman from Montevideo on a business trip to Europe. [This is one of the two stories that is not flash fiction. The other was Elena Poniatowska’s *El recado.*] The plane has to make an unplanned stop for repairs in a European country. At the airport the passengers are given vouchers for meals and lodging at the airport hotel for the night. The plane is not ready the next day so the airline again gives the passengers vouchers for the
second night; the situation repeats like that for what seems to be an indefinite time during which the passengers never get their luggage in spite of their constant complaints to the airline.

At first the salesman feels uncomfortable putting on the same clothes, but as the days pass he begins to relax and looses the disgust he felt at first when noticing the edges of his undergarments yellowing with filth. He consciously decides not to shave and not brush his teeth. He also starts to forget important details of his life like the company that he works for and the name of his son even though he has a picture of his wife and young son in his wallet. His concern, as well as that of the other stranded passengers, gradually shifts from waiting for the plane to be fixed to waiting to be first in line for the daily vouchers.

Until one day a group of arriving passengers walk in to the airport lobby and the salesman notices a young man in the group. The young man is exchanging addresses with a young lady, and as he gives her his complete name it turns out that he has the same name as the salesman’s young son. The salesman tries to catch more of their conversation over the noise of the loudspeaker and he manages to hear the young man tell the girl that the man in the picture he is holding is his stepfather; that his father died years ago in a plane accident. And the story ends there. The reader is left to connect the dots. This ending posed a difficulty for the students; they couldn’t quite grasp the significance of the sudden ending of the story with the statement made by the young man about the death of his father.
The linear representation of the story line helped them visualize the ending by seeing the two men’s lives represented with different lines. The spiral line represents the continuous routine that had become the life of the stranded salesman: airport, hotel, restaurant, and repeat, while the straight line represents the sudden appearance of the son. This visualization also helped them realize the implied “real meaning.” The spiral continues until the straight line that represents the young man’s arrival to the airport interrupts it. The intersection of the lines is the point where the printed story ends. It is then up to the reader to figure out the situation and imagine what happens next.

The broken lines after the intersecting point represent the uncertainty of the “what’s next.” Does the salesman realize he’s been dead all this time? Has the son’s flight has also suffered an accident in a future time relative to the father’s time? The salesman can see his son. But, does or will the son be able to see his father? These are just some of the questions that are left unanswered and that came up during class discussion, and that’s the beauty of an ending like this one because once you read it you
want to talk about it. You want to discuss the ending, your impressions, Benedetti’s writing style, issues of life and fate, and what this all means. It’s the ideal story to read in an intermediate-advanced L2 Spanish class because the students already posses the L2 skills to talk about hypotheticals using the subjunctive mode and conditional structures. The students engage in communication that requires them to use higher order thinking skills to talk about existential beliefs; in other words the students engage in abstractions that go beyond the traditional second language curriculum. The linear representation helped the students grasp that shocking ending, and from that point on their own imaginations led them to construct the rest and to build upon what they had just read.

I encouraged the students to do this linear representation of the plot for every story we read during the semester. Sometimes the students would volunteer to draw their versions of the line on the board; other times when it was a little more complicated, we would draw it together. We’ll look at an example of one of these more complex readings after the next section.

5.3 Conceptual Blending

Humans have different language forms for communication. Language, music, dance, art, math, are all languages that we use to create meaning, express emotions, and to communicate ideas. Ideas are concepts formed by elements and structures that are mentally organized unconsciously. The fact that humans can construct meaning from different semiotic codes and different forms of representation involves the integration of concepts for the mental activity of meaning-making and interpretation. Recalling briefly from Chapter 2, conceptual blending is a basic unconscious mental operation that is
involved in every aspect of human life (Fauconnier & Turner, 2002), and “has been shown to operate in the same way at the highest levels of scientific, artistic, and literary thought, and at the supposedly lower levels of elementary understanding and sentence meaning” (Fauconnier & Turner, 2003, p. 61). Described as an integration network, the basic model of conceptual integration can take elements and/or structures from two mental spaces into a new blended space that has its own emergent structure.

Just like conceptual mapping, conceptual blending is a cognitive function involved in human thought and the comprehension of everyday and figurative language. These two processes differ in that while conceptual mapping projects conceptual elements unidirectionally from one domain to the other (Bobrova & Lantolf, 2012; Kövecses, 2010), conceptual integration conceptualizes human thought processes as a network of mental spaces (concepts) that are “…interconnected, and can be modified as thought and discourse unfold” (Fauconnier & Turner, 2002, p. 40). This means that in conceptual blending, existing concepts can be blended to construct new concepts that can in turn be blended to construct complex ideas.

The configuration of integration networks can be of different types, as we saw in Chapter 2. For purposes of this study, I introduced the students to the basic four-space network model as a visual tool to understand and analyze visuals such as the painting in figure 5.5.
We began the analysis of this painting with a descriptive reading by looking at the composition, color, and light, i.e. describing what we actually see in the painting. We then proceeded to an interpretative reading by inferring its meaning or meanings from
different perspectives. The students came up with several interpretations, but the consensus was that meaning depends on context and understanding would depend on viewer’s sociocultural perspective. They couldn’t have said it better; that is the essence of Vygotsky’s sociocultural view of human development of higher mental functions (Moran & Steiner, 2003, p. 63):

…the two social processes, internalization and externalization, and the two symbol-based forms, personality and culture, are in dialectical tension with each other. This tension provides fertile ground for the growth of new ideas and creative products. Internalization is not the grafting of a culture onto a personality but an engagement with existing cultural resources.

I then projected the conceptual integration diagram for the visual on the screen and allowed the students to look at it for a few minutes and try to make meaning of it. Some of the students were able to grasp the conceptual structure represented in the diagram and took the lead in the class discussion by comparing it to the conceptual mapping diagram we had seen a couple of weeks before. Upon hearing the reference to mapping, the students that had initially stated that they couldn’t quite figure out the diagram now started participating in the discussion and sharing their understanding of it. As the class discussed the diagram and its relation to the painting, my function was no longer the one of the teacher imparting knowledge but more of a guide clearing points of confusion in the reading of the diagram.
Toward the end of the class session, I summarized the key points of the diagram and explained how the input spaces are concepts that are integrated to form the blend. I pointed out how some elements and some structures were selected for the blend, thus providing the blended space its own structure, while the generic space contains the structures that both inputs share. I pointed out that this diagram of the network model is
itself a visual representation of the subconscious mental process of human thought involved in both creative and interpretative aspects of communication.

### 5.4 Class Activity – Visualizing a Story

To illustrate how we can use what we have learned so far about representing a story line with lines and conceptual blends to visualize the thought process underlying comprehension of a text, we applied them to the reading of a short story by Max Aub titled *La uña*. Flash fiction, this little story has action, suspense, metonymy, and a metaphoric expression ending the story.

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**LA UÑA**

*Max Aub*

[77]

El cementerio está cerca. La uña del meñique derecho de Pedro Pérez, enterrado ayer, empezó a crecer tan pronto como colocaron la losa. Como el féretro era de mala calidad (pidieron el ataúd más barato) la garra no tuvo dificultad para despuntar deslizándose hacia la pared de la casa. Allí serpenteó hasta la ventana del dormitorio, se metió entre el montante y la peana, resbaló por el suelo escondiéndose tras la cómoda hasta el recodo de la pared para seguir tras la mesilla de noche y subir por la orilla del cabeceo de la cama. Casi de un salto atravesó la garganta de Lucía, que ni ¡ay! dijo, para tirarse hacia la de Miguel, traspasándola.

Fue lo menos que pudo hacer el difunto: también es cuerno la uña.

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Figure 5.7 - *La uña*, by Max Aub
[The cemetery is nearby. The right pinky fingernail of Pedro Perez, who was buried yesterday, started growing as soon as the tombstone was placed. Because the coffin was not of good quality (they had asked for the cheapest one), the claw had no problem in breaking through and gliding toward the house. It slithered up to the window, got in between the sill and the rail, hid behind the dresser as it slid down to the floor all the way to the corner, turned behind the bedside table and went up along the edge of the headboard. In a leap, it went through the throat of Lucia, who didn’t even scream, and then jumped toward Miguel’s, piercing it.

That was the least the deceased could do: after all, a fingernail is also a horn.]

This story has a lot of motion verbs, chained like a necklace in a complex sentence, marking the progress of the narrative. The metonymy of the fingernail of the deceased man taking the protagonist role of avenger and assassin makes the entire story fantastic. The difficulty that this story presents to the L2 student lies in the literal level of the description of the fingernail’s mobility and actions, the figurative meaning of the synecdoche representation, and in the metaphoric expression that ends the story. This metaphoric expression is a cultural construct whose linguistic expression varies according to language.

We dedicated an entire class session to this story. We read it, looked at vocabulary, and visualized it with linear drawings and the conceptual blending network model. The students had been assigned to read the story at home before class, to look up any unknown vocabulary, and they were supposed to bring questions about the text. The

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8 My translation. Up to the moment of conducting my research, I did not find a translation of this short story into English.
9 It is said that the origins of the cuckold and the horns are mythological. Studies in mythology have stories of infidelity between the Gods and the Goddesses, between deities and humans, between deities in animal transfigurations and humans. Some of the offspring of these relationships were born with horns as symbol of the parental adultery. There is also a view that holds the Christian origins of the horns as symbol of the sin committed by the first mother, Eve, and her relationship with Satan. Through this relationship allegedly, Eve got the horns from Satan for her spouse. (Eachern, 2008).
questions they all had that morning were: “What is this? Who is doing all this? “I don’t get it.” So, we started drawing. I elicited as much information from the students based on how much they had understood. They all agreed that the setting involved a cemetery, a house and three people.

Figure 5.8 below shows the setting. I began with the drawing of the house and the nearby cemetery in blue. The red line shows the the actions of the fingernail once it breaks through the cheap coffin, glides to the nearby house, and slithers up the wall to the window. I chose to draw the fingernail’s actions in red to contrast it with the stillness of the rest of the elements in the story.

Figure 5.8- The fingernail gliding toward the house and slithering up the window

Figure 5.9 illustrates the fingernail’s motions as is gets in between the windowsill and frame rail into the house, hides behind the dresser and slides down to the floor to turn behind the bedside table to go up the edge of the headboard. As I drew the fingernail’s actions, I drew the students’ attention to the Spanish verb + preposition combinations
Figure 5.9- The fingernail has entered the house

Figure 5.10 illustrates the fingernail’s actions after it has climbed up the edge of the headboard. The story says that the fingernail leapt and pierced Lucía’s throat first and then pounced and went through Miguel’s throat. For this part of the story I asked one of the students to read it out loud as I drew the red line. I asked the rest of the class to follow the red line and to pay close attention to the reading to identify the linguistic expressions of the events in the story with its visualization.
There are moments that will always stay with you as a teacher. This is one of those moments that I will always cherish. As I drew the line representing the actions of the fingernail, I observed the students for reactions and signs of recognition. What I saw was expressions of horror on their faces when they realized what the fingernail had done. They were in awe, speechless for a moment, until I broke the spell and asked, “Entonces, ¿les gustó el cuento?” So, did you like the story?

“¡Es horrible!” “¿Por qué hace eso?” “¿La uña mata a ellos?” “Awesome!” These were some of the expressions that I managed to hear because they were all speaking at the same time. So far the students had understood the trajectory of the fingernail as the author had described it. However, they still did not understand why the fingernail was doing this. The also did not understand the ending sentence with the metaphorical expression that explains the story.
The events narrated in this story are shocking. Aside from the different action verbs, the ending phrase with its figurative and cultural content carries the entire meaning of the story. This can be problematic for the foreign language learner because the author plays with the literal meaning, the synecdoche and figurative meaning of the phrase. Let’s look at the literal meaning first.

To understand the literal meaning of the phrase *También es cuerno la uña*, I asked the students what type of cells make up the hair and nails in humans. “Keratin,” they said, so I wrote the Spanish *queratina* on the board. Then I asked them if they knew what cells make up animals’ horn. “Lo mismo”, was their response.

“Are they the same?”

“No.”

“Can they be understood as being the same?” No response.
The blend in Figure 12 shows the conceptual space for the horns, the kind that grows on animals’ heads, and in the other space it shows the fingernail. Both share the biological structure of cell composition, the quality of hardness, and their usefulness as tools. Hence, the literal meaning is that a fingernail is also a horn. The figure illustrates the literal meaning of the phrase based on the horn and the fingernail sharing the structure
of their constitutive cells and their uses. We still have not explained the final phrase of the story and how it explains the horrifying events.

Let’s now we continue with the synecdoche. In traditional rhetoric, synecdoche is defined as device in which the part stands for the whole; however, Lakoff and Johnson (1980) define synecdoche as a special case of conceptual metonymy, which like metaphor is also systematic and is present in many of our everyday expressions such as *I don’t want to see your face* for I don’t want to see you right now. Different from metaphor, the metonymy does not involve mapping across domains; its function is referential and many parts of the whole can stand for the whole. “Which part we pick out determines which aspect of the whole we are focusing on” (Lakoff & Johnson, 1980, p. 36). In the case of the Max Aub’s story, the fingernail acts on behalf of the dead man. This is based on the popular myth that hair and nails continue to grow after death. The nail seeks to avenge the offense committed against his body, in other words the man, and kills the woman, who we can infer is the wife sleeping in the house with her lover.

Offense? What offense? That is where the culturally charged figurative meaning of the phrase comes into the word play. On one hand, in Greek and Roman Mythology, there is the belief that the horns that appear on the heads of the offspring of the gods with humans are signs of adultery. On the other hand it is also believed that the horns as sign of adultery come from Christianity. As the story goes, when Eve befriended the serpent, she established a relationship with Satan and symbolically acquired the horns for Adam.
Figure 5.13 - Integrated Network for La uña

La uña
- Sinécdoque: la parte por el todo

El hombre
- La cabeza
- El corazón
- El alma
- Los ojos
- La uña

Mitología
- Adulterio entre dioses, generalmente trasfigurados, y humanos
- Hijos con cuernos como señal del engaño

Cristianismo
- Eva engaña a Adán
- Por su asociación con Satanás, obtiene los cuernos para su esposo

La uña
(como identidad del hombre)

esposo cornudo

También es cuerno la uña
Figure 5.13 illustrates the networks involved in the mega blend (Fauconnier & Turner, 2002) that forms the figurative meaning of the ending phrase of the story. This is a complex network that integrates the mythological and Christian origins of the conceptual integration of the *esposo cornudo*, horned husband, as victim of his wife’s adultery, with the blend of the synecdoche of the fingernail standing for the man. The mythological and Christian beliefs appear on the same side of the network as the conceptual spaces that provide the structure for adultery and the element horn. The other side of the network shows the synecdoche of the fingernail standing for the man playing with the literalness of the fingernail being also a horn. The blend then shows how the fingernail in the story is acting as the figurative horns of the cheated husband. The fingernail of the man is given the agency that his figurative horns lack, thus justifying the revengeful motive behind the killing.

Going back to the drawing of the final phrase, we can now see the conceptual network structure underlying the meaning of that last phrase of the story. The fingernail, representing the dead man, kills his cheating wife and his lover in revenge for the adultery. In class we discussed the possibility that the cheating couple may have killed the husband and that is why the fingernail kills them in revenge. Once the students understood the language play and the significance behind the expression, their imagination helped them create the backstory to the events.

5.5 Conclusions

Visualization is a powerful tool for cognitive development. Vygotsky holds that in cognitive development, the internalization and externalization dialectic relationship is key
for higher mental functions. In his observation of children, Vygotsky identifies vision, speech, and action functioning as a unit at the basis of human behavior. “This unity of perception, speech, and action, which ultimately produces internalization of the visual field, constitutes the central subject matter for any analysis of the origin of uniquely human forms of behavior” (1978, p. 26). Cognitive development does not happen exclusively during childhood; the mediated dialectic relationship of internalization and externalization is continuously being transformed as the individual faces new challenges and acquires skills and knowledge.

In the process of learning a foreign language, visual tools designed as conceptual graphs and maps for mediated learning, function as guides and mnemonic devices for the study of material that is rich in cultural content as well as figurative language. Something as simple as a line drawn to represent the development of plot can help the student follow the story and identify elements while simultaneously focusing on vocabulary and structure. As shown in the activity with the story of La uña, we started with a lower thinking level activity by drawing the story setting, and progressed to the higher-level thinking activities of transferring the written text to a visual representation of the motion verbs executed by the protagonist of the story. By observing the drawing’s progression in synchronicity with the reading out loud, the students were able to identify and match the audiovisual combination of the storytelling. They were then given the opportunity to ask the text questions of sense and meaning. The conceptual mapping models have the function of showing the mental process of mapping and blending between and amongst concepts to produce literal and figurative language. As shown in the class activity, the diagrams helped the students visualize the blends that integrate the figurative meaning of
the phrase *También es cuerno la uña*, which to a L2 or FL student can be quite difficult to grasp if the cultural referents are unknown.

All these tools used together have the benefit of providing a quick glance at the underlying mental processes, as well as functioning as tools for analysis for the students to use with any kind of text they may encounter. Additionally, these visualization techniques also serve as tools for creative activities such as story writing.
CHAPTER 6
The Digital Short Story

• Digital Storytelling is the modern expression of the ancient art of storytelling. - Digital Storytelling Association

• A digital story is a 2-to-4 minute digital video clip, most often told in first person narrative, recorded with your own voice, illustrated mostly with still images, and with an optional music track to add emotional tone. In this context and in terms of the technology, a digital story is a digital video clip, told in the author's own voice, illustrated mostly with still images, with an optional music track added for emotional effect. Rhetorically, a digital story is a personal narrative that may show the author’s identity: strengths, weaknesses, achievements, disappointments, learning experiences, passions, and hopes for the future; in other words: reflection. -Helen Barrett, 2006

• It is a story with a visual or a visual with a narrative aspect. -Pimenta & Poovaiah, 2000

• A digital story consists of a series of still images combined with a narrated soundtrack to tell a story. -Bull & Kadjar, 2004

Prior to the development of writing, storytelling has its roots in the oral tradition of narrative. The oral cultures relied on mnemonic devices such as rhythmic patterns, gestures, recitation and repetition such as drum playing or singing, to transmit messages, knowledge, and every human experience in the form of a story. “Narrative is everywhere a major genre of verbal art, occurring all the way from primary oral cultures into high
literacy and electronic information processing” (Ong, 2002, p. 137). Storytelling is part of the human condition. It is the way we share knowledge and pass on traditions. In the age of technological progress and digital innovations, these new technologies have become a medium for creating, storing, and sharing our human stories.

6.1 Multiliteracy

![Multiliteracy diagram](image)

6.1 - Multiliteracy

Digital literacy is defined as “the study of written or symbolic representation that is mediated by new technology” (Merchant, 2007, p. 121). This has translated into changes in education: from Smart Boards to e-textbooks and tablets, the educational landscape is changing rapidly, and will continue to undergo changes as technological advances change the way humans engage in meaning-making activities. Digital technologies are being adopted and adapted as mediating tools in learning environments;
yet for the generation now identified as “digital natives,” digital technologies are the medium of everyday interaction with the world and their peers.

The U.S. Census Bureau estimated that the Millennial Generation makes up 28.7% of the U.S. population versus the 23.7% that represents Baby Boomers (Raphelson, 2014). Teachers need to adapt to the generational changes if we don’t want to end up doing the student of today a disservice. Spodark (2008) identifies technoconstructivism as the pedagogical methodology that meets the needs of this generation that prefers structured activities that allow for creativity, collaborative learning settings such as peer review and detailed feedback. By incorporating technology into the class activities and projects, we are creating a collaborative and symbiotic teaching/learning environment.

Identified as those born after 1980, these digital native children were born when the digital technologies, the home computer, and the Internet were also being “born” and becoming accessible to consumers. That means that for the digital native generation, their first mediating sociocultural tool and their first exposure to reading and writing was the computer that presented texts created in multimodal format. These children are immersed in a world where multimedia is the norm and the preferred choice. They not only use technology for reading and writing, they listen to music, look at pictures and art, create music and art, communicate with their peers and family, everything that the generation of only two decades ago was still doing with paper and pencil the Millennial Generation does with one device, mostly a smart phone. This form of knowledge acquisition, creation, and production requires a multiliteracy that includes the visual, the musical, the textual, amongst others, and the way they are integrated into our everyday lives. The
mind uses both rational and intuitive cognitive processes for different tasks such as looking at a picture or a film, reading an article or listening to music. Educational systems tend to disregard the intuitive use of the mind in favor of rational uses (Williams & Newton, 2007), forgetting that a human development needs to be taken as a holistic endeavor.

Taking the aforementioned into account, the class project was to create a digital short story, completely from scratch. Based on Bloom’s Taxonomy of sequential progress from lower to higher-thinking skills (Appendix G), I presented the students with the following activities leading to the creative process of their digital stories: beginning with simple exercises for visual literacy such as reading a photograph, we continued to simple aural literacy by listening to different musical genre to identify the emotions that each style may evoke, and finally tackled the Theory of Conceptual Blending as applied to visual and multimodal metaphors. The purpose of this sequence was to guide the students from the identifying stages to the creative stages of the activity, in other words, from lower to higher order thinking tasks.

6.2 Visual Literacy – Reading the Photograph

Defined as “The ability to observe, understand, and respond to images, light, symbols, shapes, patterns, colors, contrast, composition, and balance” (Williams & Newton, 2007, p. 7), visual literacy is important for creative projects and even more so to engage with our surrounding and being able to read the signs and messages, natural or man-made, for survival. If we don’t pay attention to details, we may miss an important
cue that could mark the difference between success and failure in something as simple as looking at a picture.

Figure 6.2 is key to a holistic reading of a visual image because it raises awareness of not just the viewer’s point of view, but also of the photographer. This graph highlights how an image creates a dialectic relationship between the creator of the visual and the receptor/consumer, in connection to what is depicted in the visual. From a sociocultural perspective, the image is imbued with sociocultural content that will engage in a dialectical relationship with the viewer.

Figure 6.3 below shows the different perspectives an individual can take when reading a visual for a comprehensive analysis. We can analyze form and take a
descriptive reading of what we see, or we can take an interpretative reading from a particular point of view. Depending on the perspective, different elements are highlighted. Perspective is a choice; we choose the lens or lenses through which we want to see (Eisner, 2006).

Figure 6.3 - Visual Perspectives

6.3 Aural Literacy – Listening to the sounds

Music is universal in the sense that every culture has its own forms of expressing and transmitting their traditions in a melodic and/or rhythmic manner. In addition to the cultural identity markers, music expresses emotions, evokes memories, elicits reactions, and can heal. Learning to listen to music and sound objectively and subjectively, gives us another communicative channel for self-expression and creativity. Williams & Newton define musical intelligence as “the ability to hear and understand pitch, rhythm, timbre, and the emotional power and complex organization of music” (2007, p. 121).
In audiovisual narratives, sound and image have very close relationship of conceptual resonance, in which each medium contributes to the meaning-making of the other in relation with the story: “...sound makes us see the image differently, and then this new image makes us hear the sound differently, which in turn makes us see something else in the image and so on” (Wingstedt, Brändstörm & Berg, 2010, p. 194).

Music contributes to the cultural content of an audiovisual text, and by cognitive association with emotions, memories, or other sensory experiences, sound can represent or add to the representation of the visual elements. As in conceptual metaphors, the sound track can metaphorically map “... and synthetically fuse the appearance of figures, objects, and spaces with cognitive and emotional meanings on the level of narration” (Fahlenbrach, 2008, p. 86). Sounds can trigger old and new sensations and emotions, thus the incorporation of music, sound effects, and narration are important for a story to come to live. The sound track in a digital story, composed of music and narrating voice, are joined in the process of representation.

Figure 6.4 - Aural Perspectives
For this activity, we listened to different genres of music from different parts of the world. We first listened for the aesthetic components to identify how each component contributes to the form of the musical piece. Then we discussed how music touches our subjectivity. Listening to songs of different musical genre, the students learned to listen to sound in a different way and they acquired another analytical tool for critical thinking.

This class session was emotionally rewarding and strengthened the classroom bond. As we listened for different instruments and rhythms and commented on how each of these elements contributes to the “feel” of the song, the students began expressing their opinions on a song based on the rhythm or how the harmony presented certain characteristics that elicited certain ideas and emotions, instead of just talking about music in terms of “I love that song!” The best part was how music broke down the last shreds of shyness and reserve amongst the students. Now they were all sharing their thoughts, their emotions, and suggesting songs from their own repertoire to exemplify features they had now learned to identify. Music heals.

6.4 The Project: Writing and Producing Your Own Digital Short Story

Before starting the project, we explored the website for the Center for Digital Storytelling in Berkeley, CA (storycenter.org), and the site titled Educational Uses of Digital Storytelling from the College of Education at the University of Houston (http://digitalstorytelling.coe.uh.edu). We watched several samples of students’ productions and analyzed the components: the visual and audio tracks. My goal was to elicit comments that would lead to conversation about what we were watching. I asked questions such as: “How are the images arranged? Do you think the order in which they
appear affects the story? How is the audio contributing to the story? Are the audio and the visual resonating, in other words, are they contributing to each other’s meaning?"

The students showed enthusiasm with the project. They liked the inclusion of technology beyond the language lab in a second language class, especially if it meant that one of the required writing assignments for the semester was going to be this digital story. I reminded them that this was a serious project, not to be taken lightly, and that a rubric and instructions were available through the class Black Board site. I also told the class that this was going to be done as a workshop, in class, so that we could all share ideas and help each other in case of difficulty with the technology.

We read the instructions and the rubric for the digital story project (Appendix H & Appendix I). The instructions sheet gives a detailed description and specifications of the project. I adapted and translated into Spanish information about the seven elements of digital storytelling as outlined by Bull & Kadjer (2004) based on Joe Lambert’s Digital Storytelling Cookbook. Those seven elements are: point of view, dramatic question, emotional content, economy, pacing, the gift of your voice, and accompanying soundtrack. I included credits as an element in the rubric because even though the instructions clearly indicate that all work must be the student’s own creation, music presents a special situation because not everyone is ready to create a sound track, unless you’re musically inclined or majoring in music, and even though we could explore and play with software such as Garage Band, there wasn’t enough time. I directed the students to Creative Commons, an online organization that enables legal sharing, use of creativity, and has links to web sites that provide access to music content with samples for public use and instructions for giving appropriate credit.
The instructions for the project specified that it must have a minimum of three images in the visual track, one of which had to be a metaphoric visual representation of an element of the story, part of the story, or the entire story. Every image, all text, and narration had to be created by the students. I reminded the students of all the tools we had used during the semester: objective and subjective perspectives, conceptual mapping and conceptual blending, linear representations, that they could use during their writing and creative process. The students wrote the first draft of their short stories, peer edited in class, wrote a final version which they then adapted to a length that they could read at a relaxed pace in 3 to 5 minutes. The students created their preliminary storyboards (see Appendix J for a basic template) arranging their images, script, and musical accompaniment, before working on the actual assembly of the digital story with the software.

Depending on the operating systems to which they had access, the students used either iMovie or Windows Movie Maker to put their stories together. Most of students had used the software before, but I decided to dedicate one class period as a workshop on the software’s features and dynamics just to make sure that everyone was aware of all the possibilities available to them for their creations. This workshop proved to be beneficial because the students shared ideas and techniques amongst themselves, and explored features such as transitions between images for their visual track. L2 development was not put aside during this stage of production; the students exchanged ideas and spoke about the knowledge they had of the software in Spanish. Of course there was vocabulary that was new to them, but this became another learning layer added to the technology session; as they encountered a word that they did not know in Spanish, I would write it on
the board so that they could incorporate it into their personal glossaries section of their portfolios.

6.6 Analysis criteria

The digital stories were assessed according to the rubric, which included specifications for genre and language use. The analysis I present in this section is based on the following criteria:

A. The digital stories have all seven elements plus the credits as outlined in the instructions given:

- **Point of view** – Use of the first person
- **Dramatic question** – An issue that is resolved at the end of the story
- **Emotional content** – It must evoke an emotional response (laughter, tears)
- **Economy** – Words, images, and transitions are carefully chosen and do not overpower the story itself
- **Pacing** – There is varied rhythm in the delivery according to the story depicted
- **Voice** – The students used their own voice and were able to convey meaning
- **Soundtrack (music)** – It should add to the story, not overpower it

B. A frame of the image that students identified during the class screening as the visual representation of the main point of their story. The instructions called for the use of at least one metaphorical representation in the visual track. The representation could be of an element in the story, a part or aspect of the story, or of the entire story. The tool for this analysis is the basic diagram for the Conceptual Blending Network.
6.6 The Digital Stories

6.6.1 - Participant 1 - “Ninguna bombilla puede reemplazar al sol”

Story summary: Participant 1 narrates the pain she felt after the break up with her first boyfriend.

Analysis A: The story begins with an image of an empty table and the narrating voice saying that when she sits at the table, she thinks of him. Always in the first person, she reminisces on the time they spent together. The narration then picks up the pace as she mentions other experiences, and then slows down on this image as she says *Ninguna bombilla puede reemplazar al sol* [A light bulb cannot replace the sun]. The dramatic questions and the emotional content are intertwined in what she says and her tone of voice. She could have economized in the script. She does have the three-minimum image requirement, but some of the narration is a little repetitive. In spite of that, she manages to end with a striking combination of image and metaphorical expression to represent her
pain. There is no musical track but that worked in her favor because it might have become a bit melodramatic.

Analysis B: Participant 1 has a single-scope network to create her negatory metaphoric expression at the moment that the visual track shows a picture of the second boyfriend against the sunset as seen in figure 5.5. In the network the first input has boyfriends one and two as romantic affections, the second input has the sun and the light bulb as luminaries. These input spaces share the structure as it relates to an analogy in the quality of different intensities, as seen in the generic space. The blend in this story is a double single-scope: The blend for LOVE has the sun and boyfriend 1 sharing the same strong intensity in the relationship. The blend for NOT LOVE has boyfriend 2 and the light bulb
as an artificial and less intense relationship. The timing of the expression with the image adds to the dramatic content of the story.

6.6.2 - Participant 2 - “No era la amenaza que pensé que era”

Figure 6.7 – Frame from digital story of Participant 2

**Story Summary:** Participant 2 narrates a frightening experience she had during the first night of her stay in Panama. She and her roommate heard some scraping noises but didn’t know what was making it. They grabbed flashlights and went to look around the house to try to find the source of the scraping sound. As they’re walking around the back, Participant 2 feels something scratching at her ankles. She screamed only to discover it was a little puppy. He had been scraping the back metal door trying to get into the house.

**Analysis A:** Participant 2 created a thriller. Narrated in the first person, she introduces the setting: her first night in an unknown house in Panama and there is a strange noise outside. That is her dramatic question and she transmits the emotion of fear. She works
beautifully with the sound effects to replicate the scraping sound and noises coming from the outside, but she also describes them in detail in her narration. The element of economy could have been handled better. Such detailed narration takes away from the tension she managed to build with the sound effects. This detailed description also affects her pacing because it creates the effect of being a longer story than what it really is. The end is surprising and refreshing. Just as the story is entering the climatic point, the girls discover the cause of their fear: a puppy that belonged to the house but whose presence had not been disclosed when they were assigned housing. Participant 2 also chose not to use a music track; however, the sound effects provide the tension of the unknown that is the theme of the story. Music would have taken over and the effect probably lost.

![Figure 6.8 – Conceptual Integration Network for Participant 2](image-url)
Analysis B: The source of girls’ fear was the unidentified scraping sound made by the unidentified puppy. The two mental spaces – scraping sound and puppy – share the structure of being unknown as seen in the generic space, yet the blend receives the structure of unknown and the element of the puppy input. This makes it a simplex network. The puppy, scary while it was unknown, is the visual representation of this story: the puppy as representative of their fear in a new place. The conceptual integration is at work in the visual correspondence with the story.

6.6.3 - Participant 3 – La mochila

Figure 6.9 - Frame from digital story of Participant 3
Story Summary: This is a creative writing piece. While all the other Participants wrote about a real event in their lives, this participant chose to use one of his creative writing pieces for his digital story. Participant 3 is on vacation in Cozumel with college friends and misses the return ship because he fell asleep on the beach. He realizes that he is stranded in Cozumel with only his backpack and a dollar to his name. He gets a job at the resort and eventually ends up saving enough money to buy his own resort and retire a wealthy man at a young age.

Analysis A: Narrated in the first person, the story opens with the image chosen as the visual representation of his story. There is steel drum music playing in the background, not too loud so it doesn’t overpower the narration. The dramatic question, which is also the moment of highest emotional tension, happens at the moment when he realizes he’s been stranded in Cozumel with only one dollar. Participant 3 made wise use of the script. There aren’t any unnecessary descriptions; he has let the visual track add to what he is narrating. The voice and the music alternate in intensity as the story unfolds toward its lucky conclusion. The only moment that the sound track is absolutely silent is during the dramatic moment of discovery, adding to the tension of the totally unexpected experience of panic and not knowing what to do. This is an example of visual and audio track creating resonance.
Figure 6.10 - Conceptual Integration Network for Participant 3

**Analysis B**: Here we have another clever use of an image to represent the entire story. His opening visual image is the backpack with the wallet containing one dollar. The sound track announces the title of the story: *Cómo cambió mi vida durante mis vacaciones en México* [How my life changed while vacationing in Mexico]. This is a mirror network. All the spaces share the structure of fate, on an unexpected event. The vacation, although planned, had an unexpected event that changed his situation completely. The space for being stranded in Cozumel, not planned, is that unexpected event that changed his situation. The backpack blends the planned vacation and the unexpected of being stranded, and functions as a symbolic representation of fate, of all the things, planned or unplanned, that can change one’s life. The generic space FATE contains the structure of fate shared by all the spaces.
Story Summary: Participant 4 narrates how she followed an unsuccessful path in music, giving up her possibilities of becoming a professional swimmer, and how she came to terms with the feeling of regret.

Analysis A: In the first person, Participant 4 narrates about her younger days as a swimmer, how she made her local team, and participated in competitions. With classical guitar playing softly in the background and pictures of her swimming days in the visual track she narrates her choice of applying to music school in college instead of following the advice of her swimming coach to pursue swimming professionally. The way Participant 4 contrasted the visual images of the sport with the classical music in the soundtrack sets the emotional mood of her life back then. The music gradually changes to
a more upbeat classical piano as she narrates how happy she was in music school, until she realized that as good a singer as she was, she couldn’t get a recording deal, no one was interested in her talent, there was just too much competition and not necessarily on a level ground, and all this was beginning to make her feel frustrated. At this point the music slows down.

The tone and pace of the story suddenly change when she narrates about running into one of her swim team mates who did swim professionally and now coaches the children’s team at her local YMCA. The music is now upbeat; it has more of a contemporary feel although still orchestrated. This is important to notice because it indicates that she wasn’t giving up music, rather it serves as clue that she was learning to come to terms with the two parts of her being. Participant 4 realized that just like her friend who was enjoying the life she chose, she too could be happy and appreciate herself for having pursued her musical dreams, and that her memories of her swimming days were hers forever. She learned to accept herself and her good and bad choices, and not fear what the future holds. All she knows at the moment of writing the story is that she followed her dreams.

Participant 4 has used all seven elements wisely and shows an understanding of how sound and image combined in certain ways can create the mood in storytelling.
Analysis B: The representation of the treble clef formed by a mosaic of images of swimming as a sport is an example of a double-scope blend. The two input mental spaces of music and swimming as disciplines only share the structure of life options. Their elements are also different. In the blend we have the outline of the treble clef, from the discipline of music, filled in with snapshots of the Participant’s childhood swimming days, meaning that the blend has received the structure from one input and the elements from the second input. The image itself is a striking pictorial representation of the experience narrated by the Participant. This choice of design represents her state of mind now that she learned to appreciate herself, and her life choices are in harmony within her.
6.6.5 - Participant 5 - “La mudanza me mostró que el amor de una familia no conoce limites”

Figure 6.13 – Frames from digital story of Participant 5

Story Summary: This story narrates how the relocation of several family members affected her family structure. During the year that the Participant was applying to college, her father received notice at work that he might have to transfer to another state. It did not happen when the company said it would and the Participant decided to attend the University of Miami so that the whole family would still be in Florida. After she accepted, her father got official notice of the transfer, and the family was going to be separated after all. It was tough for the Participant but the experience served to strengthen the family ties. Thanks to online video calls, the family is in constant touch albeit their new configuration.

Analysis A: Narrated in the first person, the story is told as a dream in which everything is contrary to her actual life. She uses the pixelated transition in the visual track to signal the beginning of the dream. A piano is playing softly in the background. In her dream all her family is together and all members are living in the same house. Participant 5 narrates

10 The faces have been blurred to protect the identities of the individuals depicted.
her story contrasting the events in her dream to the events that really took place. She does this event by event, and all the while the music continues to play in the background. At the end of the dream, the visual pixelates again to signify awakening as she gives us her interpretation of the dream: that no matter how geographically apart you are from your family, the love does not die but grows stronger. The music has changed to an upbeat popular piece and the visual track shows the screen shot of she and her family on Skype.

Participant 5 was very ingenious in presenting her dramatic question in the form of a dream. Aren’t dreams sometimes disturbing but other times helpful in clarifying our thoughts? That is the feeling she transmitted. Her voice has the dramatized intonation that evokes the emotions of the events. Her pace had variations: at times slower like when she tells about her parents’ relocation and her move to Miami while her younger brother stayed in North Florida with family; other times it is lively like when she is interpreting her dream.

**Analysis B:** At first glance the visual representation in this digital story seems to be just an illustration of the events being narrated. A closer look at the network integration of the blend shows a single-scope blend in which each input, a family structured as a unit living together and a family whose members are living apart, has its own structure even though they share the elements – those are the family members represented in the generic space. The blend has received the structure of the input of the family living apart, and the elements shared by the inputs.
Figure 6.14 - Conceptual Integration Network for Participant 5

6.6.6 - Participant 6 - “Todo lo que tengo hoy son preguntas”

Figure 6.15 - Frames from digital story of Participant 6
**Story Summary:** This story is about the feelings of loss after a broken engagement and the questions that were left unanswered.

**Analysis A:** Except for the initial frame, the images are in black and white. Using the first person, the Participant begins by reminiscing about the engagement ring she still keeps and how her dream of marrying the love of life was suddenly torn. There is a dramatic question, and the voice and the pace are well handled. Participant 6 did a wonderful job of economizing in her narrative. She let the images speak for themselves, and narrated only the questions that a broken-hearted young woman may have in a situation like this.

The choice of using only one color image, the map, while she tells how they went off to college with plans to get married, shows the emotions of happiness and hope experienced then. The narrator doesn’t explain this; she lets the image speak for her. Then the images are all black and white, while she poses a few more questions to her lost love, and ends “All I have today is questions.” Participant 6 did add a musical soundtrack; unfortunately the recording of the narration has background noises and the echoes that take away from her good production otherwise.

**Analysis B:** This is a mirror network. The story’s input mental spaces are the map representing the geographical distance and the input mental space of the picture of the couple torn down the middle, both gaps. The generic space has the shared structure of a gap as a distance between two sides, a breakage, the distance between the elements in both inputs. Because a gap is a void; it has nothing; it has no elements. The blended space inherited the structure of the gap, the void, which as such is an area of unknown, where
there are no answers to questions posed. Those unanswered questions are the in the blended space.

Figure 6.16 - Conceptual Integration Network for Participant 6

6.6.7 - Participant 7 - “Un sánduche de mantequilla de maní con mermelada sin la mermelada”

Figure 6.17 - Frames from digital story of Participant 7
Story Summary: The Participant shares her feeling of loneliness growing up as a single child. She attributes her shyness to the fact that she grew up alone. She acknowledges that being an only child did represent the benefit of having the best her parents could give her; still, she wishes she could have had a sibling to share all that. She compares her life to a peanut butter and jelly sandwich without the jelly. A sibling would have been the jelly in her life.

Analysis A: Participant 7 narrates her experiences as a single child in the first person. Throughout the entire story, there is rhythmic and lively guitar strumming, which contributes to the light feel of childhood. Her dramatic question is posed from the beginning, “How would my life be if I had a brother or sister?” As a young adult, the emotion is no longer of sadness but of reflection. Participant 7’s story is a reflection on how her life developed as a single child, counterbalancing the pros and the cons. She paces her narrative well, and the transition from image to image is simple without effects that she doesn’t really need to tell her story. She left her metaphoric image and expression for the last part. Her choice of the peanut butter sandwich, as the traditional snack of American children, is an excellent ending to her reflection on childhood.

Analysis B: This network shows the integration of the mental space of a single-child family with that of a comfort food missing one of its two ingredients. Both inputs spaces share the structure of “having only one” as seen in the generic space. A comfort food without one of its ingredients is no comfort, or an incomplete comfort at most, just like a single-child may feel lonely in a family that has no other children in spite of having loving parents.
Yet, despite the sharing of the “having only one” structural feature, the sandwich and the family as conceptualizations have more to their structure than “having only one.” That makes this a double-scope network, because the blended space inherits the structure of the sandwich and the element of one from the single-child family. Thus, the peanut butter and jelly sandwich without jelly is the blend that represents her feeling of lacking. The choice of using hand drawn images as if drawn by a child, add to the representation of the feeling of an incomplete childhood because of the absence of a sibling.
6.6.8 - Participant 8 - “La masa anónima de los pobres”

Story Summary: On a trip to Africa to visit an aunt who is working there, the Participant was shocked by the level of poverty coexisting with levels of economic affluence next to each other. She narrates feeling ashamed and embarrassed of staying in the fancy house surrounded by high concrete walls when outside those walls she had seen barefoot mothers and children on the street looking for food. This picture she took of the man on a bench was intentionally framed to leave his head and face out of the picture. She explained that in doing so she was respecting him as a person by not exposing him as a “sight to see” and instead she could use the picture to raise awareness of the anonymous masses living in poverty.
Analysis A: Participant 8 starts her story by narrating her trip to Ethiopia several winters ago. Narrated in the first person, her voice is the biggest asset in this story. Participant 8 does a great job modulating her voice, raising and lowering her intonation and volume, pacing herself as the image and the content changes. There is a musical track, which together with the narrating voice, resonate with the visual.

This digital story can be divided into thirds. The first third shows her arrival to Ethiopia and the house where her aunt lives. Flute music plays in the background. She mentions the thrill of the opportunity to go on this trip and the excitement during the ride from the airport to her aunt’s house surrounded by guards and a wall. Then the story shifts tone when narrates how a few days later she left the safety of her aunt’s walls and was faced with the poverty and hunger. Her voice here changes and becomes thoughtful. The music also stops abruptly when the first image of poverty appears on the screen. Then we hear a piano playing sadly in the background as images of the neighborhoods and people in rags appear on screen. The third part of the story makes another shift when the pace and tone of Participant 8 explains how this trip made her re-think her life choices and led to her decision to study Public Health. The flute music returns and pictures of smiling people are seen on the screen.

Analysis B: The network behind this blend shows an ingenious way of representing a delicate yet very serious human condition. Participant’s 8 network represents the blend operating in the synecdoche of man for the masses. One input space has the Participant’s conscious decision to leave the head out of the frame out of respect for this one man; the second input space is the known phrase “anonymity of the masses.” The blend, a simplex
network, is the faceless man as the anonymous masses. The Participant then, by location, attached that blend to the masses in poverty in Africa.

![Conceptual Integration Network for Participant 8](image)

Figure 6.20 - Conceptual Integration Network for Participant 8

The image of the man sitting on a bench, a man whose face is not in the picture and therefore the viewer cannot identify, represents the 30% of the African population that is undernourished, according to the Food and Agriculture Association report of 2010. We know facts; we don’t know identities.
6.6.9 - Participant 9 - “Mi familia y yo estábamos de vacaciones cuando mi padre cayó en una gran depresión”

Figure 6.21 - Frames from digital story of Participant 9

**Story Summary:** The Participant and her parents were on vacation after her high school graduation when her father had a break down and fell into an emotional depression. The family was in China when this happened, they still had to go to Greece to visit the family like they did every year, before returning to the U.S. to take the Participant to her University. The father’s depression affected the family. The Participant narrates not finding joy in any part of the vacation after the diagnosis, she couldn’t bear to see her father cry, so she decided to return alone to the U.S. before the official return date. The pictures she chose were deliberately taken without any people in them because she also wanted to be alone and cope with her father’s illness.
Analysis A: In the first person, Participant 9 begins her narrative timeline right after her high school graduation, when she and her parents left on vacation. Violin music plays in the background. Suddenly, the music stops and the visual track shows a picture of the Hong Kong night skyline. The voice is somber when announcing that her father was diagnosed with depression while they were there. The music soundtrack does not return; from this point on, it is only the Participant’s voice and the images of the places the family visited that summer. The resonance between the visual and voice track is striking because as the voice narrates the effect of the father’s illness on the family, the pictures of her familiar places are empty of humans, not a single person in them. It’s desolation in the familiar places; it’s desolation in the Participant’s life without the emotional strength of her father. The Participant uses her voice well; she manages to express the emotions with her tone and inflections; she has no need to describe them. Toward the end of the vacation, which is also toward the end of the story, the Participant decides to return by herself to the US before their scheduled date. The voice gets emotional for a brief moment but then regains her good spirits when explaining that she needed to leave her family in order to gain strength and be ready for her new challenge. The music is heard again in the background when she mentions the great support she found in her sorority. The lack of music in the middle section of the story is significant because during that portion of the story, the Participant’s emotional support is crumbling. Had she chosen a sad musical score, it would have turned her representation into a cliché; the fact that she decided to cut the music altogether has a greater impact in showing the emotional tension.
Analysis B: This participant chose her images to represent the emotions narrated in her story. The inputs share the structure of loss of that which is familiar. In the case of the daughter, she lost her father’s emotional support while he battled his depression; in the case of the father, his loss was his emotional stability and strength. In the blend are the pictures without people representing the places that have lost the sense of familiarity for her because these are place she had visited with her father. This is a mirror network because the inputs and generic spaces share the structure that is projected onto the blend.
6.6.10 - Participant 10 – “Era como mi segunda madre”

**Story Summary:** The Participant tells the story of her beloved aunt and her death to cancer. The aunt was a strong-willed woman, an artist, who loved her niece dearly and taught her about life and about art. The Participant feels the loss of her role model and reminisces about the moments they spent together. Her aunt was her strength and she wishes she could have enjoyed more time with her.

**Analysis A:** Participant 10 narrates the story of her aunt and what she represented in the Participant’s life. The narration is in the first person, there is a soft guitar strumming in the background, and the voice is beautifully paced in this homage to her aunt. The narration begins by saying how she spent time with her aunt when she was a child until
the aunt received the news of her illness and passed away shortly after. The Participant’s voice starts with a normal pace and makes a pause after she tells of the aunt’s death. That pause gives the story the dramatic effect and the emotional content. From that moment the voice narrates how her life would be different if her aunt were still alive, while the visual track shows images of her aunt’s artwork and the Participant’s drawings of the places where she and her aunt would go, establishing the relationship of resonance between the visual and audio tracks. Participant 10 concludes her story by restating that her aunt was a strong woman, that she wishes she were still alive, but that she is happy because she had her in her life. While the voice says all this, the visual track shows a drawing of a big tree with a hollow trunk and falling leaves, and a smaller tree positioned next to the big tree. There’s a plaque on the ground next to the tree. This last image is very powerful; aside from another example of resonance between the audio and visual tracks, it is a representation of the aunt going through the process of illness and death, and the niece by her side. Participant 10 has all the elements required.

Analysis B: This is a double-scope network. On one side we have a space with the frame and elements of the plant kingdom; on the other space we have the frame and elements of human relationships of kin. The generic space has the frame of LIVE AND DEATH shared by these two spaces. The blended space has elements from the plant kingdom, the big tree and the small tree, framed by the structure that governs the relationship of kin between aunt and niece. Furthermore, the image shows the big tree loosing its leaves and a tombstone on the ground next to it (death), while the small tree is positioned next to it in a revering attitude (life).
6.7 Chapter Discussion

I chose to introduce the students to conceptual integration to empower them with an understanding of the mental processes underlying human thought and expression. My hypothesis was that this understanding would become a cognitive tool that could help them when analyzing literature and figurative speech, as well as the visual metaphors and multimodal representations. Also, this cognitive tool could help the students with creative activities, such as this digital short story.

The students composed wonderful digital short stories. They all met the required length and the minimum requirement of three images. All the stories were narrated by their creator’s voice in the first person. Although not all chose to add music to their sound
track, those that did chose appropriate pieces at the adequate volume so as not to overpower the narrative voice. Those that did not use music justified their decision after the presentation, and analyses proved their decision to be correct. In the case of Participant 1, music would have only made a sad story melodramatic. In the case of Participant 2, she used sound effects instead of music, which gave her story the suspense she was aiming for in the framing of her story. In the case of Participant 9, the interruption of the music track in the middle section of the story contributed to the feeling of loss of support and familiarity that she was going through.

The narrations were done with care and paying attention to their intonation and pace. In the case of Participants 1 and 2, they could have edited their scripts a little more in order to avoid repetitive descriptions. In the case of Participant 2, the excessive description of the images took away from the suspense beautifully created by her special effects. The decision of Participant 8 to musically divide her story into thirds contributed to the three emotions shared by the story.

Regarding the visual representations, as shown in the analyses based basic integrated network model, the students do not appear to have had a problem when selecting their images for their stories. Each student chose different ways to use their images, thus resulting in different integrated networks. In the analysis we saw three double-scope, three mirror, two simplex, and two single-scope networks.

Comparing these results with the analyses of metaphor provided in Chapter 4, it can be said that the students appear to be more comfortable handling multimodal representations than monomodal ones. A possible explanation for this may be the fact that the students live in the 21st century with audiovisual and multimodal media present in
every aspect of life. Another explanation could be that by the end of the semester when we worked on the digital short stories the students had gained a more solid understanding of figurative language and metaphorical representation. However, these are just suppositions; further studies would be needed to corroborate this.

Keeping in mind that the integrated network model is the representation of a mental process, the fact that through analysis I was able to identify the network corresponding to their visual representations does not mean that they necessarily used the model when selecting and creating their images. What it does tell me is that the students were able to create a digital short story that required them to employ a visual figurative representation successfully in L2. From a pedagogical point of view, this may mean that an awareness of this kind of mental functions in the L2 classroom serves as an device that liberates the student from the common belief that creativity is just for a few and that engaging in creative tasks in L2 is close to impossible. As seen in the analyses, the students showed that they were able to select the images needed to create visual metaphorical representations of their stories.
CHAPTER 7

Conclusions: A Conversation

This qualitative research project has illustrated alternative methods for L2 teaching of metaphor and figurative language. The approach to my research has been arts-informed because although the focus of the activities and design of the project were centered on metaphor and visual representation as pedagogical tools, the reporting method has been two-fold. I am presenting a written dissertation as fulfillment of the requirements of my doctorate studies. Simultaneously and designed as supplementary material, I have also been working on the production of a documentary that captures the entire process of planning, designing, and putting the entire process into practice. The documentary is included in the DVD that accompanies this dissertation.

As a teacher of language, my goal is not just to teach verb conjugations and the standard five-paragraph essay. My goal is to teach people how to look and listen, to provide them with the tools for awareness, so that they can express themselves in the FL and their L1 as well. In addition to language, my aim is to give students critical thinking tools that they can use in and out of the classroom.

7.1 The Creation of Pedagogical Tools

Creating pedagogical tools such as diagrams and visualizations is something I enjoy because they are highly productive for guided instruction and collaborative understanding, they can be modified in class as a group, and can be created in collaboration with the students. The diagram in Figure 5.1 for story elements was created
in class with the students as we read the different flash fiction pieces and identified elements to add.

As I stated at the beginning of this dissertation, I have always used visualization as a mediating tool for my personal cognitive development. Maps, diagrams, arrows, or flow charts are useful tools when functionally designed. I designed the ones for this project based on how I see and understand things. But that does not mean that everyone else sees things the same way I do. As instructors, we have to try different techniques and pedagogical models to find the ones that fit the subject matter and your target student. When I presented the first visual tool to my experimental class, Fig. 3.1 on representation, I was a bit apprehensive fearing that my students would not get it or that it would only serve to confuse them. To my professional and personal relief, they found it useful, and we resorted to it continuously throughout the semester.

The linear representations of the plot lines of the stories we read were also rewarding to do with the class, and these do not require major planning. As I showed in the activity on Chapter 3, I always drew the first one on the board as the students and I analyzed a text. Then I encourage them to take the idea and use it to mediate their own learning. For example, the story by Mario Benedetti was one of the most complicated that semester. I had already showed them to use line graphs and simple quick drawings to visualize situations and positioning of objects according to the narrative of the text. I did the line drawing of the final scene on the board to help the students with the difficulty they were having. To assess if this strategy was useful, in one of the tests I asked the students to do their own drawings of the way they envisioned the situation. Here are two examples that I’ve selected based on the difference in style.
We can appreciate the difference in style in figures 7.1 and 7.2. Student in figure 7.1 has represented the repetitive daily routine: airport-bus-hotel-bus-airport. Student in figure 7.2 has added more detail to her representation: the interior of the airport including a couple of characters, and the movement from one hotel floor to another to show how the stranded passengers were assigned different rooms every night. Both are depictions of some of the events narrated in Benedetti’s story, and both are excellent mnemonic tools. The significance of the difference in style is that it shows how a mediating tool is internalized and externalized in different ways by different individuals. Both students
attended my class all semester long and both were exposed to the same instructional sessions, yet we can see how each one takes what serves them for their development.

7.2 Contributions

This project contributes mostly to the field of teaching. My study was tailored for a Spanish L2 class, but the pedagogical premise of using creative activities and visualization tools to make the student aware of figurative language use and, in this case, metaphorical structures underlying human thought, can be used in any language class. This can be extended to the social studies classes. Social studies analyze and interpret the narratives of history and humanity; they’re different styles of narratives with different purposes, but they’re narrative nonetheless.

7.3 Reflections on The Research Questions

In response to the research questions stated at the beginning of the study, the results were as different as the activities themselves:

1. How do creative activities promote development defined as conscious awareness of metaphor as a conceptual category in the L2 classroom?

We saw in Chapter 4 how the students’ conceptual awareness was transformed to a certain extent, and there were significant improvements between the pre-instructional survey and the post-instructional test. Some of the students showed development in their verbalization tasks, there were others who already had a conceptual knowledge and were able to improve it, and there were a few that did not show development. It is noticeable that those that did not complete the recording of their verbalizations showed little
improvement, if any. Perhaps if I had spent more time on diagramming the mapping between domains, the students would have internalized the aspects of the concept and they would have been able to do a better abstraction.

2. How do creative activities done in the L2 classroom promote learners’ creativity in L2 digital story telling and visual representation?

Before embarking on the task of creating the digital short stories, the students completed a variety of writing and analysis exercises designed to promote creative thinking. One of the most impromptu activities that the students learned to enjoy was the word map. I would dictate or write a word on the board, the students had to write down in the middle of the page and add all the words that came to their mind triggered by the original word. The idea is to connect the words with lines until they had a network. At first the students would come up with a few words, but as the semester progressed the networks also grew and also included phrases. By making the students think and dig into their vocabulary bank, they were keeping their vocabulary active and using it creatively.

The Zoom In and Zoom Out writing exercise also contributed to the writing of the script and the selection of photographs for the digital stories. This exercise consists of looking at the photograph and writing a one-paragraph synopsis of what is depicted in the picture. Then we zoom in and write a one-paragraph story of one of the persons or items depicted in the picture. Then we zoom out and write a one-paragraph story of the photographer and why he/she took the picture.

All the Participants created complete stories and were able to design a visual representation successfully. The choice of visuals, whether photographic or drawings,
show that thought was put into the selection process and that it was informed by the knowledge gained during the semester. The narrative that accompanies the visuals shows a level of analysis that was not present at the beginning of the semester.

With the analysis of the integration network model, we were able to analyze the structuring of the blend. The students produced different blends, some were single-scope, some were mirror, and some were double-scope networks. As an arts-informed researcher, I did not assess on the basis of better or worse, more creative than or less than; instead, I assessed on the basis of their ability to be able to take a tool for conceptualization of thought to help them in the creation of their visual representation. This is not as easy as it seems, for even though conceptual blending is an unconscious process of the human mind and thus were are not aware of it, once we become aware it can be quite challenging to grasp. That these students acquired this tool in L2 is admirable.

7.4 Students’ Evaluations

Below are the transcriptions of some of the students’ evaluations of the class. These are the anonymous evaluations that the MLL department does at the end of every semester. I had access to them at the beginning of the following semester. As they are anonymous, I am not able to identify them by the Participants’ assigned number code. Nonetheless, I have chosen to include them not because they validate me, but because they validate the course and the strategies that were taught. In other words, as an arts-informed research method of assessment, I think these are valid.
“I learned the basic elements of a story and how to analyze deeper meanings of stories.”

“I thoroughly enjoyed the creation of our photographic movie projects in this course”

“She helped a lot throughout the semester by coming up with new and creative ways to teach.”

“I learned to be creative which is important in all fields.”

“She stressed the importance of viewing work from several perspectives.”

“I learned to write and think creatively in Spanish and learned to think more critically.”

“Writing Spanish, creative process.”

7.5 Limitations

One of the major limitations of this study was time. The participants and I were very extremely during the fourteen weeks of this study. I was constantly redesigning the class calendar so as not to miss the exam dates, as I mentioned in Chapter 3, because sometimes we would extend one activity and we would have to cut another activity short. But, this is what being a democratic teacher is, someone who believes in the transformative and constant change of the teaching-learning process, as held by Post Method and SCT.

There is one thing that I would do differently to see if the results are similar or not. When I assigned the verbalization task to be recorded in Black Board, I gave the students a week to complete it. They had the freedom to do it from home or from the language lab at their own time. Four of the ten participants did not complete the task as assigned and simply read the definition of metaphor from a book. For a future occasion, I would reserve the language lab for one class session and have the students complete the verbalization task there.
Also, although the students did get to talk about their short stories and everyone participated in a short Q&A session on the day of the screening, I would assign an extra day for a post-viewing briefing for the students to make the analysis of their blend. Because of the limitation of time, I wasn’t able to do that, but I think it would be most beneficial for the student to “see” their thought process and the blends they made. I would design this as a workshop so that the students can help each other design their network and give each other feedback.

7.6 Suggestions for Future Research

Being a first project, I have focused on the teaching side of creative writing. From a sociocultural theory perspective, the key to understanding creativity from the learners’ perspective is understanding mediation. A future research project centered on conceptualization development could center on a more systematic collection of visual representation of conceptual categories (metaphor, story, and visual representations). These will allow researchers to document development in learners.

Digital Storytelling could be used in content language courses as a method for the students to report their analytical or research papers. The course design could include the creativity exercises structured the literary tropes or any given topic/issue studied in class.

From the point of view of teacher development, courses could be designed to promote alternative research methods. There are institutions that have been doing this kind of research, but it is still not a fully recognized form of research for graduate students. Research reporting and dissertations in the humanities have the traditional
method as the norm. Dissertations are expected to show depth of knowledge on a given topic, and are not thought as a medium to raise questions that may disturb the status quo.

As Sally Eaves proposes, “A broader application with more integral and/or integrative use of arts-based methods is therefore promoted to inspire non-habitual, experiential and pluralistic responses to re-vision, reframe, re-relate and re-evaluate, whilst catalyzing ongoing representation and performance, interpretation, sense making, experimentation, learning, reflexivity and alternative forms of learning, knowledge production and narrative (re) construction” (2014, p. 156). The arts are a component of human development and scholars have researched and reported on the prevalence of art in human development. We should take that a step further and accept and promote arts-based and arts-informed research as alternative and valid methods for professional development.
# APPENDIX A

## DIAGNOSTIC

**PLEASE COMPLETE, SIGN, AND RETURN THIS FORM TO YOUR INSTRUCTOR**

**Questionnaire & Syllabus Agreement**

<table>
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<tr>
<th>Questionnaire &amp; Syllabus Agreement</th>
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<td>Department of Modern Languages and Literatures – UM</td>
<td>Course: ______</td>
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<td>Instructor’s Name: _______________________________</td>
<td>Section: ______</td>
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**NAME ______________________ PHONE ______________________**

**EMAIL ______________________ MAJOR ______________________ MINOR ______________________**

**HOMETOWN ______________________ HIGH SCHOOL NAME ______________________**

Is this your first Spanish course at UM ______

If so, and you used the online placement advisor, you MUST turn in your advising report to your instructor today.________

Is a language part of your degree? ______

How many semesters? ______

Are you interested in Spanish minor? ______

Spanish major? ______

Study abroad? ______

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Have you studied other foreign languages? ______

If yes, for how long? ______

Which languages? ______

Have you previously taken any Spanish courses for heritage or native speakers (also called ‘Spanish-S’) in high school or college? ______

Is Spanish spoken in your home and/or at work? ______

If yes by whom? ______

Was Spanish one of your first languages as a small child? ______

Does anyone in your family speak Spanish (grandparents, parents, relatives, close friends)? ______

If so, do you understand most of what they say when they speak in Spanish? ______

What are your expectations for this course? ______

Write down anything you want your instructor to know about you before beginning this course. ______

There will be a final cumulative exam scheduled for ______. There are no make-up final exams. It is the policy of the College of Arts and Sciences that all students in the Spanish Basic Language program must take the final exam at the same time.

I have read the syllabus for Spanish ______ and I agree to abide by the guidelines set forth therein. I understand the syllabus may change to fit the needs of the class and I will be notified by the instructor in case of any change.

Signature ______________________ Date ______________________
Visual Narratives and Metaphors as Tools for Teaching in the Foreign Language Classroom: A Sociocultural and Critical Perspective

University of Miami

CONSENT TO PARTICIPATE IN A RESEARCH STUDY
VISUAL NARRATIVES AND METAPHORS AS TOOLS FOR TEACHING IN THE FOREIGN LANGUAGE CLASSROOM: A SOCIOCULTURAL AND CRITICAL PERSPECTIVE

The following information describes the research study in which you are being asked to participate. Please read the information carefully. At the end, you will be asked to sign if you agree to participate.

PURPOSE OF STUDY: You are being asked to participate in a research study. The purpose of this study is to analyze the use of creative writing in the acquisition of Spanish as a second language from a sociocultural perspective.

PROCEDURES: During this 101/102/211/212 SPA course you will be engaged in writing assignments that involve the creative use of language. The class is designed as a collaborative workshop in which individual work as well as group work is to be expected.

• You will participate in class brainstorming sessions. You will work as a group in the creative process of generating ideas.
• You will self-critique your work and critique the work of others with the purpose of providing feedback for revisions and improvements, if needed.
• This study will take place in the Spanish class on campus during the regularly scheduled class hours.
• At the beginning and end of the course you will be given oral and written diagnostic evaluations for purposes of measuring the improvement and/or transformation in general language proficiency. These diagnostic evaluations will not affect your grade for the course.
• Observation: The class will be observed by the investigator for purposes of monitoring and providing feedback on the progress of the study.
• The length of time you are expected to participate in the study is for the duration of the academic semester.

RISKS AND/OR DISCOMFORTS: There are no known risks to participating in this study. Any task that is connected to this study is found in any other regular language course taught at university level

• Diagnostic Tests: You may skip any question you do not wish to answer.

BENEFITS: By participating in this study you will have had the opportunity to learn with an innovative learning approach to Foreign Languages, gain enhanced
Visual Narratives and Metaphors as Tools for Teaching in the Foreign Language Classroom: A Sociocultural and Critical Perspective

understanding of language learning, and contribute to a worthwhile research endeavor focused on improving the quality of Foreign Language education in general.

CONFIDENTIALITY: Your records and projects will be secured as part of this specific class. Only the investigator and Thesis Advisor will have access to your work. Your identity will not be used in any way during the analysis and reporting process. Anything on the diagnostics or writing assignments that could identify you will be suppressed. You will be given a nickname so as to avoid linking your name to any text or creative writing assignment produced by you. Any data (writing samples, assignments, or diagnostics) will be kept in a locked file in the Investigator’s Office on campus. You must agree not to reveal anything you learn from group discussions or other activities.

By signing this consent, you authorize the Investigators(s) and his/her/their staff to access your class projects as may be necessary for purposes of this study.

COSTS: There are no costs associated with your participation in this study.

COMPENSATION: There will be no compensation for your participation in this study.

RIGHT TO DECLINE OR WITHDRAW: Your participation in this study is voluntary. You are free to refuse to participate in the study or withdraw your consent at any time during the study.

If you are an employee or student at the University of Miami, your desire not to participate in this study or request to withdraw will not adversely affect your status as an employee or grades at the University of Miami.

CONTACT INFORMATION: Dr. Eduardo Negueruela, (305-284-3237) and/or Mónica Durán (305-284-4858) will gladly answer any questions you may have concerning the purpose, procedures, and outcome of this project. If you have questions about your rights as a research subject you may contact Human Subjects Research Office at the University of Miami, at (305) 243-3195.

PARTICIPANT AGREEMENT: I have read the information in this consent form and agree to participate in this study. I have had the chance to ask any questions I have about this study, and they have been answered for me. I am entitled to a copy of this form after it has been read and signed.

____________________________  ______________________
Signature of Participant                  Date

____________________________  ______________________
Signature of person obtaining consent                  Date
APPENDIX C

PRE-INSTRUCTION SURVEY

Visual Narratives and Metaphors as Tools for Teaching in the Foreign Language Classroom: A Sociocultural and Critical Perspective

Name: ___________________________  Date: ___________________________

PRE-CONCEPTUAL SURVEY

Instructions: Please answer the following questions in your own words.

1. What is a story?

2. In your opinion, are there different types of stories? Please explain.

3. What is a metaphor? Give an example.

4. What is a visual representation? Give an example.

5. In your opinion, is writing in a foreign language a skill you find useful? Why or why not? In what way?

5. This class is designed as a creative writing workshop. What are your expectations for this class? How do you think this class will help you in your learning of a Spanish as a Second Language?
Prerequisite: SPA 211, AP 5 on language exam. This course is closed to heritage learners and native speakers of Spanish. If you have questions about your placement, please speak with me.

Course Description: This course introduces students to creative writing and digital storytelling in Second Language Learning. Throughout the semester we will read, watch, and listen to different stories in a variety of genres (short stories, poems, photography, film, video, music), engage in the creative process of writing personal stories, as we hone grammatical skills, and expand vocabulary. The students will use images of their choosing and their own recorded narratives to create short digital stories based on their own writing. The course will be conducted in Spanish.

Suggested texts:
Zulma Iguina, Eleanor Dozier, Manual de gramática, 5th ed (Thomson-Heinle)
This is a very useful Spanish reference and will aid you throughout your study of Spanish.

All other course materials will be made available through our Blackboard site. If you do not bring your laptop/tablet to class, you must print the assigned material and bring to class.

Short Stories:
Algo muy grave va a suceder by Gabriel García Márquez
El nacimiento de la col by Rubén Darío
La uña by Max Aub
El dios de las moscas by Marco Denevi
Acaso irreparable by Mario Benedetti
El recado by Elena Poniatowska

Poetry by Jorge Luis Borges:
Ajedrez
All Our Yesterdays
La luna

Film:
De eso no se habla directed by María Luisa Bemberg

You will need to bring a notebook or lose-leaf binder to class every day. It is recommended that this notebook/binder be dedicated solely to this class as it will become part of your portfolio.

Grade distribution:
Homework and Discussion Board: 15%
Exams (3) 30%
Mini-compositions 15%
Writing Workshop Portfolio 20%
Final Project 20%

Grading Scale:
98-100 A+ 88-89 B+ 78-79 C+ 68-69 D+
93-97 A 83-87 B 73-77 C 60-67 D
90-92 A- 80-82 B- 70-72 C- 0-59 F

Participation: Participation is not merely showing up and speaking occasionally. To receive a good grade for participation, you must be an active participant in the class. This means that you are willing to work with others, to discuss the assigned materials using Spanish at all times, and to make meaningful contributions to the class. This class is designed as a writing workshop; therefore, your engaged presence and contribution to the class is essential, both for its success and your intellectual growth. Throughout the semester, you will be given the opportunity to self-evaluate your participation, which I will take into consideration when assigning your final participation grade.

Homework and Discussion Board: SPA 212 is not a grammar course per se and no single class will be dedicated to grammar. Nonetheless, we will review grammar and language structure as we go along. Throughout the semester, you will review independently the indicated grammar points and do exercises to verify comprehension. Additionally, there will be weekly, or bi-weekly (depending on the text and calendar), Black Board discussion points regarding the various texts and topics we visit in class.

Exam: There will be three exams that will focus on the narrative structures, the texts analyzed, and class discussions.

Mini-compositions: There will be 3 graded mini-compositions based on the readings and topics discussed in class. The format will be discussed in class. Depending on the outcome, these mini-compositions may serve as drafts or starting points for the final project.

Writing Workshop Portfolio: Students will select and put together a portfolio with the creative writing exercises done in class. A section of the portfolio will include a personal glossary that you will put together throughout the semester. The goal of this portfolio is to see and appreciate your own progress and transformation as a second language learner and writer.

Oral Work: There may be the opportunity to converse with students from a Spanish-speaking country. If we are successful in identifying a class that meets at the same time of our class, you will participate in the Virtual Immersion Program (VIP). If so, it will be announced and the necessary adjustments to the assignments made.

Final Project: The final project will be to create a digital version of one of the stories written in class. We will explore digital media throughout the semester and conduct instructional workshops for the assembly of the stories. Just like the writing workshops, this stage will be a collaborative effort in which the entire class will provide feedback and suggestions for each other’s work. Students will select the images and music to accompany their stories, which will be narrated and recorded. Rubric and detailed instructions will be provided during the semester.
Films: You will view several films outside of class. These films are available in the Modern Languages and Literatures Laboratory (MB 201). Please plan ahead.

Web resources: You will find a number of useful resources in Enlaces Externos on our website and I encourage you to use them. The Modern Languages and Literatures Laboratory site also gives a number of useful links.

Attendance: Because of the communicative nature of this course, it is essential to come to class regularly. You are allowed up to three unexcused absences during the semester without any official documentation. On your fourth unexcused absence (third unexcused absence in classes that meet twice), ONE percentage point will be deducted from the final course grade, and each subsequent absence will result in the deduction of one further percentage point (of 100 total points).

Per departmental guidelines for basic language courses, any student with more than 12 unexcused absences will automatically be assigned the grade of F for this course; those with more than 12 excused absences may be asked to withdraw from the course by their instructor on the recommendation of the Language Program Director.

Late arrivals or early departures from class will also be counted as absences (3 occurrences = 1 absence). Only university-sponsored events, and officially documented illnesses will be considered excused. Absences need to be excused either before the student is absent or one classroom day after being absent.

Add/Drop Period Policy: Please be aware that in courses with full enrollment students on the waiting list must attend class and complete all assigned work in order to be eligible to enroll if a place becomes available. Students who are absent for two consecutive class periods between January 13th and 29th and who fail to inform their instructor of their absence will be administratively dropped from the course to accommodate students on the waiting list. All students will sit exams and quizzes as scheduled on the course calendar regardless of the date of their enrollment. In some cases, students who enroll late in the Add/Drop period may be advised to withdraw from the course and re-enroll in a future semester.

Observance of Religious Holy Days: Students must provide written notification to their instructor no later than 5 PM on Friday, January 17th of any classes from which they will be absent during the semester due to the observance of religious holy days. Students who enroll in the course after January 17th must inform the instructor within two calendar days of any classes from which they will be absent for the above reason. The time spent travelling to and from observances will not be excused. Absences where the student has failed to provide written notice will not be excused.

Late Work: All work must be completed by the indicated deadline. Prepare ahead: if you know you will miss a class (for a wedding, team event, whatever), make sure that you submit any assignment before the deadline. If you're sick, you can always ask a friend to drop it off.

Honor Code: All students are expected to abide by the University of Miami Honor Code. The purpose of the Honor Code is to protect the academic integrity of the university by encouraging consistent ethical behavior in assigned coursework. Academic dishonesty of any kind, for whatever
reason, will not be tolerated. Any student found in violation of the Code will automatically fail the course and will be subject to the judgment of the Honor Council.

Note: This syllabus is subject to change in accordance with the needs, contingencies and progress of the class.

<table>
<thead>
<tr>
<th>Fecha</th>
<th>Antes de clase</th>
<th>En clase</th>
<th>NOTAS</th>
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<tbody>
<tr>
<td>Semana 1 –</td>
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<tr>
<td>Introducción al</td>
<td>Examen de diagnóstico</td>
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<td>curso</td>
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<td>13 de enero</td>
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<td>15 de enero</td>
<td>IMPRIMIR EL SYLLABUS</td>
<td>Lectura del syllabus</td>
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<tr>
<td>17 de enero</td>
<td>Leer: “Algo muy grave va a</td>
<td>Análisis de “Algo muy grave va</td>
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<td>suceder en este pueblo” de</td>
<td>a suceder en este pueblo”.</td>
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<td></td>
<td>Gabriel García Márquez.</td>
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<td>Empezar a crear tu glosario</td>
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<td>Semana 2 –</td>
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<td>¿Qué es una</td>
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<td>historia?</td>
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<td>20 de enero</td>
<td>Dia de Martin Luther King</td>
<td>No hay clase</td>
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<td>22 de enero</td>
<td>Leer “Los elementos de una</td>
<td>Continuar con el análisis de</td>
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<td>historia”.</td>
<td>“Algo muy grave va a suceder en</td>
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<td>Glosario personal.</td>
<td>este pueblo”.</td>
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<tr>
<td>24 de enero</td>
<td>Hacer una lista con las</td>
<td>Taller de escritura: En grupos,</td>
<td>Subir el cuento escrito por el grupo al foro en BB.</td>
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<td></td>
<td>imágenes que puedas identificar</td>
<td>escribir un párrafo contando el</td>
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<td></td>
<td>en el cuento de García Márquez.</td>
<td>cuento desde el punto de vista</td>
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<td>Escribir un análisis del</td>
<td>de otro de los personajes.</td>
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<td>cuento “algo muy grave va a</td>
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<td>27 de enero</td>
<td>Escribe un par de párrafos sobre la metáfora del cuento. Glosario personal.</td>
<td>Análisis del cuento y lectura de sus interpretaciones.</td>
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<tr>
<td>29 de enero</td>
<td>Grabación en BB sobre la metáfora. Grabar y explicar lo que es la metáfora con un ejemplo personal.</td>
<td>Taller de escritura: el primer borrador. Instrucciones para la primera redacción.</td>
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<tr>
<td>3 de febrero</td>
<td>Introducción a la narrativa visual y el zoom. Escoger tres fotografías, o más, que te gusten y traerlas a clase. Anota las ideas sobre las posibles historias que cuentan las fotos. Trabajar en la versión final de la composición, imprimir y entregar el lunes 10 de febrero.</td>
<td>La historia a través de la imagen. Actividad oral. Hablar de cada foto. ¿Por qué eligieron estas fotos? ¿Qué cuentan estas fotos? Taller de escritura: zoom in y zoom out.</td>
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<td>5 de febrero</td>
<td>Continuar con la escritura sobre las fotos empezada en la clase anterior.</td>
<td>A. Escribe la historia que ves en la fotografía. B. Escribe la historia desde la perspectiva del fotógrafo. ¿Quién es? ¿Por qué tomó la foto? ¿Quiénes aparecen en la foto? ¿Cuál es la historia detrás de la cámara?</td>
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<tr>
<td>7 de febrero</td>
<td>Leer: “Acaso irreparable” de Mario Benedetti. Glosario personal. Anota las impresiones que te causa el cuento.</td>
<td>Discutir “Acaso irreparable”.</td>
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<tr>
<td>10 de febrero</td>
<td>Haz un esquema de la estructura del cuento.</td>
<td>Continuar la discusión del cuento de Benedetti.</td>
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<tr>
<td>14 de febrero</td>
<td>Repasar los cuentos, conceptos y estructuras estudiadas hasta ahora.</td>
<td>17 de febrero</td>
<td>Composición #2 —“Algo raro me sucedió cuando…” Taller: presentación y discusión de los escritos.</td>
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<td></td>
<td>Examen #1</td>
<td>19 de febrero</td>
<td>Editar la composición en base a las sugerencias recibidas en clase, imprimir y entregar el viernes 21 de febrero. Cortometrajes y ejemplos de historias digitales de la Universidad de Berkeley y la Universidad de Texas.</td>
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<td>21 de febrero</td>
<td>Releer: “Los elementos de una historia” Ver “Adiós mamá” de Ariel Gordon. Taller de escritura: En parejas o grupos pequeños, escribir un final alternativo para el cortometraje.</td>
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<tr>
<td>Semana 6 – Nuestra historia personal 17 de febrero</td>
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<td>Semana 7 – Narrativa oral 24 de febrero</td>
<td>Tomar fotos de situaciones comunes y corrientes en Miami. No compartas las fotos ni se las muestres a tus compañeros de clase. Terminar de leer “Acaso irreparable”</td>
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<tr>
<td>26 de febrero</td>
<td>Trabajar en la guía de lectura de “Acaso irreparable” y hacer un análisis. Entregar el análisis el lunes 3 de marzo.</td>
<td>3 de marzo</td>
<td>Entregar versión final de la Composición #2 y el análisis de “Acaso irreparable”. Leer: “Ajedrez”, “All our yesterdays” y “La luna” de Jorge Luis Borges. Traer tus fotos a clase. Análisis de las metáforas e imágenes de los poemas leídos. Taller de escritura: escribe un poema que cuente la historia que aparece en una de tus fotos. Mantengan sus poemas y fotos en secreto ya que se hará una lectura ciega en clase.</td>
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<td></td>
<td>Repaso de la guía de lectura.</td>
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<td>Semana 8 – iMovie y Final Cut Pro 3 de marzo</td>
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<tr>
<td>Fecha</td>
<td>Actividad</td>
<td>Detalles</td>
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<td>5 de marzo</td>
<td>Experimentar y jugar con iMovie, Movie Maker o Final Cut Pro.</td>
<td>Taller de producción digital. Use y ejercicios con iMovie, Movie Maker o Final Cut Pro.</td>
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<td>Con tu teléfono o computadora, graba tu narrativa basada en una de tus fotos.</td>
<td>Taller: escuchar las grabaciones y tratar de visualizar los hechos narrados. Se tratará de identificar la imagen fotográfica a la que corresponden.</td>
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<tr>
<td>7 de marzo</td>
<td>Crear una historia digital usando a foto y la grabación de tu narración del ejercicio anterior. Máximo 2 minutos.</td>
<td>Presentación de los mini-cortos digitales.</td>
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<tr>
<td>Marzo 8-16</td>
<td>¡Receso de primavera!</td>
<td>NO HAY CLASE</td>
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<tr>
<td>19 de marzo</td>
<td>Composición #3: Análisis de “De eso no se habla”. Hacer una pre-selección de las fotografías y videos grabados durante las vacaciones. Traer ideas para tu cuento.</td>
<td>Taller de escritura: ¿Qué historia quieres contar? Selección de tus mejores escritos en clase para escoger el género y estilo.</td>
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<tr>
<td>21 de marzo</td>
<td>Examen #2</td>
<td>Examen 2 y revisión de los portafolios</td>
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<tr>
<td>Semana 10 – 26 de marzo</td>
<td>Repasar el Condicional, páginas 160-161, 200 - 201 del Manual de gramática</td>
<td>Presentación y crítica/comentario de los poemas digitales</td>
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<td>2 de abril</td>
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<td>Escribir una carta a alguna persona que haya sido muy importante en tu pasado. Imprimir y entregar.</td>
<td>Taller de escritura: “¿Cómo sería mi vida si …,?”</td>
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<td>4 de abril</td>
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<td>Terminar con “¿Cómo sería mi vida si ….?”; Imprimir y entregar.</td>
<td>Dia musical.</td>
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<td>Traer el portafolio con todo el material trabajado durante el semestre.</td>
<td>Conferencias individuales.</td>
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<td>Traer todas las fotografías tomadas durante la semana del receso de primavera.</td>
<td>Selección del tema para el proyecto final.</td>
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<td>Escritura del borrador del guión para el cuento final.</td>
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<td>9 de abril</td>
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<td>Escribir el segundo borrador: el guión. Imprimir y traer a clase.</td>
<td>Banda visual y el storyboard. Selección y organización de las imágenes para el cuento. Fragmentación del guión según las imágenes.</td>
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<tr>
<td>11 de abril</td>
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<td>Terminar de organizar tu storyboard y prepararlo para presentar en clase.</td>
<td>Presentación de los storyboards.</td>
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<tr>
<td>Semana 13 – Banda sonora y montaje</td>
<td>14 de abril</td>
<td>Grabar la narración y tener las imágenes seleccionadas listas para el montaje.</td>
<td>Montaje: empezar a armar el cuento poniendo las imágenes en la secuencia deseada según el guión y el storyboard.</td>
</tr>
<tr>
<td>16 de abril</td>
<td></td>
<td>Revisar tu cuento digital. Añadir la música y créditos de apertura y de cierre.</td>
<td>Presentación preliminar de los cuentos digitales en clase.</td>
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<tr>
<td>18 de abril</td>
<td></td>
<td>Trabajar en los detalles finales de tu cuento.</td>
<td>Repaso para el examen 3.</td>
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<tr>
<td>Semana 14 - Estreno</td>
<td>Prepararse para el examen 3.</td>
<td>Examen 3</td>
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<td>21 de abril</td>
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<tr>
<td>23 de abril</td>
<td>Presentación de los cuentos digitales</td>
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<td>25 de abril</td>
<td>Presentación de los cuentos digitales</td>
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</table>
El portafolio

El portafolio es personal y único. Ningún portafolio será idéntico a otro. Cada cual lo organizará e incluirá sus apuntes, reflexiones, ideas, esquemas, etc... Todo lo que hacemos en clase se incluirá en él. Para su organización les sugiero que lo dividan en las siguientes secciones:

• Apuntes de clase: anotaciones, esquemas, dibujitos y garabatos, etc.
• Escritos: borradores y versiones finales. Los ejercicios de escritura que hacemos en clase también se pondrán en esta sección.
• Glosario personal. Toda palabra que sea nueva para ustedes la anotarán en el glosario junto con su significado. Aquí también van todas las palabras que discutimos en clase y cuyo significado explico.
• Reflexiones. Aquí van las reflexiones personales sobre los cuentos leídos. Una reflexión es su opinión personal que tiene que estar fundamentada y explicada. No es cuestión de sólo escribir “este cuento no me gustó”, tienen que explicar por qué o si no lo entendieron, o si están de acuerdo o no con el análisis hecho en clase. Pueden escribir sobre los cuentos y también sobre lo que hacemos en la clase. Esta sección es donde tienen total libertad de volcar sus sentimientos.

Como el portafolio es personal, ustedes pueden añadirle otras secciones si quieren, pero por lo menos tiene que tener las cuatro mencionadas.
Examen 2

Literatura

Contestar las siguientes preguntas con oraciones bien desarrolladas y poniendo atención al vocabulario y al uso correcto de los artículos y conjugaciones verbales.

1) En la descripción de las actividades diarias de “Acaso Irreparable” Mario Benedetti utiliza varios recursos para demostrar el cambio que se va dando en Sergio Rivera. Explica uno de estos cambios y lo que esto nos dice sobre la evolución psicológica del personaje. (10 puntos)

2) Si hacemos un esquema de las actividades diarias de los pasajeros, nos daríamos cuenta de que están confinados a dos lugares. (20 puntos)
   a) Haz el esquema de los lugares y la rutina diaria de los pasajeros del vuelo LCA 914.
   b) ¿Qué sensación se crea en el cuento con la continua repetición de las actividades y la postergación del vuelo?

3) El climax de “Acaso irreparable” está al final cuando llega el hijo del protagonista en un vuelo de tránsito. ¿Es implícita o explícita la explicación de lo que ocurrió realmente con el vuelo 914 de LCA? ¿Hay resolución? ¿Por qué resulta impactante el final? Explica el efecto del final en el lector. (10 puntos)
4) ¿Cuál es el conflicto de Don Ludovico? ¿Qué nos dice su conflicto sobre el tipo de sociedad en la que se desarrolla la historia? (10 puntos)

5) Lee detenidamente las estrofas 3 y 8 del poema *Ajedrez* de Borges. ¿A qué se refiere con “cuando el tiempo los haya consumido, ciertamente no habrá cesado el rito” y “Dios mueve al jugador, y éste, la pieza. ¿Qué dios detrás de Dios la trama empreza …” (10 puntos)

**Gramática**

En un párrafo bien desarrollado, describe tu semana de Spring Break. Utiliza los varios aspectos del pasado (pretérito e imperfecto). (10 puntos)

**Análisis visual** (10 puntos)

Selecciona una perspectiva de la “Tabla de Perspectivas” y analiza una de las fotografías proyectadas en clase, teniendo en cuenta los elementos de la “Guía de lectura de una fotografía”.
A Model of Learning Objectives

Based on

A Taxonomy for Learning, Teaching, and Assessing:
A Revision of Bloom’s Taxonomy of Educational Objectives

Among other modifications, Anderson and Krathwohl’s (2001) revision of the original Bloom’s taxonomy (Bloom & Krathwohl, 1956) redefines the cognitive domain as the intersection of the Cognitive Process Dimension and the Knowledge Dimension. This document offers a three-dimensional representation of the revised taxonomy of the cognitive domain.

Although the Cognitive Process and Knowledge dimensions are represented as hierarchical steps, the distinctions between categories are not always clear-cut. For example, all procedural knowledge is not necessarily more abstract than all conceptual knowledge; and an objective that involves analyzing or evaluating may require thinking skills that are no less complex than one that involves creating. It is generally understood, nonetheless, that lower order thinking skills are subsumed by, and provide the foundation for higher order thinking skills.

The Knowledge Dimension classifies four types of knowledge that learners may be expected to acquire or construct—ranging from concrete to abstract (Table 1).

Table 1. The Knowledge Dimension – major types and subtypes

<table>
<thead>
<tr>
<th>concrete knowledge</th>
<th>factual</th>
<th>knowledge of terminology</th>
<th>knowledge of specific details and elements</th>
</tr>
</thead>
<tbody>
<tr>
<td>procedural</td>
<td>knowledge of classifications and categories</td>
<td>knowledge of principles and generalizations</td>
<td>knowledge of theories, models, and structures</td>
</tr>
<tr>
<td>abstract knowledge</td>
<td>metacognitive*</td>
<td>knowledge of subject-specific skills and algorithms</td>
<td>knowledge of subject-specific techniques and methods</td>
</tr>
</tbody>
</table>

(Table 1 adapted from Anderson and Krathwohl, 2001, p. 46.)

* Metacognitive knowledge is a special case. In this model, “metacognitive knowledge is knowledge of [one’s own] cognition and about oneself in relation to various subject matters…” (Anderson and Krathwohl, 2001, p. 44).
This taxonomy provides a framework for determining and clarifying learning objectives. Learning activities often involve both lower order and higher order thinking skills as well as a mix of concrete and abstract knowledge.

The Cognitive Process Dimension represents a continuum of increasing cognitive complexity—from lower order thinking skills to higher order thinking skills. Anderson and Krathwohl (2001) identify nineteen specific cognitive processes that further clarify the scope of the six categories (Table 2).

Table 2. The Cognitive Processes dimension — categories & cognitive processes and alternative names

<table>
<thead>
<tr>
<th>lower order thinking skills</th>
<th>higher order thinking skills</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>remember</strong></td>
<td><strong>execute</strong></td>
</tr>
<tr>
<td><em>recognizing</em></td>
<td><em>differentiating</em></td>
</tr>
<tr>
<td><em>identifying</em></td>
<td><em>evaluating</em></td>
</tr>
<tr>
<td><em>recalling</em></td>
<td><em>creating</em></td>
</tr>
<tr>
<td><em>retrieving</em></td>
<td><em>generating</em></td>
</tr>
<tr>
<td><strong>understand</strong></td>
<td></td>
</tr>
<tr>
<td><em>interpreting</em></td>
<td><em>organizing</em></td>
</tr>
<tr>
<td><em>clarifying</em></td>
<td><em>attributing</em></td>
</tr>
<tr>
<td><em>paraphrasing</em></td>
<td><em>attributing</em></td>
</tr>
<tr>
<td><em>representing</em></td>
<td><em>deconstructing</em></td>
</tr>
<tr>
<td><em>translating</em></td>
<td><em>deconstructing</em></td>
</tr>
<tr>
<td><em>exemplifying</em></td>
<td></td>
</tr>
<tr>
<td><em>illustrating</em></td>
<td><em>reconstructing</em></td>
</tr>
<tr>
<td><em>elaborating</em></td>
<td><em>reconstructing</em></td>
</tr>
<tr>
<td><em>classifying</em></td>
<td><em>asserting</em></td>
</tr>
<tr>
<td><em>categorizing</em></td>
<td><em>asserting</em></td>
</tr>
<tr>
<td><em>subsuming</em></td>
<td><em>asserting</em></td>
</tr>
<tr>
<td><em>summarizing</em></td>
<td><em>asserting</em></td>
</tr>
<tr>
<td><em>abstracting</em></td>
<td><em>asserting</em></td>
</tr>
<tr>
<td><em>generalizing</em></td>
<td><em>asserting</em></td>
</tr>
<tr>
<td><em>inferring</em></td>
<td><em>asserting</em></td>
</tr>
<tr>
<td><em>predicting</em></td>
<td><em>asserting</em></td>
</tr>
<tr>
<td><em>comparing</em></td>
<td><em>asserting</em></td>
</tr>
<tr>
<td><em>contrasting</em></td>
<td><em>asserting</em></td>
</tr>
<tr>
<td><em>mapping</em></td>
<td><em>asserting</em></td>
</tr>
<tr>
<td><em>matching</em></td>
<td><em>asserting</em></td>
</tr>
<tr>
<td><em>explaining</em></td>
<td><em>asserting</em></td>
</tr>
<tr>
<td><em>constructing models</em></td>
<td><em>asserting</em></td>
</tr>
<tr>
<td><strong>apply</strong></td>
<td></td>
</tr>
<tr>
<td><em>executing</em></td>
<td><em>checking</em></td>
</tr>
<tr>
<td><em>carrying out</em></td>
<td><em>coordinating</em></td>
</tr>
<tr>
<td><em>implementing</em></td>
<td><em>detecting</em></td>
</tr>
<tr>
<td><em>using</em></td>
<td><em>monitoring</em></td>
</tr>
<tr>
<td><strong>analyze</strong></td>
<td></td>
</tr>
<tr>
<td><em>differentiating</em></td>
<td><em>selecting</em></td>
</tr>
<tr>
<td><em>discriminating</em></td>
<td><em>identifying</em></td>
</tr>
<tr>
<td><em>distinguishing</em></td>
<td><em>recognizing</em></td>
</tr>
<tr>
<td><em>focusing</em></td>
<td><em>recalling</em></td>
</tr>
<tr>
<td><em>selecting</em></td>
<td><em>interpreting</em></td>
</tr>
<tr>
<td><em>organizing</em></td>
<td><em>classifying</em></td>
</tr>
<tr>
<td><em>finding coherence</em></td>
<td><em>classifying</em></td>
</tr>
<tr>
<td><em>integrating</em></td>
<td><em>classifying</em></td>
</tr>
<tr>
<td><em>planning</em></td>
<td><em>classifying</em></td>
</tr>
<tr>
<td><em>structuring</em></td>
<td><em>classifying</em></td>
</tr>
<tr>
<td><em>attributing</em></td>
<td><em>classifying</em></td>
</tr>
<tr>
<td><em>deconstructing</em></td>
<td><em>classifying</em></td>
</tr>
</tbody>
</table>

(Table 2 adapted from Anderson and Krathwohl, 2001, pp. 67–68.)
A statement of a **learning objective** contains a **verb** (an action) and an **object** (usually a noun).

- The **verb** generally refers to [actions associated with] the intended **cognitive process**.
- The **object** generally describes the **knowledge** students are expected to acquire or construct. *(Anderson and Krathwohl, 2001, pp. 4–5)*

In this model, each of the colored blocks shows an example of a learning objective that generally corresponds with each of the various combinations of the cognitive process and knowledge dimensions.

**Remember:** these are **learning objectives**—not learning activities. It may be useful to think of preceding each objective with something like: “Students will be able to ...”

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APPENDIX H
INSTRUCTIONS FOR THE DIGITAL STORY

PROYECTO FINAL: Mi cuento digital

Para el proyecto final, cada estudiante escribirá un cuento original que se presentará a manera de cuento digital. Se empezará por escribir el cuento como texto para luego editarlo para que se ajuste al formato elegido. Se deberán escoger como mínimo tres imágenes de su propia autoría para la banda visual del cuento. Las imágenes pueden ser fotografías, dibujos, esquemas, siempre y cuando sean de la autoría del estudiante. No se permitirá el uso de imágenes tomadas del internet o de fuentes secundarias. Igualmente, la banda sonora será grabada por el propio estudiante. La banda sonora puede tener acompañamiento musical; la música escogida deberá ser identificada apropiadamente e incluida en los créditos finales. El cuento digital tendrá una duración máxima de cinco minutos.

Indicaciones de forma. El tema del cuento estará basado en un evento o hecho personal que haya marcado nuestras vidas. Se tratará de imaginar lo que sería nuestra vida si dicho evento no hubiese sucedido o si hubiese sucedido de manera distinta. Para la escritura del texto se usarán los varios aspectos del pretérito y el condicional. Se usará un vocabulario que refleje el nivel de lenguaje estudiado durante el semestre. Se recomienda utilizar el Manual de gramática como referencia para el uso correcto de las estructuras lingüísticas tales como transiciones, acentuaciones, uso de los artículos, etc., según lo corregido en clase y en los varios escritos hechos durante el semestre.

Indicaciones literarias. El cuento tendrá por lo menos una metáfora la cual se representará de manera visual con las imágenes escogidas. En el texto se pueden usar cuantas metáforas sean necesarias para transmitir el sentido del cuento. En la versión
digital se escogerá una imagen que represente metafóricamente el sentido, o idea principal, del cuento.

**Pasos a seguir.**

1. Escritura del texto del cuento
2. Adaptación del texto para el guión de la versión digital
3. Selección de las fotografías y música
4. Desarrollo del storyboard y presentación en taller en clase.
5. Elaboración y edición del cuento digital.
6. Presentación

A continuación una breve descripción de lo que es un cuento digital y sus componentes.

**El cuento digital**

El cuento digital es una forma de relato audiovisual formado por una banda visual y una banda sonora. La banda visual consiste en una serie de imágenes (fotografías, ilustraciones, dibujos) representativas del texto. La banda sonora es la grabación en audio del texto narrativo el cual puede ir acompañado de música. La banda visual y la sonora se complementan mutuamente para crear un cuento. Según Joe Lambert, del Center for Digital Storytelling de U.C. Berkeley, un cuento digital consta de siete elementos básicos:
Construcción

**Punto de vista.** La escritura académica es generalmente objetiva, emplea la tercera persona y logra su objetividad al separar la perspectiva personal del escritor del material analizado. En contraste, la escritura creativa para un cuento digital tiene como meta permitirle al escritor sentir y vivir la fuerza de la expresión personal. El empleo de la primera persona es esencial en la escritura de un cuento digital, por lo que la experiencia y el entendimiento individual y particular del autor es lo que se intenta realzar.

**Conflicto dramático.** Para retener la atención del espectador, el cuento digital requiere de un conflicto que queda resuelto al final. El conflicto debe tener suficiente drama como para que su resolución sorprenda. Por ejemplo, el relato que acompaña a una serie de fotografías de las últimas vacaciones no cumple este requisito, pero si le añadimos una búsqueda o una pregunta personal logramos que el espectador quiera ver el cuento hasta el final.

**Contenido emocional.** Se trata de conectar con la esencia del ser humano. Alegría, tristeza, ansiedad, expectativa, etc., son emociones que conectan con los demás. Las imágenes que se escojan deben tener contenido, significado e importancia personal.

**Límite de duración.** Un cuento digital debe durar máximo 5 minutos. Las razones de este límite son dos:

1. Mantener la atención del público.
2. Poder presentar varios cuentos digitales en una sola sesión.
Ritmo. El ritmo se refiere a la compaginación de las imágenes con la voz narrativa. Las imágenes deben ser editadas cuidadosamente. Muchas veces es mejor tener menos que más. Así mismo, la voz narrativa debe variar su entonación y su velocidad de acuerdo a las imágenes y al guión. Las pausas son muy importantes ya que pueden transmitir tanto significado como las palabras. La voz debe reflejar las variaciones emocionales del contenido y debe saber cuando es mejor dejar unos segundos de silencio.

Voz propia. El cuento digital es personal, por lo tanto la voz narradora deberá ser la propia voz de su autor(a). Usando variaciones de tono, inflexión y timbre, la voz debe saber transmitir el cuento en su totalidad: los eventos y las emociones vividas.

Banda sonora. La inclusión de música puede ser de mucha utilidad ya que le añade profundidad y complejidad a la narrativa. Se debe tener precaución con los derechos reservados al escoger la música, siendo preferible siempre utilizar piezas musicales que sean libres para el uso público. Siempre se debe incluir la información pertinente a la pieza musical en los créditos finales del cuento.

Edición. Para que el cuento fluya de manera natural, se deberá poner atención a las transiciones visuales y narrativas. No se trata de usar todas las transiciones disponibles sino de escoger cuidadosamente aquellas que contribuyan al tono y a darle fuerza del cuento.
APPENDIX I
THE STORY BOARD RUBRIC

SPA 212-B Primavera 2014

Nombre ___________________________________

Escala de calificación: El cuento digital

<table>
<thead>
<tr>
<th>GUION: ESTRUCTURA, COHERENCIA, VOCABULARIO &amp; GRAMÁTICA</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>La trama tiene estructura pero no está muy clara. Ideas desarrolladas pero les faltan claridad y coherencia al tema del cuento. Falta mayor desarrollo de los personajes y escenario. Climax y resolución no están muy claros. Hay metáfora pero falta desarrollarla. Falta de palabras básicas y adecuadas a la situación. Pocos errores gramaticales.</td>
<td>16</td>
<td>12</td>
</tr>
<tr>
<td>Las ideas no están muy bien desarrolladas. Falta de organización. Falta de argumento y estructura. No hay desarrollo de la trama, escenario y personajes. No hay metáfora. Vocabulario muy limitado. Tiene abundantes errores gramaticales.</td>
<td>11</td>
<td>8</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>STORYBOARD (ESQUEMA AUDIOVISUAL)</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Storyboard organizado y detallado. Las imágenes seleccionadas muestran clara conexión con la trama. Las imágenes funcionan como metáforas visuales al tema del cuento. Títulos y subtítulos ubicados apropiadamente. La banda sonora contribuye al significado del cuento. Correcta identificación de la banda sonora.</td>
<td>15</td>
<td>13</td>
</tr>
<tr>
<td>Storyboard organizado pero le faltan algunos detalles. Las imágenes seleccionadas tienen una conexión ambigua con el texto. Al menos una imagen funciona como metáfora visual al tema del cuento. Títulos y subtítulos no están claramente ubicados. La banda sonora contribuye al cuento de manera ambigua. La banda sonora no está bien identificada.</td>
<td>12</td>
<td>10</td>
</tr>
<tr>
<td>Falta de organización y detalles en el storyboard. No existe conexión entre las imágenes y el texto del cuento. No hay metáfora visual. Falta de títulos y subtítulos. Falta de banda sonora.</td>
<td>9</td>
<td>5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CUENTO DIGITAL – VERSION FINAL</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Cuento digital muy bien desarrollado y refleja claramente lo planificado en el storyboard. Uso adecuado de efectos y transiciones entre las imágenes. Uso de tres imágenes como mínimo. Nivel del audio es apropiado y la música no opaca a la voz narrativa. La voz narrativa mantiene un ritmo, entonación y pausas adecuadas a las partes del cuento. Las imágenes y la voz narrativa expresan y transmiten las emociones del cuento.</td>
<td>15</td>
<td>13</td>
</tr>
<tr>
<td>Cuento bien desarrollado. Refleja algo de lo planificado en el storyboard. Uso de transiciones entre las imágenes pero le falta trabajarlas. Menos de tres imágenes. Nivel del audio no es apropiado. El ritmo, entonación y pausas de la voz narrativa podrían estar mejor trabajadas. Las imágenes y la voz narrativa expresan la historia pero no las emociones.</td>
<td>12</td>
<td>10</td>
</tr>
<tr>
<td>Desarrollo pobre del cuento digital. No hay conexión entre el producto final y lo planificado en el storyboard. Falta de transiciones entre las imágenes. Menos de tres imágenes. Nivel del audio totalmente inapropiado. No hay ritmo ni pausas en la narración.</td>
<td>9</td>
<td>5</td>
</tr>
</tbody>
</table>

GRADE: / 50
APPENDIX J
THE STORYBOARD

<table>
<thead>
<tr>
<th>Título del cuento</th>
<th>Autor (a)</th>
<th>Imagen</th>
<th>Texto en audio</th>
<th>Información adicional</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(duración, efectos, transiciones, música, etc.)</td>
</tr>
<tr>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>
REFERENCES


