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FOSTERING CONCEPTUAL METAPHORS IN VOCABULARY TEACHING

Phrasal Verbs in Spanish Secondary Education:

A Pedagogical Implementation

FOMENTO DE LAS METÁFORAS CONCEPTUALES EN LA ENSEÑANZA DE VOCABULARIO

Implementación pedagógica de los *phrasal verbs* en la

Educación Secundaria Obligatoria

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ABSTRACT

Phrasal verbs (PVs) are one of the most fruitful areas of the English language and are part of the fluent and idiomatic control of the language by native speakers (Pawley and Syder, 1983). Despite their frequency, PVs are perceived as difficult by learners of English as a Foreign Language (EFL) due to their semantic and syntactic complexity (Laufer and Eliasson, 1993). Traditional language teaching methodology has approached PVs by presenting them in lists that learners have to memorize by heart. In consequence, learners feel uncertain and avoid using them.

However, an alternative approach to analyse and study PVs exists. Cognitive Linguistics (CL) has contributed to the study of PVs by arguing that there is systematicity in the particles which combine with verbs to from PVs. Following CL work, we adopt in our thesis the theory that there is motivation in particles, i.e. there is a radial network of related meanings, which are the result of metaphor and bodily experience (Tyler and Evans, 2004; 2003; Brugman and Lakoff, 1988; Lakoff, 1987; Lindner, 1981). Therefore, the meaning extensions of some of the particles can be analysed and learners can be provided with non-arbitrary explanations of PVs.

Rudzka-Ostyn (2003) applied this CL theory to PVs and published *Word Power: Phrasal Verbs and Compounds. A Cognitive Approach*. Other researchers have explored the effectiveness of didactic applications of CL after one treatment session (Yasuda, 2010; Boers, 2000b; Kövecses and Szabó, 1996) or several sessions (Talebinejad and Sadri, 2013; Nhu and Huyen, 2009; Condon, 2008). Most of these studies have established that CL is helpful in the teaching of PVs, to a greater or lesser extent, with adults at an intermediate level of English. However, these results need to be complemented with research which targets younger participants at lower levels, a larger sample of PV, and over an extended period of time.

Furthermore, in our opinion, there is a gap between linguistic research and real-classroom practice. Therefore, appealing instructional materials have been developed for this thesis following Ruiz de Mendoza and Agustín's (2016) model of Cognitive Pedagogical Grammar (CPG). The aim is to integrate the CL-inspired approach to teach PVs into the 4th year of Compulsory General Secondary Education (4 ESO) in Spain.

Using mixed methods, quantitative and qualitative, this research explores the effectiveness of the employed methodology and materials. The results show that this methodology and materials have a positive effect in the medium-term productive knowledge of PVs in 4 ESO students but not in the receptive knowledge. The analysis of the results also shows that participants find the materials, especially the task, engaging and interesting, and the innovative approach useful and interesting. Besides, the level of difficulty of the approach and the particles has been proved to be appropriate for 4 ESO when students are at the expected A2 or B1 CEFR level according to the Spanish Education Act (LOE/LOMCE).

This thesis contributes to the area of Foreign Language Teaching (FLT). Specifically, it introduces a new methodology which combines a CL approach to spatial semantics and a contrastive analysis between L1 (Spanish) and L2 (English). It also adds support to the existing research that evidences the effectiveness of CL in pedagogy. Finally, the teaching materials developed explicitly for this research contain a learner-friendly vision of academic linguistics intended for learners and teachers.

Overall, this dissertation serves as a starting point to narrow the gap between teachers and researchers. It offers theoretical and practical basis for further empirical investigation on the teaching of PVs. In fact, we suggest that this proposal should be conducted again in order to determine with precision how to integrate CL theory into the Spanish education system.

CONTENTS

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LIST OF ABBREVIATIONS

BNC	British National Corpus
CEFR	Common European Framework of Reference for Languages
CL	Cognitive Linguistics
CM	Conceptual Metaphor
CPG	Cognitive Pedagogical Grammar
EFL	English as a Foreign Language
ESO	Compulsory General Secondary Education (*Educación Secundaria Obligatoria*)
FLT	Foreign Language Teaching
ICM	Idealized Cognitive Model
ID	Identity Document (Identity of Participant)
L1	First Language
L2	Second Language
LM	Landmark
LOE/LOMCE	Spanish Education Acts (*Ley Orgánica de Educación/Ley Orgánica para la Mejora de la Calidad Educativa*)
POSTPRO	Productive Post-Test
POSTREC	Receptive Post-Test
PREPRO	Productive Pre-Test
PREREC	Receptive Pre-Test
PG	Pedagogical Grammar
PV	Phrasal Verb
RQ	Research Question
RS	Rating Slip
RS1	Rating Slip 1 (Task)
RS1U	Rating Slip 1 (Task/Useful)
RS1I	Rating Slip 1 (Task/Interesting)
RS2	Rating Slip 2 (Programme)
RS2D	Rating Slip 2 (Programme/Difficult)
RS2I	Rating Slip 2 (Programme/Interesting)
TR	Trajector
SLA	Second Language Acquisition

CHAPTER 1 INTRODUCTION

1.1 PRESENTATION AND SCOPE

No one can deny the role of the main linguistic schools in developing language pedagogy. However, disagreements about fundamental issues such as the nature of language or the language-learning process have served to dilute the impact of their theories in language classrooms (Langacker 2008b). Linguists complain that their expertise is overlooked in the design of methods and activities. Conversely, 'language teachers complain that the linguists' expertise is simply of little help with practical classroom related matters' (Achard, 2004, p.167). Consequently, there is a wide gap between teachers and researchers that needs to be bridged. It is our intention to attempt to narrow such a gap by adopting the principles of a relatively new paradigm in linguistics, Cognitive Linguistics (CL), and to offer teachers a complete collection of classroom-assessed materials to teach phrasal verbs (PVs) in 10th grade (4th year) of Compulsory General Secondary Education (4 ESO).

As will be discussed, CL has its origins as a reaction to Chomskyan linguistics, with its assumption that language is a separate cognitive faculty and its focus on syntactic analysis. Since the first influential works by Lakoff and Johnson (1980), Langacker (1987, cited in Langacker, [2008a]), and Talmy (1972), CL has become an important field of study in linguistics. These scholars turned their attention to semantic issues and contributed to raise theories such as metaphor is pervasive and language reflects the general workings of the human mind.

Another main tenet of CL is the concept of linguistic motivation. Linguistic motivation is concerned with the non-arbitrary aspects of form and structure in language. In a crucial move, cognitive semantics contributed to the study of motivation in particles and the network of extended senses derived metaphorically from a prototypical use (Tyler and Evans, 2004; 2003; Brugman and Lakoff, 1988; Lindner, 1981). Although these theories represent a radical exclusion from many established ideas in linguistics, the principles underlying CL have implications and applications in applied linguistics, specifically in the field of second language acquisition and foreign language teaching (SLA/FLT).

SLA/FLT provide the perfect ground for testing the validity of CL insights. There is a body of research which describes the significance of CL for FLT (see Boers and Lindstromberg, 2008a for a full account) but its implications are only beginning to be explored. Phrasal verb (PV) acquisition is one of the areas which can benefit from the collaboration between CL and FLT. Despite the frequency and significance of PVs in the English language, language learners tend to avoid or underuse PVs. The alleged lack of transparency in meaning and random nature of particles are important reasons for these difficulties. CL has demonstrated that PVs are not arbitrary and we have at our disposal an analysable semantic view of the particles in PVs to adapt for second language (L2) learners. The basic assumption in the CL view of particles is that the multiple meanings associated with each particle form a principled polysemy network organised around a prototypical spatial sense. If learners are made aware of this network and the metaphorical extensions of the basic sense of each particle, they will learn PVs in a much more gratifying way.

Rudzka-Ostyn (2003) adapted CL theory and published *Word Power: Phrasal Verbs and Compounds. A Cognitive Approach* in order to make it easier for learners to acquire PVs. She also implements in her book abstract drawings to visually enhance the learning of the meanings of particles. In our materials, Rudzka-Ostyn's (2003) drawings have been our source of inspiration and we have converted them into colourful and attractive drawings that have the minions as the central theme for motivational reasons.

Other researchers have explored the effectiveness of didactic applications of CL (see 4.5 for a detailed survey) although most of these studies approached CL instruction of PVs with adults at an intermediate level of English to test short-term retention. Moreover, all of them covered a sample of PVs targeting only few particles. These results need to be complemented with research which targets younger participants at lower levels, a larger sample of PV, and over an extended period of time. Although it is an ambitious research, we believe that the existing academic premises have to be further exploited due to their promising applicability in FLT.

Naturally, other questions remain unanswered too. Previous studies seem to be trapped at the level of laboratory research. Once the effectiveness of CL insights and principles has been recognised, realistic and appealing instructional practice should be

developed under regular classroom experimental conditions. L2 research is typically designed for the purpose of facilitating L2 learning but there is still little research that is actually carried out in real classrooms. This is an important issue that has to be addressed if researchers want to join forces with teachers to improve the current state of L2 teaching in schools.

In this respect, a Cognitive Pedagogical Grammar (CPG) which produces user-friendly versions of CL generalizations and cross-linguistic first language-second language (L1-L2) analysis may be the solution. Ruiz de Mendoza and Agustín (2016) have developed an illustrative model of this process and suggested ways of exploiting it in the L2 classroom. In this dissertation, their model will be implemented for the creation of lesson plans and materials as a starting point for the integration of the CL-inspired approach to teach PVs into a pre-existing EFL course. Consequently, it is also relevant to this investigation the empirical evaluation of the methodology and materials so that we can interpret their effectiveness as accurately and systematically as possible.

Among the choices available for materials development, we have opted for the following: a task-based approach, explicit teaching, memory and cognitive processing, and learner-friendly contextualising techniques. Firstly, our task-based approach includes cognitive and motivational factors (Laufer and Hulstijn, 2001). Students will have to create one comic strip for each unit, i.e. they will have to use their own selection of PVs with different particles and meanings out of the PVs studied in class. Secondly, Sökmen (1997) and Nation (2001) have been consulted for the creation of activities as part of the explicit teaching of PVs. Through the activities, learners will be given the opportunity to learn the form, meaning, and use aspects of word knowledge. Thirdly, the lesson plans have taken into account some factors that affect vocabulary acquisition such as memory and cognitive processing, more specifically dual coding theory (Clark and Paivio, 1991) and levels-of-processing theory (Craik and Lockhart, 1972). Diagrams and drawings will be presented to the learners in an attempt to stimulate the association of phrasal verbs with images. However, what we consider is the main contribution of this dissertation is the learner-friendly version of these academic theories, which is conceived as a first step to disseminate their useful application among teachers and students. All the materials have been carefully

elaborated keeping in mind the target audience, i.e. 15-16-year-old students in 4 ESO and teachers who are not experts in CL.

Within this framework, this dissertation aims at narrowing the gap between teachers and researchers in the hope of reporting results of interest to SLA/FLT researchers and useful materials to L2 teachers. In our opinion, the need for collaboration is urgent so that the existing dysfunction between theory and practice comes to an end. We advocate collaborative experiences in the future where applied linguists spend time with teachers in an attempt for both of them to understand linguistic research and teaching practice better. Teachers should be involved in the research process once academics have identified areas which might be of practical interest. Academics should ask teachers' appraisal and evaluation of the proposed ideas. Conversely, teachers must be willing to introduce innovations to improve classroom practice through the elimination of prejudices and biased opinions about teaching and learning.

We can speak of this dysfunction from personal experience and personal feeling. As young students of English, we all had to learn by heart those never-ending and incomprehensible lists of PVs. Little by little, it is common to appreciate that some particles imply certain meanings and nuances but secondary-school teachers probably do not know how to transmit that information to their students in a coherent manner. However, solid theories that could ease PVs teaching and learning exist. Unfortunately, researchers have stopped at the intellectual level, probably due to the distance between them and the real teaching practice. In sum, this thesis has been the perfect opportunity for us to create and implement a realistic model in the pursuit of helping all the involved parties in FLT - teachers, learners, and researchers - to deal with the learning and teaching of PVs.

1.2 STRUCTURE OF THIS THESIS

This thesis, in pursuit of the aims mentioned in the previous subsection, will deal in detail with a number of research areas. The review of the relevant literature introduces the general principles of SLA and FLT paying special attention to vocabulary and materials development and evaluation (chapter 2 and chapter 3). This review is complemented by an overview of CL and the semantics of particles. It also includes sections on the significance of CL for FLT, CPG, and the effectiveness of CL-inspired

instructional methods (chapter 4). A concluding chapter to the literature review describes PVs and summarizes the existing approaches to teaching them (chapter 5).

In chapter 6, we describe the methodology used during the collection of data. Several design steps as regards the elaboration of the materials and the real classroom approach are made explicit. It will be argued that the mixed methods design is suitable to deal with the research questions, and by extension, the methods for quantitative and qualitative analysis are outlined.

The results obtained unfold in five sections in chapter 7, one per each assessment tool: tests, task, rating slips, questionnaire, and teacher's diary. Each of these five sections analyses the obtained results before discussing them in relation to the research questions. In turn, chapter 8 discusses the findings of the research by triangulating the results of the variables examined in the previous chapter and providing the corresponding support or rejection of the existing body of research.

In the final chapter (chapter 9), we indicate the possible implications and limitations of this dissertation in the field of SLA/FLT. In addition, it speculates on potential research lines to expand this preliminary study. The subsequent sections contain the list of bibliographical materials cited and consulted throughout the thesis and the appendices. The appendices are fundamental in this thesis since they comprise a full account of the lesson plans, worksheets, and PowerPoints necessary to replicate this research. They also include the tests, rating slips, and questionnaires employed during the assessment phase in order to evaluate the teaching materials.

CHAPTER 2 HISTORY OF LANGUAGE LEARNING AND TEACHING

Teaching and learning are intrinsically linked in all areas of life. In the field of language pedagogy, both teaching and learning depend on a prevailing view of language itself. Many of these views are contradictory but all didactic methods, including the one developed in this dissertation, derive from solid linguistic theories. In order to put the methodological developments of language teaching and learning in perspective, it is helpful to step back in time and review the past fifty years.

First of all, there has been a debate in defining the term "method". Anthony (1963, cited in Richards and Rodgers, 1982) proposed a hierarchical model organised in three levels: approach, method, and technique. In the first level lies the approach, which is the most abstract one and is defined as the guiding assumptions of language. The method lies in the second level, which is the overall plan for presenting the language teaching material based upon a selected approach. In the third level, the techniques, which are very specific procedures and activities to put a method into practice. In contrast, Richards and Rodgers (1982) claimed that Anthony's model lacks a framework to systematically describe and compare methods. They chose the terms "approach, design, and procedure", and provided explicit definitions. Their concept of design was broader than Anthony's concept of method, and it covered the practical implications in the classroom, such as syllabus design, activities and the roles of teachers and students.

In 2001, Richards and Rodgers revised the 1982 edition of *Approaches and Methods in Language Teaching*. They describe an "approach" as a set of beliefs and principles about the nature of language or of language learning that can be used as the basis for teaching a language and include the following: Communicative Language Teaching, Competency-Based Language Teaching, Content-Based Instruction, Cooperative Learning, Lexical Approaches, Multiple Intelligences, The Natural Approach, Neurolinguistic Programming, Task-Based Language Teaching, and Whole Language. Approaches are characterised by their flexibility and variety of interpretation and application since they do not impose the techniques to be used in the classroom. In their new edition, Richards and Rodgers (2001, p.245) offer a clear definition of

"method" which covers the main aspects that have been developed and implemented in this PhD thesis:

> *'A method, on the other hand, refers to a specific instructional design or system based on a particular theory of language and of language learning. It contains detailed specifications of content, roles of teachers and learners, and teaching procedures and techniques. It is relatively fixed in time and there is generally little scope for individual interpretation. Methods are learned through training. The teacher's role is to follow the method and apply it precisely according to the rules'.*

The examples of methods that they describe are Audiolingualism, Counseling-Learning, Situational Language Teaching, The Silent Way, Suggestopedia and Total Physical Response. For space and scope reasons, we are not going to revise all the above-mentioned approaches and methods but only the most influential ones in the history of language learning and teaching.

Larsen-Freeman (2012, p.29) suggests that "methodology" may be depicted 'as a triangle, with each angle of the triangle representing a basic area of the field. The first angle might be termed language learning/language learner. […] The second angle has to do with the subject matter we teach. […] The third angle comprises both language teaching as a process and the role of the language teacher as an agent in the process'. These three angles have assisted us in the organisation of the main paradigms in the field of foreign language teaching and learning in the following subsections.

2.1 LANGUAGE LEARNING

Two models of human learning have been the focus of great debate in psychology and philosophy throughout the years. On the one hand, behaviourism portrays human beings as passive and controlled by stimuli. On the other hand, humanism believes that humans are aware of their surrounding environment and in control of their experiences. The theories of learning have been influenced by this fundamental disagreement, and the language-learning process is not an exception.

In the 1960s, Skinner and the behaviourist theory claimed that language learning, like all other learning, was essentially achieved through habit formation by response to external stimuli (Skinner, 1974). Learners could develop new habits in the target

language through repetition, pattern drills, and positive reinforcement by the teacher. In other words, language learning could be achieved by a simple stimulus-response-reinforcement sequence. If errors were committed, correction was necessary to avoid the acquisition of bad habits. The goal of learning was automaticity of habits without errors.

In the same decade, Chomsky challenged this view. He reasoned that humans possessed some innate capacity which inclined them to detect patterns in language. Learners were individuals with well-developed mental faculties predisposed to learn in an active way. Besides detecting patterns in the input language, learners could form hypotheses, test them, and revise them if there was evidence of contradiction. Learners were exposed to patterns and tried to re-use such patterns. Furthermore, people could understand utterances that they had not encountered before or create novel ones. Errors could happen as a result of an overgeneralisation of the rules (Chomsky, 2006). For example, *eated and *sleeped were common errors in children's speech as well as in second-language (L2) learners. Rather than committing errors arbitrarily, second-language learners might have followed the same progression as children in their acquisition. This process was innate and universal and Chomsky believed that children were endowed with a Language Acquisition Device (LAD) to induce the rules. Any intermediate language between the native language and the target language was named "interlanguage" (Selinker, 1997), which is a separate linguistic system produced when the learner is attempting to say sentences in the target language.

It is clear that the role of the learner shifted from being passive imitators to active creators. This new cognitive approach contemplated that people could use their own thinking processes, or cognition, to discover and apply the rules that they were acquiring. However, researchers such as Schmidt (1990) believed that memorising sentences and phrases contribute to learner fluency. He did not deny that language acquisition occurs through rule formation but he felt that the role of imitation had been overlooked.

A third school of thought, constructivism, emerged in the last decades of the twentieth century and became the prevailing paradigm. In the cognitivist theory, the learning process is an explicit part of learning. Rather than received or discovered, knowledge is

socially constructed, so teachers collaborate with students to create knowledge and do not try to transmit it. Learners create meaning and learn by doing, frequently in collaborative mixed groups or common projects (Richards and Rodgers, 2001). By contrast, constructivist theory emphasises the individual's construction of reality and builds on learner autonomy. It differs from cognitivist learning theory because constructivism devotes attention to the process of construing knowledge, rather than concentrating on knowledge.

All these theories of language learning led to the creation of numerous teaching methods which have co-existed with greater or lesser success in the classroom (we will return to them in 2.3.). The nature of language and its underlying model, which is the second major angle of Larsen-Freeman's (2012) triangle, is the focus of the following section.

2.2 LANGUAGE

Although researchers in L2 learning and teaching have focused their attention on issues of psychology and methodology, the underlying model of language being assumed needs to be examined due to its influence in applied linguistics.

Let us start with the big picture of applied linguistics. Davies (2007, p.2) is tempted to believe that 'because language is everywhere, applied linguistics is the science of everything'. However, he concludes that the dominant field in applied linguistics is language teaching and learning, as there are more applied linguists specialised in this field than in any other. In our dissertation, the term "applied linguistics" refers to linguistic studies and theories which support a language teaching method.

Chapelle (2013) points out that grammar is a fundamental area of study in linguistics. In fact, early linguistic theories like structural linguistics and transformational-generative grammarians saw language as a hierarchically organised system consisting of levels: phonemes, morphemes, and syntactic patterns. In the 1960s, language courses influenced by structural linguistics focused upon linguistic structures which were graded from simple to more complex, whereas those courses influenced by Chomsky and the transformational-generative grammarians focused upon sentence-level syntax.

In the late 1960s, Hymes (1972) explored the importance of socio-functional aspects of language and introduced the distinction between linguistic competence (unconscious knowledge of language structure) and communicative competence (knowledge of how to use language in a given social situation). The primary goal of language teaching was to develop communicative competence and move beyond grammatical and discourse elements in communication. Although it was not a theory of language on its own, the communicative approach had a great impact in language teaching and syllabus design. Wilkins (1972) advocated a notional-functional syllabus instead of a structural one as a result of this new view of language. It focused on the purposes for which language was used and underlined what people wanted to accomplish (e.g. inviting, ordering, promising, etc.).

A third dimension of language, the semantic dimension, was the focus of applied linguists Krashen and Terrell (1983). They did not have a theory of language but they emphasised the primacy of meaning. The importance of vocabulary was stressed and they suggested that a language was essentially its lexicon. Furthermore, acquisition could only take place when learners understood messages in the target language.

Recently, L2 practitioners have turned their attention to Cognitive Linguistics (CL), a relatively new approach to linguistics which offers a renewed view of the structure of language. Unlike generative linguists, cognitive linguists argue that the cognitive processes governing language use and learning are the same as those involved in all other types of knowledge processing, e.g. reasoning, memory, attention, or learning. One of the basic tenets of CL is that 'language is shaped and constrained by the functions it serves' (Langacker 2008a, p.7), especially the semiological function. Linguistic forms are symbolic in nature because they are made up of semantic and phonological associations. The lexicon, morphology, and syntax form a continuum of symbolic structures which cannot be separated into sections. Besides, CL posits a close relationship between form and meaning. The centrality of meaning is fundamental and helping learners notice the relationships between certain expressions and their original lexical meaning enhance learning and memorisation (Littlemore, 2009).

CL is the starting point when considering L2 learning and teaching in this PhD thesis. We will deal with CL in detail in chapter 4 since our approach stems directly from it and claims that such an approach to language teaching results in better L2 learning.

2.3   LANGUAGE TEACHING

This section seeks to overview the literature on grammar teaching. For centuries, language teaching only focused on grammar and little attention was given to lexis (Boers and Lindstromberg, 2008a). Therefore, it is necessary to review all the approaches to grammar teaching before reviewing the current perspectives on vocabulary and phrasal verbs learning and teaching.

The "Grammar-Translation Method" dates back to the late nineteenth century but its principles had been applied by Latin and Greek teachers for centuries through the "Classical Method". Language is reduced to the grammatical system and the sentence is the main unit of reference. The knowledge of grammar constitutes the core and the translation of texts from the L2 to the native language is the main type of exercise. It is thought that the mental exercise of learning a foreign language will help the students grow intellectually. Classes are taught in the mother tongue and nothing is done to enhance the ability of students to communicate in the L2 (Brown, 2000).

In the second half of the nineteenth century, several authors reacted to the lack of effectiveness to prepare students to communicate in the L2 (Howatt, 1984). One of them, François Gouin, observed that children had the capacity to acquire and speak their mother tongue without any problem. Consequently, importance was attached to the exclusive use of the L2 in the classroom. In this method, known as the "Direct Method", no translation is allowed, hence its name – meaning is conveyed directly in the target language. Larsen-Freeman (2000) summarises some characteristics of the teaching/learning process when this method is used. For instance, teachers use demonstration and visual aids to introduce a new word. Also, syllabus is based upon situations because students try to communicate as if they were in a real situation. Finally, teachers do not give explicit grammar rules and students must figure them out inductively after being presented with examples.

Another important oral-based approach in the 1950s and 1960s was the "Audio-Lingual Method". World-War II broke out and the United States heightened the need for Americans proficient in foreign languages. Unlike the "Direct Method", this method does not emphasise acquisition through exposure to real situations. Artificial dialogues are used to introduce the structures. It applies principles from behaviourism and structural linguistics. New material is presented in dialog form and structural patterns

are taught using repetitive drills. Teachers believe that students will be able to use the L2 automatically by forming habits.

After Noam Chomsky's attack on language learning as a set of habits and the lack of success in promoting communicative ability, the Audio-Lingual Method was questioned. He reasoned that language is a habit of rule formation, rather than a product of habit formation, because speakers can understand and create novel utterances. Therefore, he concluded that people use their own thinking processes, or cognition, to discover the rules of language. The creativity and the innateness of learners were the arguments to reject structuralism and the Audio-lingual Method. The previous classical approaches were characterised by focusing on the teacher whereas cognitivists highlight learning and the role of the learner.

In the burst of methodological experimentation in the 1970s, several innovative methods arose. The "Natural Approach" (Krashen and Terrell, 1983) and the "Total Physical Response" (Asher, 1969) shared the belief that language learning is a universal process and innate. The Natural Approach considers language as communication so meaning is at the core. Comprehensible input is provided and learners are not supposed to produce output immediately. They usually go through a silent period similar to children when they learn their mother tongue. As the Natural Approach, the Total Physical Response considers that characteristics of acquisition of L1 can be used for L2. It claims that association between movement and language facilitates acquisition, the same way as children receive input and there is physical action involved. In both methods, it is essential to eliminate anxiety or stress, which can be negative filters that impede acquisition.

According to Nunan (1991, p.234), there are three methods which share a "common belief in the primacy of affective and emotional factors within the learning process". If the learning environment and affective factors are right, learners can be motivated and encouraged to adopt the right attitude. He considers that such humanistic tradition is represented by Curran's "Community Language Learning" (CLL), Gattegno's "Silent Way" and Lozanov's "Suggestopedia". CLL focuses on building a supportive community among learners and moving from dependence on the teacher to individual autonomy. There is no pre-defined syllabus but students decide what to learn and when to learn it according to their needs. Regarding the Silent Way, one of its basic

principles is that teaching should be subordinated to learning. The teacher directs the classroom in silence through coloured rods and the procedure begins by teaching sounds, then words, and afterwards sentences. Learner autonomy is promoted by exploring and making choices. Suggestopedia focuses on unconscious learning and it is based on the idea that the learner is capable of incredible feats. Learners are bombed with oral input while they are in a hypnotic state of deep relaxation.

From the decade of the 1970s onwards, there has been a generally accepted approach to language teaching: the "Communicative Approach", also known as "Communicative Language Teaching" (CLT). Constructivist principles underpin this approach since it believes in learning as an active construction process and a socially situated activity in meaningful contexts. Teachers noticed that learners could not use what had been learnt in the classroom to communicate outside it. As Larsen-Freeman (2000, p.121) puts it: 'being able to communicate required more than mastering linguistic structures'. It requires communicative competence (Hymes, 1972) besides linguistic competence (see 2.2). Apart from knowing the language system and using instances of correct usage, learners are required to use such knowledge in order to achieve some sort of communicative proficiency. As a consequence, scholars such as Widdowson (1978) began to advocate a shift from a linguistic structure-centered approach to a Communicative Approach. A strong contributor to this approach was Wilkins (1972), who proposed a functional definition of language as a basis for developing a notional syllabus. He tried to demonstrate the systems of meanings that a learner needs and grouped them into two sections: notional categories (concept such as time, sequence, quantity, location, frequency) and categories of communicative function (requests, denials, offers, complaints). The focus of this approach is on "notions" or "functions" rather than sentences (Richards and Rodgers, 1986).

For many decades, Communicative Language Teaching has been considered a panacea. However, after the initial enthusiasm, it was criticised and some of its main claims were questioned. Swan (1985a) was concerned with this method's belief in the existence of separate levels of meaning in language (usage and use) because it is over-theoretical and irrelevant to foreign language teaching. In a second article, Swan (1985b) identifies several problems with the notional-functional syllabus. He points out that it groups items that are structurally diverse in terms of grammar-complexity and

he suggests practising difficult structures before integrating them into communicative work on notions or functions.

There are other methods and pedagogical approaches, such as "Content-based Instruction" (CBI), "Task-based Language Teaching" (TBLT) and "Learning Strategy Training", which incorporate communicative principles but also look back on previous trends. For years, language courses have used content from other disciplines but the contribution of CBI is that 'it integrates the learning of language with the learning of some other content, often academic subject matter' (Larsen-Freeman, 2000, p.137). According to Richards and Rodgers (2001), CBI is based on two main premises. The first one is that people learn languages more successfully when they use the language as a means of acquiring information. The second one is that it reflects learners' needs better than other types of instruction. These principles can be applied to design courses for learners at any level. For example, at the elementary and secondary level, the adjunct approach is one in which both L2 teachers and content teachers focus on preparing students to learn a subject through the L2. Regarding TBLT, it uses tasks as the core unit and focuses on the process rather than the product. Richards and Rodgers (2001, p. 224) define a "task" as an 'activity or goal carried out using language, such as finding a solution to a puzzle, reading a map and giving directions, making a telephone call, writing a letter, or reading a set of instructions and assembling a toy'. Meaningful and purposeful interaction in the L2 is required in order for the outcome to be achieved. In other words, learners apply their communicative competence to undertake a task. Finally, Learning Strategy Training recognises the fact that it is profitable for learners that language teachers spend as much time in learner training as in language teaching since good language learners use learning strategies, or techniques and devices to acquire knowledge (Larsen-Freeman, 2000). We will look at the importance of learning strategies in section 3.3 together with all the vocabulary challenges that L2 learners face.

CHAPTER 3 VOCABULARY LEARNING AND TEACHING

3.1 IMPORTANCE OF VOCABULARY

After a long period of neglect, it is now recognized that vocabulary is an essential element of language teaching. Little attention was given to teaching lexis in the dominant teaching approaches of the past (Boers and Lindstromberg, 2008a). Since the early 1990s, however, a number of influential publications have focused on the importance and description of vocabulary, as well as all the aspects that are involved in learning and teaching vocabulary (Bogaards and Laufer, 2004; Nation, 2001; Schmitt, 2000; Coady and Huckin, 1997; Schmitt and McCarthy, 1997).

The privileged position of research on vocabulary learning and teaching has led to the study of lexical competence. However, according to Jiménez Catalán (2002, p.149), 'a great deal of the research on lexical competence reveals terminological confusion and lack of systematicity'. In her study, she attempts to clarify the definitions and approaches to lexical competence in order to provide a model that can be used to analyse the diverse dimensions of such a competence. Jiménez Catalán (2002) concludes that research on lexical competence bases the definition of the term on four dimensions: linguistic, sociolinguistic, psycholinguistic, and pedagogic. Firstly, the linguistic dimension refers to the aspects involved in knowing a word, i.e. phonological, morphological, syntactic, and semantic aspects. Secondly, the sociolinguistic dimension implies using certain aspects of a word in specific contexts. Thirdly, the psycholinguistic dimension is represented through receptive and productive knowledge. Finally, some research on lexical competence includes the pedagogical context in terms of the word's difficulty areas that learners face when they have to learn a word.

Nonetheless, one of the research implications about the importance of vocabulary is that lexical competence can be a prediction of success. Researchers realised that as a result of an inadequate vocabulary, learners experienced many difficulties, both receptively and productively. In fact, most learners identified the acquisition of vocabulary as their 'greatest single source of problems' (Meara, 1980, p.1). Without a doubt, learning vocabulary is one of the challenges that learners of English face. In addition to learning a varied vocabulary of individual words, English learners must

acquire a great number of multiple-word expressions (Schmitt, 2007). Phrasal verbs are one type of those multiword units whose mastery becomes essential to make proficient English learners sound nativelike (see section 5.2). As Nation and Meara (2002) put it, learning vocabulary is a constraint to how well English is mastered.

In sum, vocabulary is vital to attaining a high level of language proficiency. Wilkins (1972, p.111) went further to argue that 'while without grammar very little can be conveyed, without vocabulary nothing can be conveyed'. Without sufficient vocabulary, learners cannot understand others or express their ideas, and they cannot get involved in activities aimed at learning a language.

Once it is clear that vocabulary is important in second language learning, the next logical questions are: how much vocabulary a learner needs, how he acquires it, and what teaching methodologies enhance learning. Let us explore these questions in the following sections.

3.2   ISSUES IN VOCABULARY LEARNING AND TEACHING

There is a number of key issues that can inform vocabulary learning and teaching. In this section, we will concentrate on the following: aspects of vocabulary knowledge, receptive/productive distinction, incremental learning of vocabulary, testing, vocabulary size, text coverage, and vocabulary consolidation.

In order to truly master a word, knowing a variety of word knowledge aspects is essential. The more aspects of word knowledge are known by a learner, the more likely that word will be used in the appropriate contexts in a suitable manner. According to Nation (2001), there are three significant aspects of vocabulary knowledge: form, meaning, and use. The form of a word involves its pronunciation (spoken form), spelling (written form), and any word parts that make up this word (for example, in the word *underdeveloped*: the prefix *under-*, the root *-develop-*, and the suffix *-ed*). Meaning encompasses the way in which the form and the meaning work together, i.e. the concept and the items that concept refers to as well as the associations that occur when we think about a specific word. Finally, use involves the grammatical functions, collocations, and any constraints on use (e.g. register of frequency) of the word. Knowing these three aspects for each word involves eighteen

types of lexical knowledge that Nation (2001) divides into receptive and productive knowledge.

The receptive and productive knowledge is a way of distinguishing types of knowledge and together cover all of the above aspects of what is involved in knowing a word. The terms "receptive" and "productive" originate in the distinction between receptive skills (listening and reading) and productive skills (speaking and writing). Nation (2001) explains that receptive vocabulary use typically refers to the perception of the form of a word and the retrieval of its meaning while listening or reading. Productive vocabulary use involves the attempt to express a meaning and being able to retrieve and produce the appropriate word form through speaking or writing. However, he objects this dichotomy and describes the receptive-productive categorization as a continuum on which a word grows from receptive to productive status.

Some scholars like Meara (1990) use the terms passive and active as synonyms for receptive and productive. He sees active and passive vocabulary as associational driven, i.e. active vocabulary can be activated by other words whereas passive vocabulary can only be activated by hearing or seeing their forms. Laufer (1998) also uses the terms passive and active. She investigates the gains in different types of vocabulary knowledge, including active and passive knowledge, and how these aspects are interrelated. In her opinion, a word that is actively used in a given context in a test situation without understanding its meaning should not be called productive knowledge but mechanical reproduction.

Richards (1976) lies out a set of eight assumptions concerned with what it means to know a word. He contends that knowing a lexical item includes knowledge of the following: degree of probability of encountering that word; limitations imposed on the use according to variations of function and situation; syntactic behaviour; underlying form of the word; network of associations between that word and the other words in language; semantic value of the word; and the different meanings associated with the word. His listing gives an inventory of ideal native-like knowledge, but does to explain how this knowledge is acquired.

Nation (2001) remarks that complete mastery of all the aspects cannot be achieved simultaneously but incrementally. This means that some word knowledge aspects might be known whether others might not. Schmitt and Zimmerman (2002) found that

L2 learners have problems producing derivative forms (e.g. *philosophical*) even though knowing one member of a word family (e.g. *philosophy*) facilitates receptive knowledge of the other members. Schmitt (2007) concludes that the various types of word knowledge are not mastered at the same rate and therefore, learning a word must be a gradual process, both in general and for the individual word knowledge aspects.

Since vocabulary knowledge is fundamental for second language proficiency, assessing whether learners know the meanings of the words will be a primary goal too. It is difficult to measure every aspect that a learner knows about a word, so test designers have usually measured knowledge of a word's meaning. According to Read (1997), the role of context and the role of tests need to be addressed. Currently, under the influence of the communicative approach, context is indispensable to assess the learner's ability to deal with lexical items in texts and discourse tasks. Secondly, tests of the size, i.e. the number of words known from a specified list of high frequency words such as the General Service List, are reasonably advanced. For example, Nation's (1990, cited in Nation, 2001) Vocabulary Levels Test (VLT) gives teachers quick information about their students' vocabulary knowledge. However, testing the depth, or quality, of knowledge is a much more difficult dimension to measure. Nation (2001) indicates nine aspects that can be tested either receptively or productively: spoken form, written form, word parts, form and meaning, concept and referents, associations, grammatical functions, collocations, and constraints. The problem is that a test item that captures all the aspects is impossible to devise (Schmitt, 2000). Therefore, teachers must take into consideration what aspects they want to test when they select or design test item types. They also have to follow other clear criteria, such as whether the knowledge needed to answer an item is the same as the knowledge that is being tested, and not employing in the test an exact repetition of the contexts in the course (Nation, 2001).

Finally, Nation (2001) looks at four types of tests: diagnostic, short-term achievement, long-term achievement, and proficiency tests. Diagnostic tests can be used to find out about the difficulties that learners experience in order to address them. Short-term achievement tests can be used to assess whether students have learned a group of words that has been recently studied in the classroom. Long-term achievement tests

help see if teaching particular words during a course has been successful or not. Proficiency tests assess how much vocabulary learners know.

Regarding the issue of vocabulary size, i.e. how much vocabulary a second language learner needs, a large vocabulary size is considered to be something valuable. Well-educated adult native speakers are expected to have a vocabulary size of around 17,000 word families and acquire them at a slow rate of about two to three words per day (Goulden, Nation and Read, 1990). The goal of achieving native speaker vocabulary size is very ambitious for most learners of English. Nonetheless, Schmitt and McCarthy (1997) believe that it is more important to know high frequent words because the learner will comprehend written and spoken texts better (e.g. *the* constitutes seven per cent of the words on a page). Non-native speakers can, therefore, do well with a relatively small, but well-chosen vocabulary.

Text coverage refers to the percentage of running words in the text known by the readers. Nation (2006) argues that 98 per cent coverage of a text is needed to read authentic materials independently, therefore 8,000-9,000 word families are necessary. Research by Laufer and Ravenhorst-Kalovski (2010) suggests that knowledge of 4,000-5,000 word families resulting in 95 per cent of coverage (including proper nouns) allows minimal comprehension. For optimal comprehension, knowledge of 8,000 word families (coverage of 98 per cent) would be desirable.

Reading is a crucial aid in learning a second language but there is a large difference between learning 4,000 or 9,000 word families. The question remains how much vocabulary a second language learner needs. Schmitt and McCarthy (1997, p.11) find that foremost a 'learner needs to know the 3,000 or so high frequency words of the language' and the focus should be on this vocabulary. Nation (2001) reduces this amount and argues that the 2,000 most frequent words of English found in Michael West's *A General Service List of English Words* is the best decision because low frequency words give poor coverage and it is not worth spending class time on teaching them. Teachers can spend that time more efficiently training learners develop strategies to comprehend and learn the low frequency words of the language. Learning strategies will be dealt with in section 3.3 when reviewing second language acquisition literature. By contrast, Laufer (2005) adverts that for good proficiency it is essential to learn many low frequency words such as multi-word expressions. She makes a strong

case for the necessity of explicit vocabulary instruction, not only for high-frequent vocabulary but also for low frequency lexemes. In section 3.3, the debate around the issue of explicit versus incidental vocabulary instruction will be addressed too.

Coming back to the fact that vocabulary is learned incrementally, it can be deduced that words must be encountered and used several times before they are truly learned. The number of times will depend on factors like how necessary a word is for the learner's needs or whether the word was explicitly targeted for or met incidentally. 'Even though repetition is a very important factor, it is still only one of many factors, and as a result there is no particular minimum number of repetitions that ensures learning' (Nation, 2014, p.2). Certainly, one repetition is not enough and recycling or consolidation is necessary. It is critical to have a review session after the learning session since the mind forgets new information soon after the end of the learning session (Schmitt, 2000).

To sum up, we have reflected on how much vocabulary and what type of vocabulary L2 learners need. In the following section, we will deal with the question of how learners acquire vocabulary and we will pay special attention to language and vocabulary learning strategies.

3.3   VOCABULARY AND ACQUISITION

As observed in section 2.3 of this literature review, foreign language teaching (FLT) is interdisciplinary, and it closely collaborates with the area of language acquisition. It has also been highlighted the importance of vocabulary in section 3.1. The present section will focus on language acquisition and acquisition of vocabulary. The debate between implicit learning and explicit teaching will be addressed, as well as other issues like the difference in acquiring L1 or L2 words, the issue of remembering, and learner's characteristics. Finally, mnemonics and learning strategies will have a prominent place in this section since they are key in facilitating language acquisition.

Tomlinson (2013b, p.12) defines second language acquisition (SLA) as 'the process by which people acquire and/or learn any language in addition to their first language'. He points out that some researchers use the term "acquisition" to refer to the subconscious process of acquiring incidentally a language whether others use the term "learning" when there is a conscious study of a language.

Krashen (1982) argues in his first hypothesis about SLA that adults have two ways of developing competence in a second language (L2). The first way is "learning acquisition" and it is similar to the process by which children develop their first language (L1). They are not aware that they are acquiring language, it is a subconscious process. He also uses other possible terms such as "implicit learning, informal learning, and natural learning". The second way of developing competence in a second language is by "language learning". The term learning refers to conscious knowledge of the rules of a second language that results in being conscious of knowing that L2. Another term to refer to this way is "explicit learning". In his opinion, acquisition is more central and learning is of less use to second language performance so little or no value is placed on methods involving explicit vocabulary teaching. Another of his hypotheses, the Input Hypothesis, corroborates the little value that explicit teaching may have. The input hypothesis states that in order to acquire linguistic competence, the acquirer must understand the input and the language that contains structure beyond his/her level can be acquired with the help of context or extra-linguistic information.

Other authors like Laufer (2005) reject Krashen's (1982) ideas. She claims the necessity of form-focused teaching of vocabulary. The terms Focus on Form (FonF) and Focus on Forms (FonFs) need to be examined at this point. Long (1991) popularised these two terms. By the former he means the approach where the teacher or the textbook writer divides the target language into segments (e.g. words, sentence patterns, notions, etc.) in a pre-determined sequence. Focus on form involves drawing students' attention to linguistic elements in context as they arise incidentally in meaning-oriented communicative lessons. Long (1998) stresses that focus on form should not be confused with form-focused instruction (FonFs). The latter is a term used to refer to any pedagogical technique used to draw students' attention to language form that do not occur incidentally. Laufer (2005) argues that comprehensible input is not sufficient for acquiring vocabulary and she defends Focus on Forms in vocabulary instruction based on the nature of lexical competence. Lexical competence is perceived as a combination of the different aspects of vocabulary knowledge, vocabulary use, speed of access and strategic competence (see section 3.1). Rich instruction that goes beyond a particular context is required to achieve depth of knowledge of particular words. In fact, many low frequency words and multi-word expressions like phrasal verbs have to be introduced through numerous exposures regardless of the communicative task if

vocabulary size is expected to increase. Also, when learners use dictionaries or try to infer words' meanings from context, they practice their strategic competence and the focus is not a communicative task but the words themselves.

Schmitt (2007) believes that it is key that any vocabulary programme contains two strands. On the one hand, an explicit intentional strand is a way to present word knowledge aspects of high-value words. On the other hand, an incidental learning strand where learners are exposed to the second language helps consolidate those words introduced in the explicit component of the programme at the same time as other new words are met.

The question of how native speakers and second language speakers acquire language is relevant. The process of learning a first (L1) and a second language (L2) is potentially different because of cognitive maturity, age, and the different categorisation of the real word in different societies (Schmitt and McCarthy, 1997). However, second language acquisition (SLA) studies of vocabulary have leaned on L1 studies as a starting point. Besides, the learner's L1 is a very important factor in learning L2 vocabulary since the L1 will determine whether the L2 words are initially easy or difficult depending on likelihood. In fact, most teachers and researchers are convinced that learners draw on their knowledge of L1 as they try to learn a new language. Swan (1997, p.179) revises the influence of the mother tongue on SLA and use and concludes that the mother tongue 'can influence the way second-language vocabulary is learnt, the way it is recalled for use, and the way learners compensate for lack of knowledge by attempting to construct complex lexical items'. It is clear, nevertheless, that learners do not simply transfer all patterns from the L1 to the L2. Some aspects of language like pronunciation and word order are more susceptible to L1 influence than others like morphemes (Spada and Lightbown, 2002).

Other factors that affect the vocabulary acquisition process are memory and cognitive processing. Memory plays a major role in language learning. The exact definition of short and long-term retention is open to discussion. In cognitive psychology, short-term memory is equated with working memory or temporal storage, and it is the ability to mentally store and manipulate information which is relevant to a task while it is being processed. Short-term memory normally can hold information for only a matter of seconds although it can be extended by rehearsal (e.g. repeating a phone

number to remember it). Long-term memory refers to information for use in anything except the immediate future and it is accessible over a period of time longer than a few seconds. Besides defining both types of memory, Schmitt (2000) explains that short-time memory has small storage capacity and it is fast whereas long-term memory has unlimited storage capacity and it is comparatively slow.

Baddeley (2003) reviews his own model of working memory, which is comprised of the central executive control system and two storage systems, the phonological loop and the visuospatial sketchpad. The central executive regulates information flow within the working memory; the phonological loop holds verbally coded information; and the visuospatial sketchpad deals with visual and spatial material. In second language learning, the working memory plays three important roles: language processing (mainly language comprehension), language production, and vocabulary acquisition. Baddeley (2003) proposes that the function of the phonological loop is to support language learning, including vocabulary development. Moreover, through the phonological loop the new vocabulary is being stored and rehearsed in the working memory before it is transferred to the long-term memory. Schmitt (2000, p.131) also suggests that 'the object of vocabulary learning is to transfer the lexical information from the short-term memory, where it resides during the process of manipulating language, to the more permanent long-term memory'. He believes that this transfer can be done by attaching the new information to some pre-existing information in the long-term memory. In the case of vocabulary, the learner has to find some element that is already in the mental lexicon and relate the new information to it. There are many ways to do this, such as the "keyword method", which is an imaging technique, or grouping the new word with similar words that are already known. Hulstijn (1997) explains that the keyword technique comprises three stages. First, the learner selects an L1 or L2 word (keyword) based on acoustic or orthographic similarity with the L2 target word. It is desirable that the chosen word refers to a concrete entity. Then, a strong association must be developed so that the target word is immediately reminded when the keyword is seen or heard. Finally, the learner constructs a visual image that combines the keyword and the target word. He gives some examples, being a complete one the following: an English learner of French, trying to remember the meaning of *colombe* ('dove', 'pigeon'), chooses the English keyword *Columbus* (similarity sound), and creates the mental image of 'Columbus standing on his ship

with a pigeon in the air coming from the American coast'. Mnemonics and learning strategies will be discussed further down in this section but let us first review some general theories of cognitive processing which concern memory pertaining to learning a second language.

According to Boers and Lindstromberg (2008a), there are three theories of cognitive processing which are particularly relevant to the area of vocabulary learning: dual coding theory, trace theory, and levels-of-processing theory. Clark and Paivio (1991) assume the existence of two interconnected memory systems: verbal and visual (dual-code theory). The key claim in dual coding theory is that association of verbal information with a mental image facilitates recall. For example, a concrete word, such as *table*, evokes both verbal and visual images whereas an abstract word, such as *agreement*, only facilitates verbal storage, and the accompanying visual support differs among people (Kurtyka, 2001). Therefore, the presence of two codes rather than one enhances storage and retention. In trace theory, it is held that encountering an item such as a linguistic expression repeatedly embeds its traces in memory (Baddeley, 2003). Thirdly, levels-of-processing theory holds that in order to get information committed to long-term memory, it is necessary to process the information at a deep level by operating effortful mental work. The deeper the level, the more likely the process will be successful (Craik and Lockhart, 1972). As we shall see, this PhD CL-inspired approach to vocabulary learning lends itself well to the formation of memory traces through dual coding and depth of processing.

There are other generally accepted facilitators in L2 learning which are connected to individual characteristics of the language learner such as age, gender, language aptitude, motivation, and learning styles. Cohen and Dörnyei (2002) use the expression "personal baggage" and they provide evidence of the fact that these components determine how fast and how well a learner may learn an L2. As regards the learner's age, they conclude that despite the traditional view where the younger somebody starts to learn a language, the better it is, recent research has shown that this view is only valid in environments of full immersion where the amount of exposure is natural and constant. This view is not valid in classroom environments. In fact, here, the older the better. The learner's gender is important too because it has been found that girls outdo boys in language learning. Since this is out of the scope of our PhD thesis, we

will not expand on the gender topic. We will only make a brief reference to it when we address the topic of vocabulary learning strategies because we intend to include in our materials examples of strategies which are suitable for both sexes (see later in this section). Alternatively, there are learners with a high aptitude, i.e. a special ability to pick up languages easily. However, language aptitude does not determine success or lack of it because if a learner is not gifted with aptitude, this can be compensated by high motivation or effective language learning strategies.

Furthermore, motivation is a key learner variable which can be promoted by teachers. Dörnyei and Csizér (1998) identify ten principal aspects for teachers to motivate language learners: set a personal example with the teacher's own behaviour; create a pleasant, relaxed atmosphere in the classroom; present the tasks properly; develop a good relationship with the learners; increase the learners' linguistic self-confidence; make the language classes interesting; promote learner autonomy; personalise the learning process; increase the learners' goal-orientedness; and familiarise learners with the target language culture. Among the motivational aspects to make the language class interesting, Dörnyei and Csizer (1998) conclude that the most important ones are choosing interesting topics and supplementary materials, offering a variety of materials and activities, making the tasks challenging to involve students, building on the learners' interests rather than tests as the main energizer for learning, and raising learners' curiosity by introducing unexpected or exotic elements. The previous lists have been used as the basis for creating certain elements of this study's CL-inspired materials and methodology. For instance, final tests after the treatment phase did not account for the final mark and the drawings that were designed contained elements based on the learners' interests.

Besides motivation, there is another learner variable that teachers must take into account: learning styles. People learn in different ways and something that is effective with one learner may be inadequate for another. There have been attempts to develop a framework that describes learners' style preferences in order to understand the process of language learning. For example, Oxford (2003) discusses four dimensions that are likely to be associated with L2 learning: sensory preferences, personality types, desired degree of generality, and biological differences. The first one, sensory preferences, can be of four types: visual, auditory, kinaesthetic, and tactile.

Visual learners, for instance, are comfortable with visual input whereas auditory students prefer oral directions. Regarding personality type (sometimes called psychological type), it consists of four stands: extraverted vs. introverted; intuitive-random vs. sensing-sequential; thinking vs. feeling; and closure-oriented/judging vs. open/perceiving. Extraverts seek interaction with people but introverts, on the contrary, prefer to be alone. Intuitive-random students do not seek guidance from the teacher and like to create their own theories. They think in abstract in contrast to sensing-sequential learners who seek facts. Thinking learners value the truth and try to be regarded by others as competent. Feeling learners are empathic and value other people in any kind of situation. Closure-oriented learners seek closure, i.e. clarity and completion of any given task. In comparison, open learners are always ready for new information and enjoy learning because it is like a game for them. The third dimension, desired degree of generality, refers to the dichotomy between a learner who concentrates on the main idea vs. a learner who focuses on details. The last one, biological differences, is associated to biological factors, such as the times of the day when learners feel they can perform better (biorhythms); the need for food or drink (sustenance); and the temperature, lighting, or sound, among others that are part of the environment (location).

Finally, one of the ways teachers can aid their students promote vocabulary learning is by helping them become aware of and practice a variety of vocabulary learning strategies. Class time is too brief for learners to acquire all the words and phrases that are targeted for, even those in the highest frequency bands (Boers and Lindstromberg, 2008a). New approaches are necessary to enhance the chance of new words and phrases being remembered.

In general, language learning strategies are defined differently by researchers. Rubin (1975) is one of the earliest researchers who maintains that successful language learners employ a variety of learning strategies in their study to facilitate language acquisition. By "strategies", Rubin (1975, p.43) broadly means 'the techniques or devices which a learner may use to acquire knowledge'. She gives a list of seven general strategies that learners should look for: being an accurate guesser, having a strong initiative to communicate, not being inhibited, being prepared to attend to form and find patterns in the language, practising, monitoring their speech, and attending to

meaning. When O'Malley, Chamot, Stewner-Manzanares, Russo, and Küpper (1985) conducted their research, they agreed that good language learners use a variety of strategies as a tool to gain new language skills and added that strategies could be taught to less competent learners to develop second language skills. O'Malley and his colleagues divided the learning strategies into three categories: metacognitive, cognitive, and social. Metacognitive strategies entail overviewing the processes of language use and learning, and taking steps to efficiently plan, regulate, and self-evaluate the process. Cognitive strategies involve direct manipulation or transformation of the information in an immediate task for the purpose of acquiring or retaining that information. Social strategies deal with cooperation and interaction.

Oxford (1990, p.8) defined strategies as 'operations employed by the learner to aid the acquisition, storage, retrieval, and use of information'. She classified learning strategies into six groups, including memory strategies (how learners remember language), cognitive strategies (how learners think about their learning), compensation strategies (how to make up for limited knowledge), metacognitive strategies (how learners manage their own learning), affective strategies (related to learners' feelings), and social strategies (which relate to learning by interaction with others). These six categories underlie the Strategy Inventory for Language Learning (SILL) and are divided into direct and indirect language learning strategies. On the one hand, direct strategies (memory, cognitive, and compensation strategies) are those which deal directly with the new language and require its mental processing. Indirect strategies (metacognitive, affective, and social strategies), on the other hand, support language learning without necessarily involving the new language.

Memory strategies, such as grouping, using imagery, and semantic mapping, help learners store and retrieve new information. Grouping involves classifying or reclassifying the target language into meaningful units so that the number of elements to remember is reduced. Type of word, topic, function, similarity, or dissimilarity can be the departing point for a group. This strategy is enhanced if the groups are labelled by using acronyms or colours. Using imagery, for example a symbol or a picture, has to be meaningful to the learner and it can be done either mentally or in writing. It visually relates new language information to concepts in memory. As for semantic mapping, words are arranged into a picture, 'which has a key concept at the centre or at the top,

and related words and concepts linked with the key concepts by means of lines and arrows' (Oxford, 1990, p.41).

Cognitive strategies, such as repeating, reasoning deductively, translating, and taking notes, are used by the learners to manipulate or transform the target language. Saying or doing something several times, i.e. repeating, is an essential but underestimated practicing strategy. Analysing and reasoning strategies are common among learners. Reasoning deductively belongs to this group and it is considered a top-down strategy where learners use general rules and apply them to new language situations. Translating refers to converting an expression from the target language into the native language. Taking notes is a strategy to create structure in the new language, which eases comprehension and production.

As noted before, metacognitive strategies allow learners to control their own cognition and coordinate their learning process. Paying attention and organising are vital. Paying attention entails being focused without being overwhelmed and deciding in advance whether paying attention in general or to specific aspects of the new language. Keeping a language learning book is an efficient organising strategy since the learner is in control and the learning process is optimised.

As Schmitt (1997) notes, many studies carried out to identify and categorise language strategies dealt indirectly with strategies that can be applied to vocabulary learning. By combining the results from general and vocabulary-specific research, he drew some general conclusions about vocabulary learning strategies and developed a vocabulary learning strategies taxonomy. As regards his general conclusions, Schmitt (1997) ascertains that many learners use strategies for learning vocabulary and that the most commonly used strategies are the mechanical ones rather than the complex ones. He believes that using basic types of strategy is disappointing since it is evident that activities which require depth of processing, i.e. deeper manipulation of information, promote more effective learning. In any case, being able to manage one's own strategy use is important. Furthermore, the effectiveness of vocabulary learning strategies depends on a number of variables such as learners' proficiency level or culture. Learners from different culture groups have different opinions about the usefulness of vocabulary learning strategies. A study by O'Malley and Chamot (1990) showed that Hispanics did not resist training in the experimental group and improved their

vocabulary scores but Asians in the control group outperformed the experimental group using their familiar repetition strategy. Proficiency level is also quite important as Cohen and Aphek (1981) showed in a study where the more advanced learners benefited from associations and contextualised words, whereas word lists worked better for beginning students. In addition, the frequency of the target words is important when planning vocabulary learning. Nation (2001) believes that low-frequency words require strategies such as guessing from context and using word parts because they will be met incidentally.

Besides the aforementioned general conclusions about vocabulary learning strategies, Schmitt (1997) also developed an extensive taxonomy containing fifty-eight strategies organised around Oxford's (1990) four strategy groups: Social, Memory, Cognitive, and Metacognitive. He found that Oxford's (1990) system dealt with language learning strategies in general and thus was not to be able to cover certain specific strategies used in vocabulary learning. Schmitt (1997) created a new category, Determination Strategies, for those strategies that learners employ when discovering a new word's meaning without consulting other people. In addition, he incorporated a helpful distinction suggested by Cook and Mayer (1983, cited in Schmitt, 1997) and Nation (1990, cited in Schmitt, 1997). In terms of the process involved in vocabulary learning, strategies may be divided into two groups: those useful for the discovery of a new word's meaning (Discovery strategies) and those useful for consolidating a word once it has been encountered (Consolidation strategies). Table 3.1 presents his resulting taxonomy of vocabulary learning strategies.

Overall, vocabulary teaching strategies are not 'good 'or 'bad' *per se*. No single method can really achieve the purpose of vocabulary acquisition but there is a tendency that the more vocabulary learning strategies are used, the better. Therefore, as Schmitt (2000) suggests, vocabulary learning strategies have a great potential and it is worth adding explicit teaching of strategies to any vocabulary programme.

Table 3.1 Schmitt's (1997) taxonomy of vocabulary learning strategies

Strategy group	Strategy
Strategies for the discovery of a new word's meaning	
DET	Analyse part of speech
DET	Analyse affixes and roots
DET	Check for L1 cognate
DET	Analyse any available pictures or gestures
DET	Guess from textual context
DET	Bilingual dictionary
DET	Monolingual dictionary
DET	Word lists
DET	Flash cards
SOC	Ask teacher for an L1 translation
SOC	Ask teacher for paraphrase or synonym of new word
SOC	Ask teacher for a sentence including the new word
SOC	Ask classmates for meaning
SOC	Discover new meaning through group work activity
Strategies for consolidating a word once it has been encountered	
SOC	Study and practice meaning in a group
SOC	Teacher checks students' flash cards or word lists for accuracy
SOC	Interact with native speakers
MEM	Study word with a pictorial representation of its meaning
MEM	Image word's meaning
MEM	Connect word to a personal experience
MEM	Associate the word with its coordinates
MEM	Connect the word to its synonyms and antonyms
MEM	Use semantic maps
MEM	Use 'scales' for gradable adjectives
MEM	Peg Method
MEM	Loci Method
MEM	Group words together to study them
MEM	Group words together spatially on a page
MEM	Use new word in sentences
MEM	Group words together within a storyline
MEM	Study the spelling of a word
MEM	Study the sound of a word
MEM	Say new word aloud when studying
MEM	Image word form
MEM	Underline initial letter of the word
MEM	Configuration
MEM	Use Keyword Method
MEM	Affixes and roots (remembering)
MEM	Part of speech (remembering)
MEM	Paraphrase the words meaning
MEM	Use cognates in study
MEM	Learn the words of an idiom together
MEM	Use physical action when learning a word
MEM	Use semantic feature grids
COG	Verbal repetition
COG	Written repetition
COG	Word lists
COG	Flash cards
COG	Take notes in class
COG	Use the vocabulary section in your textbook
COG	Listen to tape of word lists
COG	Put English labels on physical objects
COG	Keep a vocabulary notebook
MET	Use English language media (songs, movies, newscasts, etc.)
MET	Testing oneself with word tests
MET	Use spaced word practice
MET	Skip or pass new word
MET	Continue to study word over time

Oxford and Crookall's (1990) article describes the techniques that teachers have employed or avoided in vocabulary instruction. They classified common techniques into four categories: decontextualizing, semi-contextualizing, fully contextualizing and adaptable. Decontextualizing techniques, such as word lists, flashcards, and dictionary use, remove the word from any context that provides information about how the word is used in the language. In semi-contextualizing techniques, words are not fully removed from context but they are not part of naturalistic communication (e.g. word grouping, association, visual imagery, aural imagery, keyword, physical response, physical sensation, and semantic mapping). Fully contextualizing techniques are reading, listening, speaking, and writing, i.e. those that insert words in a communicative context. The fourth one, adaptable, refers to structure reviewing, which can reinforce the other techniques by going back over to the same vocabulary at different time intervals (e.g. after fifteen minutes, one hour later, the next day, etc.). All these techniques should be used by L2 teachers to help students learn vocabulary. Vocabulary teaching should be dynamic and should take into account the various dimensions of the acquisition process.

There is one more issue related to vocabulary learning strategies that we would like to revise to end this subsection: the difference in the number and range of vocabulary learning strategies used in males and females. Jiménez Catalán (2003) reported a study on sex differences with Spanish-speaking participants whose age ranged from 11 to 56 who were learning Basque and English as L2. She based her study on Schmitt's (1997) taxonomy of vocabulary learning strategies (see Table 3.1) and observed that there are similarities in the ten most and least frequently used vocabulary strategies reported by males and females. The ten most frequently used strategies were: use a bilingual dictionary; take notes about the word in class; guess from textual context; ask teacher for an L1 translation; ask classmates for meaning; analyse part of speech; connect the word to cognates; use English-language media; say word aloud when studying; form image of word's meaning; and use vocabulary section in textbook. However, the results of Jiménez Catalán's (2003) study also evidenced differences between males and females. Female students reported that they use a greater number of strategies than male students. Furthermore, she noted that although memory strategies and cognitive strategies are the most used by both sexes, females used more frequently

the strategy of grouping words together whereas males preferred forming an image of a word's meaning and remembering affixes and roots.

In our view, the aim of knowing the strategies which underlie the acquisition of vocabulary is to discover how vocabulary learning can be enhanced by teaching methods and techniques that consider those strategies. Our methodology and materials are expected to be used in a regular 4 ESO classroom with both male and female students. It is therefore necessary to elaborate materials which suit both male and female teenagers. We will integrate in our materials the strategies reported by Jiménez Catalán (2003) of grouping words as well as the strategy of forming an image to be associated with a word's meaning. Furthermore, in this PhD thesis, we suggest turning the metaphor approach into a conscious learning strategy so that students become independent and autonomous learners. Teachers should instruct learners in the usage of vocabulary learning strategies, and providing teachers and learners with the appropriate materials which include examples of successful strategies will ease the process.

After reviewing the literature on the acquisition pole of vocabulary learning, let us now consider the teaching pole. In the following section, we will deal with the pedagogical context, i.e. how vocabulary instruction takes place in the classroom.

3.4   THE PEDAGOGICAL CONTEXT

Currently, learning vocabulary has assumed a central role in learning a second language. However, as we have seen, vocabulary was neglected by foreign language teaching methodologists until 1990s. This tendency changed when linguists realized that the mental lexicon was not dependent on syntax and grammar. Generative theory could not explain, for instance, collocations and multi-word expressions from a syntactic viewpoint. In fact, one of the assumptions of cognitive linguistics is that lexicon and grammar form a continuum (Langacker, 2008a). CL and its application to vocabulary teaching will be reviewed in 4.3, but first, it is necessary to examine the existing trends, approaches, and models in the field of vocabulary teaching.

In general, as Sökmen (1997, p.239) puts it, 'the pendulum has swung from direct teaching of vocabulary (the grammar translation method) to incidental (the communicative approach) and now, laudably, back to the middle: implicit and explicit

learning'. She believes that incidental learning through contextual inferring and guessing is a slow process and it should be complemented with explicit instruction. Besides, individual learners do not have the same styles of acquiring unfamiliar vocabulary so incidental learning cannot be generalised. Her analysis of the current trends in teaching vocabulary is exhaustive and deserves a complete review since many of her example activities and techniques have been adapted in the classroom materials of this PhD thesis. Sökmen (1997) suggests several ways to implement vocabulary instruction in the classroom: build a large sight vocabulary, integrate new words with the old, provide a number of encounters with words, promote deep level of processing, facilitate imaging and concreteness, use a variety of techniques, and encourage independent learner strategies.

First of all, developing a corpus of automatic world knowledge, including words selected by the learner, difficult words, or high frequency words, is crucial. Scheduling ten minutes at the end of the class, weekly sessions devoted to vocabulary, or regular homework are helpful ideas for teachers and learners. People cannot learn a word from a single meeting. Learners need multiple contacts with words to acquire them, ranging from 5-16 (Nation, 1990, cited in Sökmen, 1997). These encounters enhance long-term storage if arranged in increasingly longer intervals (e.g. at the end of the class, 24 hours later, a week later, etc.). Common games, such as Scrabble, Bingo, or Jeopardy, can be employed by teachers to recycle vocabulary. Sökmen (1997) also encourages the promotion of deep level of processing to encode words with elaboration (see section 3.3 for an explanation of the concept). She explains three activities: describing the target word until it is understood; asking students to describe how a word is distinguished from similar words and synonyms; and deciding the underlying meaning of a polysemous word in two contexts. Dual coding theory (as seen in section 3.3) claims that the human mind contains a network of verbal and non-verbal (imaginal) representations for words. To enhance latter recall, learners should make both verbal and non-verbal links with the words to be learned. For example, presenting the vocabulary in an organized manner (in units or in stages) to build verbal representations, and making illustrations, showing pictures, drawing diagrams, and list details, to build imaginal representations. Besides, making the vocabulary concrete, i.e. real, aids learning. This can be done by giving personal examples, relating words to real

life, or having students create images and examples that relate the words to their own lives.

Then, Skömen (1997) reviews six instructional ideas and techniques: dictionary work, word unit analysis, mnemonic devices, semantic elaboration, collocations and lexical phrases, and oral production. Dictionary work includes activities like highlighting the target word and glossing its meaning in the margin; copying the word, looking up the definition, and paraphrasing it; creating index cards with definitions or pictures; and matching words with definitions. In word unit analysis, learners are taught important affixes and word roots. Later, they are asked to analyse words and attack new vocabulary by retrieving background knowledge of word parts (e.g. *innate*, prefix *in*, root *nat*, other words like *native*, *natural*, *nation*, etc.). Mnemonic devices can be verbal, visual, or a combination of both (see 3.3). The keyword method, using a song, or setting up links through word/picture activities are examples of mnemonics. Playing a classroom version of Pictionary is a productive activity to associate pictures drawn by students to the corresponding words.

As for semantic elaboration, Sökmen (1997) mentions four techniques: semantic feature analysis, semantic mapping, ordering, and pictorial schemata. Since these promote formation of semantic networks, they are effective for long-term retention and integration of new words with the old. In semantic feature analysis, students have to complete a table with ticks or crosses to distinguish meaning features. Semantic mapping is an excellent technique where the associations of a word are diagrammed. For example, *faithfulness* can be associated to *cat*, *friend*, *friendly*, *marriage*, *unfaithfulness*, and so on. Students can work in groups to come up with as many words as they can, or they can also organise a list of associated words. Ordering or classifying words helps students integrate new words and establish memory links, which results in retention enhancement. The fourth semantic technique, pictorial schemata, refers to scales or clines, Venn diagrams, and tree diagrams. Students can be asked, for example, to arrange several adjectives in order from happy to sad. These are visual devices that help students differentiate between similar words and are specially interesting for group work.

Teaching collocations and lexical phrases raises awareness among students of words which commonly come together. Index cards or computer programmes, as well as

having groups writing new words in sentences and creating a list of possible collocations, provide practice collocating. The last instructional technique suggested by Sökmen (1997) is oral production. Oral activities include memorising and acting out dialogues, role-playing, communicative pair work, information gathering activities, and information gaps.

Finally, she encourages promoting learning strategies. Ultimately, teaching must provide students with the resources to learn vocabulary when they are not in the classroom or a teacher is not around so that they become independent learners. They must be aware of their own learning style and do self-assessment activities to discover which strategies are right for them.

Continuing with the issue of rich instruction in pedagogy, Nation (2001) proposes several ways to provide it and classifies the activities according to the various aspects involved in knowing a word. Table 3.2 contains the goal and the description of the activities (Nation, 2001, p.99). Some activities, like pronouncing the words or word dictation, focus on language items, whereas others, like filling word part tables or finding spelling rules, draw learners' attention to the language system. If the activities are done as group work, learners will learn from each other after negotiating. Retrieval is also likely to occur when the activities require learners to suggest answers from their previous experience (e.g. choosing the correct form or finding examples). The activities developed in this PhD work follow Sökmen's (1997) and Nation's (2001) selection and give students the opportunity to learn the various aspects of word knowledge (form, meaning, and use). Section 6.4.1.2 contains detailed explanations of all the activities carried out during the treatment phase of our research.

Other authors, such as Krashen (1982) and Long (1991), oppose vocabulary instruction (see section 3.3). In contrast to explicit approaches to vocabulary teaching and learning, the incidental learning approach aims at making learners exposed to language as much as possible. Since all learners cannot live in a country where the L2 is the primary language, teachers must find ways of increasing learners' exposure to the L2. Reading is considered to be a key element to achieve this. Krashen (1989) is a leading proponent of extensive reading, i.e. that the majority of words can be learned gradually through repeated exposures in various contexts. This is an outcome of his Input Hypothesis, which claims that successful learning results from comprehensible

input. He suggests large quantities of pleasure reading and light, low-risk material that students are not tested on. However, his conclusions are drawn from studies where native speakers rather than L2 learners were involved, and most of the subjects appeared to be at an intermediate level.

Table 3.2 Activities for vocabulary learning (Nation, 2001, p.99)

Goal		Activities
Form	spoken form	Pronounce the words
		Read aloud
	written form	Word and sentence dictation
		Finding spelling rules
	word parts	Filling word part tables
		Cutting up complex words
		Building complex words
		Choosing a correct form
Meaning	form-meaning connection	Matching words and definitions
		Discussing the meanings of phrases
		Drawing and labelling pictures
		Peer teaching
		Riddles
	concept and reference	Finding common meanings
		Choosing the right meaning
		Semantic feature analysis
		Answering questions
		Word detectives
	associations	Finding substitutes
		Explaining connections
		Making word maps
		Classifying words
		Finding opposites
		Suggesting causes or effects
		Suggesting associations
		Finding examples
Use	grammar	Matching sentence halves
		Putting words in order to make sentences
	collocates	Matching collocates
		Finding collocates
	constraints on use	Identifying constraints
		Classifying constraints

In any case, reading is an important part of any vocabulary programme. Even beginner students can benefit from reading by using graded readers, which are complete books

that have been written with a limited vocabulary and range of grammatical structures. Readers are graded into a number of levels. For example, the *Oxford Bookworm* series has six levels, and to read the books at level 1, a learner needs a vocabulary of 400 headwords (words that form headings in a dictionary, under which their meaning is explained). Nation (2001) believes that graded readers are an effective resource to increase vocabulary size because vocabulary is controlled and 95% of it (minimal coverage for comprehension) is familiar. Therefore, the remaining words can be guessed from context or dictionary use without being a burden. Since comprehension cannot be guaranteed in all cases, Coady (1997) suggests several ways to check this. For instance, asking for short reviews, summaries, or answers to the teacher's questions. Teachers can also encourage students to share their opinions and answers in small groups. The teacher is the motivator in this approach although students themselves should be able to select the texts.

As regards phrasal verbs in the 4 ESO classroom, incidental acquisition is not likely to happen. Alejo *et al*. (2010) analysed eight textbooks used by Spanish learners of EFL at secondary and post-secondary school level and found that PVs did not occur frequently enough in those materials. Therefore, those materials did not create opportunities for incidental uptake. Since the classroom is the main source of input for Spanish learners, and PVs are not present in the textbooks, Alejo *et al.* (2010) conclude that this should be compensated by explicit teaching.

One of the approaches that was developed to raise awareness of the lexical nature of language is the "lexical approach". Pawley and Syder (1983, p.191) directed the scholars' attention to re-consider lexicalized sentence stems as a 'unit of clause length or longer whose grammatical form and lexical content is wholly or largely fixed'. They observed that many lexicalised stems functioned like independent word combinations that became blocks for L2 acquisition. After them, Nattinger and DeCarrico (1992) emphasized more on the socio-pragmatic function of lexical phrases. They noticed that both L1 and L2 learners used prefabricated chunks of speech and they suggested that L2 teaching should concentrated on lexical stems. Pedagogists like Lewis (1997; 1993) brought in the lexical approach, which highpoints the status of lexis. In the lexical approach, lexis lies in the centre of every single classroom activity. Language teaching focuses on vocabulary in the form of words, polywords (e.g. *by the way*), collocations

(e.g. *to raise capital*), institutionalised utterances (e.g. *It's nothing to do with me*), and sentence frames and heads (e.g. *secondly, … and finally*). Less attention is paid to grammar structures and more time is devoted to ensuring that students are aware of the lexical items, particularly collocations. In fact, many of the activities are of the receptive kind although productive practices are also possible. Activities proposed by Lewis (1997) include spotting the word that does not make a strong partnership with the word in capitals, choose words that make a strong partnership, and complete the first part of a sentence with one of the endings given as a second part. In general, the lexical approach agrees with incidental learning through intensive exposure to the target language although activities to raise awareness of the lexical nature are considered to be effective too.

Any single method of vocabulary learning will not address all of the word knowledge aspects that are required for full vocabulary use. As it was mentioned in section 3.3, Schmitt (2007) believes that any vocabulary programme should contain an explicit intentional strand and an incidental learning strand. The techniques that he proposes for the explicit instruction of vocabulary are the same as the ones proposed by the aforementioned scholars: word pairs (translation, synonyms, or word-picture pairs), groups of words together, underlying meaning of a word, word families, word parts, and presenting sequences of words together.

Concerning teaching in classrooms, i.e. the real teaching practice in a real setting, there is a constraint that researchers like Lewis (1993) draw attention to: teachers are not aware of methodological developments and innovations, and are hostile to anything that challenges the role of grammar. It causes an imbalance between laboratory findings and classroom teaching and learning. One approach that has not found a place in the classroom yet despite the fact it came into existence many years ago is the CL-inspired language teaching. In this literature review, cognitive linguistics and its application to teaching are covered in a separate section (see section 4.3) because it is at the core of the whole study.

In conclusion, the current pedagogical context does not neglect the role of vocabulary in FLT anymore. By contrast, scholars are currently engaged in developing ways to implement vocabulary instruction in the classroom. One way of achieving this is teachers developing their own materials in order to be part of the input that learners

receive in the classroom. The next section examines what steps a teacher or a materials developer has to follow so that their materials accomplish the acquisition of L2 in the learners who will use them.

3.5 MATERIALS DEVELOPMENT AND EVALUATION

This section reviews the literature on the field of materials development and evaluation for language learning and teaching. Given that we have developed all the materials in this thesis, both the treatment and the assessment materials, this section has proved to be very important in our literature review since it has informed us during the whole process.

It is common to use textbooks and commercially published materials to support the teaching of English. Most teachers use these commercial materials but often find they need to adapt them to their own context. We have adapted some pre-existing activities to the context of this dissertation. For example, we have created the activity "Love letter" in 03_UP AND DOWN_WORKSHEETS using as a reference a similar idea of Lindstromberg (2001).

In general, teaching materials are a key component in any language course and serve as a basis for much of the language input learners receive in the classroom. Richards (2001) classifies instructional materials into three groups: printed materials (e.g. books, worksheets, or readers), non-printed materials (e.g. audio materials, videos, or computer-based materials), and self-access materials and materials on the Internet that can be both printed and non-printed. There are other types of materials, not designed for instructional use, that are important in the curriculum too such as magazines, newspapers, and TV.

When a teacher or a materials developer decides to create new materials for any aspect of language learning, their beliefs about teaching and learning will have a major impact. They will play a role in determining the goals, the focus, and the activities of the materials. This thesis is a good case in point because we believe that CL has a great potential for teaching and we have created a full programme determined by CL principles.

Finally, materials development not only refers to the process of development itself but also to the process of materials evaluation (Tomlinson, 2012). Besides, it is interesting to note that language acquisition theories have an impact on materials development, the same as they do in language teaching methods, as we shall see in the following section.

3.5.1 LANGUAGE ACQUISITION AND MATERIALS DEVELOPMENT

Materials developers can make use of SLA research to develop principled materials which facilitate the acquisition of an L2 in the classroom. Tomlinson (2008) proposes to apply commonly agreed theories of language acquisition so that learners are exposed to authentic use of English and they are engaged both cognitively and affectively. Some popular approaches at the moment are the task-based approach, the content and language integrated learning (CLIL) approach, and the text-driven approach. In the task-based approach, learners must carry out tasks with non-linguistic outcome such as making arrangements for a trip or assembling a model (Ellis, 2003). Learners are provided with a purpose and an outcome which can only be achieved through interaction in the L2. CLIL materials help learners acquire an L2 by teaching them a topic or a subject through the L2 (e.g. maths, playing a sport, classification of animals, etc.). The text-driven approach engages learners with written and/or spoken texts rather than language teaching points. Learners interact with the texts through personal response activities, thinking activities, communication activities, creative writing activities and language awareness activities (Tomlinson, 2013a).

Designing tasks that stimulate cognitive involvement has been the concern of SLA research and FLT methodology. In the area of vocabulary learning, Laufer and Hulstijn (2001) have focused on task-based learning and developed a construct they call "task-induced involvement". Their proposal is grounded on the depth of processing and it includes cognitive and motivational factors. Their construct posits that the amount of involvement in the task will affect the retention of unfamiliar vocabulary, in other words, the effectiveness of a task will be determined by the involvement load it induces. Their model predicts that the task effect does not depend on the mode, i.e. whether the task is aural, oral, or visual. Laufer and Hulstijn (2001) listed three components of task-induced involvement: need (motivational factor to learn new

words), search (cognitive dimension that occurs when the learner has to find the meanings of target words), and evaluation (cognitive dimension that involves comparison of a target word with other words). They also suggested three degrees of value for each component: none (-), moderate (+), and strong (++). Finally, to illustrate their model, they considered different types of tasks and compared their involvement load. For example, in an output task such as writing original sentences with words whose translation or explanation have been previously given, the need is moderate (+), there is no search (-), and the evaluation is strong (++). The need is moderate because the learners are required to learn the word. There is no search because they do not need to learn the meanings of forms of the word. The evaluation is strong because they must evaluate the new words against suitable collocations in a learner-generated context. All in all, the involvement load hypothesis is a useful tool that should be taken into account when new tasks or materials are developed by language teaching researchers or materials writers.

A powerful argument for designing new materials stems from the recognition of a deficit, for example, a gap between a coursebook and students' needs (McGrath, 2002). This researcher felt encouraged to develop additional material because the students needed greater exposure and more practice of phrasal verbs than the one found in the coursebook. A gap was identified in the coursebook *Interface* (Mauchline, 2012) since references to phrasal verbs were scarce. In fact, Alejo *et al.* (2010) selected eight coursebooks typically used in Spanish secondary and post-secondary education and found a low frequency of occurrence of most phrasal verbs in these teaching materials. Therefore, the opportunities for incidental acquisition occurring in reading texts and in exercises that did not draw the learners' attention to PVs were low and did not parallel the frequency distribution of PVs in the British National Corpus (BNC). Regarding the explicit treatment, PVs were presented as multi-word vocabulary items with four types of organisation: topic-related PVs (e.g. family and friends), semantic sets (e.g. *pick up/put down* to be learnt as opposites), PVs sharing the same verb (e.g. *get on, get down, get in*, etc.), and PVs sharing the same particle (e.g. *work out, run out, stand out*, etc.). None of the exercises revealed the motivated nature of particles along CL lines. To sum up, the deficits found in the existing materials are the following: they create too few opportunities for incidental uptake, the explicit teaching is restricted, it does not enhance long-term retention, and the motivated nature of particles is absent.

Once the gap has been identified, there are several decisions that need to be made when the materials for a course are designed (Richards, 2001). Developing aim statements provide a clear definition of the purposes of a programme and what changes such programme seeks to produce in learners (e.g. raising awareness of the motivated nature of particles in PVs). Aims are accompanied by more specific objectives in smaller units of learning (e.g. improving productive knowledge of PVs). Developing objectives facilitate the planning of materials and provide measurable outcomes to assess the success or failure or the programme. Based on the aims and objectives, choosing and sequencing content are the next issues in course and/or materials design. Sequencing by difficulty level is one of the commonest ways of sequencing material although content may be sequenced according to other criteria such as chronology (e.g. the assumed order of events in writing: brainstorming, drafting, revising, and editing) or learners' needs (e.g. outside the classroom learners will need to identify themselves before they buy a house). Then, planners typically choose a particular syllabus framework that could be, among others, situational (organized around situations and the skills needed in those situations), topical (organized around different topics and how to talk about them), functional (organized around the most commonly needed functions), or task-based (organized around different tasks and activities that the learners may carry out). Besides decisions about the content and the syllabus framework, a course also needs to be planned in terms of units that group a number of lessons around a single focus (e.g. UP/DOWN phrasal verbs). When the writing process begins, decisions concerning input and exercise types need to be made. Input refers to any material that triggers the learning process such as magazine extracts, different types of compositions, a corpus of grammar utterances, etc. Finally, selecting exercises that engage learners in the use of skills and are related to the teaching objectives is one of the most difficult decisions in designing instructional materials.

It is also very important to create conditions for effective teaching. Tomlinson (2011) stated the most relevant principles to the development of materials for language teaching. According to him, materials can be considered effective when they increase learners' knowledge, when learners experience and understand the language, and when they help learners learn what they need. The effectiveness depends on how meaningful, relevant, and motivating the materials are for the learners. Materials

should achieve an impact, help learners feel at ease, and be perceived as relevant and useful. They should provide learners with opportunities to use the target language and for outcome feedback.

No matter what form of materials teachers make use of, it is useful to monitor how materials are used to provide feedback on how they work. Piloting and revising materials are essential steps in the process of materials development (McGrath, 2002). Piloting and other means of evaluating materials are undertaken by university students throughout the wold, but are not frequently reported (Tomlinson, 2012). In the following section, some principles for materials evaluation are suggested to help in the task of evaluating the self-developed materials in this PhD research.

3.5.2 MATERIALS EVALUATION

Evaluation plays a critical role in curriculum development. It allows teachers and materials designers to assess the effectiveness of a language programme and its components. Despite the amount of empirical investigation on the factors which facilitate language acquisition, there is little published research on evaluation since it requires longitudinal research and the investment of time and money (Tomlinson, 2012).

Ellis (1997) differentiates between two types of materials evaluation: a predictive evaluation and a retrospective evaluation. The former is designed to distinguish what materials to use, whereas the latter is designed to examine materials that have been used. Retrospective evaluations can be performed impressionistically or in a more systematic and empirical manner. For example, teachers usually assess what particular activities work depending on the enthusiasm of the students (impressionistic evaluation). Including end-of-course questionnaires and students' journals to value the teaching materials can be used for empirical evaluation. This PhD thesis addresses the question of retrospective evaluation in order to determine if it is worthwhile using the materials again. In this context, evaluation can be described as the procedure that attempts to measure the value of materials (Tomlinson, 2011).

Evaluations can be macro or micro in scale. In macro evaluation, an overall assessment of an entire set of materials is done, while micro evaluation focuses on one particular teaching task in which the teacher has a special interest (e.g. making a comic using

phrasal verbs). A micro-evaluation on itself can serve to conduct an empirical evaluation of teaching materials. Ellis (1997) proposed a model that identified seven steps of task evaluation: choosing a task, describing the task, planning the evaluation, collecting the information for the evaluation, analysing the information, reaching conclusions and making recommendations, and writing the report. Each of the steps includes several dimensions that need to be considered. For example, the third step, planning the evaluation, encompasses different components in line with Alderson's (1992) guidelines for the evaluation of language education in general. He suggests that planning a programme evaluation involves working out answers to the perpetual WH questions that pinpoint the way to follow ahead: who, what, when, how, and how long. Such questions concern the purpose of the evaluation, audience, evaluator, content, method, and timing. Ellis (1997) adapts this framework to micro-evaluation and summarizes the choices involved in planning a task-evaluation (see Table 3.3). All the given options are not exclusive, for example, an objectives model evaluation can be carried out together with a development model evaluation. Regarding the content or what to evaluate, three types of evaluation are identified: student-base, response-based, and learning-based. In our research, all three have been employed. The student-based evaluation has been conducted by means of the rating slips and the questionnaire in order to examine the student's attitudes to the materials. For the response-based evaluation, we have examined the outcomes of the task and the activities, and recorded in a diary the students' interactions. Regarding the learning-based evaluation, we have measured the knowledge of the students before and after they have performed the task and completed the activities. It is important to note that the planning of the evaluation should be undertaken at the same time as the planning of the lessons.

Richards (2001) distinguishes three types evaluation in a language programme that are valid for materials evaluation too: formative, illuminative, and summative. Formative evaluation is carried out in order to find out what is working, what is not, and whether there are problems that need to be addressed. Typical questions in this type of evaluation relate to the amount of time spent on the objectives, the appropriateness of the methodology, or the difficulties that students have had during the course.

Table 3.3 Choices involved in planning a task-evaluation (Ellis, 1997, p.39)

Question		Choices
1. **Purpose (Why?)**	a.	The task is evaluated to determine whether it has met its objective (i.e. an objectives model evaluation).
	b.	The task is evaluated with a view to discovering how it can be improved (i.e. a development model evaluation).
2. **Audience (Who for?)**	a.	The teacher conducts the evaluation for him/herself.
	b.	The teacher conducts the evaluation with a view to sharing the results with other teachers.
3. **Evaluator (Who?)**	a.	The teacher teaching the task.
	b.	An outsider (e.g. another teacher).
4. **Content (What?)**	a.	Student-based evaluation (i.e. students' attitudes towards and opinions about the task are investigated).
	b.	Response-based evaluation (i.e. the outcomes – products and processes - of the task are investigated).
	c.	Learning-based evaluation (i.e. the extent to which any learning or skill/strategy development has occurred) is investigated.
5. **Method (How?)**	a.	Using documentary information (e.g. a written product of the task).
	b.	Using tests (e.g. a vocabulary test).
	c.	Using observation (i.e. observing/recording the students while they perform the task).
	d.	Self-report (e.g. a questionnaire to elicit the students' attitudes).
6. **Timing (When?)**	a.	Before the task is taught (i.e. to collect baseline information).
	b.	During the task (formative).
	c.	After the task has been completed (summative):
		i. immediately after.
		ii. after a period of time.

Illuminative evaluation can be described as the way in which different aspects of the programme are being implemented, i.e. the decisions that teachers employ while teaching and how they use lesson plans. It seeks to gain a better understanding of the processes without the explicit intention of changing anything. The third type of evaluation, summative evaluation, is the commonest one among teachers. It 'seeks to make decisions about the worth or value of different aspects of the curriculum [...] Summative evaluation is concerned with determining the effectiveness of a program, its efficiency, and to some extent with its acceptability' (Richards, 2001, p.292). It is carried out after the programme has been implemented and some clear criteria need to be identified such as mastery of objectives and performance on tests. He also describes a number of procedures used in conducting evaluations and considers the advantages and advantages of each procedure. The main ones are tests, comparison of two approaches to a course, interviews, questionnaires, teachers' written evaluation, diaries and journals, teachers' records, students logs, case study, student evaluations,

audio- or video- recording, and observation. For more details about the procedures used in this dissertation, see section 6.4.

McGrath (2002) attempts to demonstrate that materials evaluation can be systematic, including the evaluation of teacher-produced materials. He establishes a distinction between pre-use, in-use and post-use evaluation. The first step is obviously evaluating the materials prior to use, in-use evaluation takes place throughout the time that the materials are being used, and post-use evaluation is conducted after a certain period of time. Information for in-use evaluation can be collected in a number of ways such as observation sheets, in which teachers record the difficulties that learners have with the materials, and learners' questionnaires, designed to elicit their reactions to materials. Teachers can meet to exchange their experiences and ideas. A rating slip is a quick and effective technique for collecting learners' reactions to the interest and the value of a task or a programme. Learner diaries and self-evaluation are also insightful sources of the individual reactions to the materials. Particular reference to the revision process after the trialling of the materials is made in teacher-produced materials. It is recommended to pilot the materials to assess whether they were appropriate and interesting to the learner, the language and explanations used were right, and the time frame was realistic. Then, if changes are required, the designer will add, delete, move, or modify the materials. Finally, post-use evaluation serves to gather information on cumulative effects through the assessment of measurable learning gains, improvement in confidence and interest, learners' feedback, and teachers' discussion of collected data.

Clearly there are many questions that need to be asked about evaluation. Teachers and researchers need to reflect upon the value of what they have achieved, and seek the causes of that achievement. It is an ongoing process that contributes to the usefulness and relevance of language learning and teaching. Similarly, we hope that our materials and their evaluation contribute to the field of SLA/FLT if we are able to motivate learners' improvement in the acquisition process of PVs.

CHAPTER 4 COGNITIVE LINGUISTICS-INSPIRED LANGUAGE TEACHING

Since this thesis postulates the benefits of applying Cognitive Linguistics principles in language teaching and learning, it follows that an overview of CL, including cognitive semantics, is needed first. Then, we will focus on the CL concepts that may be of interest to second language learning and teaching.

4.1 AN OVERVIEW OF COGNITIVE LINGUISTICS

CL emerged in the 1970s as a reaction to traditional generative linguistics, which segregated syntax from the rest of language, including vocabulary, and tried to explain linguistic patterns by appealing to internal structural properties of language. The central object of interest at that time was syntax and no attention was paid to the relation of language to things outside of language, such as meaning and motivation. Besides, generative linguists believed in the existence of a special-purpose language acquisition device (LAD) in the human mind (Chomsky, 2006) that operates autonomously confined from the rest of cognition.

Unlike generative linguists, cognitive linguists argue that 'language is inherently meaningful although grammatical meanings are more abstract than lexical meanings' (Littlemore, 2009, p.1). There is a close relationship between form and meaning and arbitrariness does not exist. They also argue that language is not an autonomous cognitive faculty, but instead that the cognitive processes governing the learning and processing of language are the same as those involved in all other types of learning and processing (e.g. reasoning, comparison, or memory). In other words, 'language is viewed as an integral facet of cognition' (Langacker, 2008b, p.8). Another key claim of CL is that language is usage-based, i.e. we acquire our knowledge of language through use. People are able to identify patterns through exposure to language in context, develop hypotheses, and test them in authentic communicative context. To sum up, CL offers a 'detailed description of the cognitive processes that are at work in language and thought enabling people to extract language knowledge from language use' (Littlemore and Juchem-Grundmann, 2010, p.1)

The most influential linguists focusing on cognitive principles were Charles Fillmore, George Lakoff, Roland Langacker, and Leonard Talmy, and each of them developed their own approach to linguistic theory. Ungerer and Schmid (1996) distinguish three main approaches to CL which include the theories of the above-mentioned most influential cognitive linguists: the experiential view, the prominence view and the attentional view of language.

4.1.1 THE EXPERIENTIAL VIEW

The experiential view is grounded in our real-world experience and how we divide it up. In order to make sense of the world of our experiences and communicate our thoughts, we use "categories". Radden and Dirven (2007, p.3) define a category as 'the conceptualisation of a collection of similar experiences that are meaningful and relevant to us'. Categories are subject to radial and prototype effects, i.e. there is a prototypical member, or prototype, of the category (e.g. a *saloon car* is the prototype of the category car), while other members (e.g. a *jeep*) are considered less prototypical. In the periphery of the category, there are members that may be seen as belonging to different categories (e.g. a *lorry*), which illustrates the vague nature of the boundaries between categories.

Most categories are shared by the members of a community and the categorisation patterns that we learn as children in our L1 can become entrenched. Moreover, languages categorise things and phenomena in different ways and categorisation can be an area of difficulty for L2 learners (Littlemore and Junchem-Grundmann, 2010). There are few one-to-one correspondences between languages. For example, English and Dutch speakers have three lexical categories for weather conditions of poor visibility (*fog*, *mist*, and *haze* in English; *mist*, *nevel*, and *waas* in Dutch), whereas German speakers have only two (*Nebel* and *Dunst*) (Radden and Dirven, 2007).

Lakoff's theory of Idealized Cognitive Models (ICMs) (1987) explains that ICMs facilitate categorisation and organisation of our knowledge of the world. In fact, category structures and prototype effects are the result of that organisation. ICMs are mental representations of how the world is organised. They are embodied, or motivated by our experience, and allow us to understand abstract concepts by relating them to our physical experience. To develop his theory, Lakoff (1987) refers to previous sources

within CL: Fillmore's frame semantics, Lakoff and Johnson's theory of metaphor and metonymy, Langacker's cognitive grammar, and Fauconnier's theory of mental spaces. ICMs are complex and use four kinds of structuring principles: propositional structure, image-schematic structure, metaphoric mappings, and metonymic mappings. Lakoff (1987) uses the example of the idealized model *week*, a whole with seven parts in a linear sequence where each part is called a *day*.

The propositional principle is described in terms of the concept of "frame" (Fillmore, 1985). Frames are schematic representations of situation types which can be described in respect of their participants and their roles. The semantic frame is a knowledge structure needed to understand a particular word. For example, we need access to a *commercial event frame* to understand words such as *sell, buyer, goods, money, etc.*

Image schemas, as defined by Johnson (1987), are preconceptual abstract knowledge structures based on recurrent patterns of our everyday bodily and social experience. Image schemas are characterised by a basic logic, such as gestalt perception (the whole is more than its parts), mental imagery, and motor movements. Johnson (1987) identified some of the most basic image schemas central to human experience. These include the CONTAINER schema (a boundary distinguishing an interior from an exterior), the PART-WHOLE schema (the part-whole structure of bodies and objects), the LINK SCHEMA (the location of one thing relative to another), the CENTRE-PERIPHERY schema (the centre is the core and there is an edge of less importance), and the SOURCE-PATH-GOAL schema (there is a starting point, a trajectory, and an endpoint in all actions). Nevertheless, there is not a closed list. Other central schemas of relevance are the VERTICALITY (UP-DOWN) schema and the FRONT-BACK schema. Image schemas lie at the basis of numerous metaphorical constructions (Lakoff and Johnson, 1980; Lakoff, 1987; Ruiz de Mendoza, 1997). For example, in *Prices went up last year,* the image schema VERTICALITY (UP-DOWN) is the source domain of metaphor MORE IS UP / LESS IS DOWN. We can understand that sentence because we have the knowledge of the physical world and we know that a pile always goes up when matter is added to it (e.g. *coins*). To recap, 'image schemas are basic schematic structures that are directly meaningful, such as UP and DOWN or FRONT and BACK' (Radden and Dirven, 2007, p.17).

Metaphors and metonymies are unquestionably the two concepts that are at the heart of human thought and communication. Littlemore (2009) defines them in the following terms. Metaphor refers to our ability to see one thing in terms of another by drawing on relations of substitution and similarity. In metonymy, one thing is used to refer to something that it is related to by drawing on relations of contiguity. For example, *Romeo* metaphorically refers to Juliet as the *Sun*, and *The White House* can stand metonymically for the *American Government* in the sentence *The White House has released a statement*.

The cognitive theory of metaphor was developed by Lakoff and Johnson (1980) in their bestselling book *Metaphors We Live By*. According to their conceptual metaphor theory (CMT), we are able to deal with abstract concepts and relate them to our physical interactions with the world by using conceptual metaphors. We extend the senses of existing categories, both linguistically and cognitively, to deal with new experiences. Conceptual metaphors (CMs) structure how we perceive, how we think, and what we do. In other words, they are fundamental to the structuring of our thought and language. Furthermore, we use metaphors on a daily basis but we are not aware of them as metaphors.

We conceptualise the so-called target domain via the source domain. A domain is 'a body of knowledge within our conceptual system that contains and organises related ideas and experiences' (Evans and Green, 2006, p.14). For example, in the conceptual metaphor LOVE IS A JOURNEY, love is conceptualised as a journey, where the source domain is journey and the target domain is love. Mapping is the set of correspondences that involves the projection of the entities in the source domain journey (e.g. the travellers, the vehicle, destination, etc.) onto another set of entities in the target domain love (e.g. the lovers, their common goals, their relationship, etc.). In turn, conceptual metaphors give rise to linguistic metaphors like *Look how far we've come*, or *We're at a crossroads*. An important claim made by CL is that abstract thought has a bodily basis. Mapping can relate concrete and abstract domains and image schemas can provide the concrete basis for these metaphoric mappings. For instance, in the conceptual metaphor STATES ARE CONTAINERS, the metaphorical projection of the CONTAINER image schema is done onto the abstract conceptual

domain of STATES, to which concepts like LOVE (e.g. *He is in love*) or TROUBLE (e.g. *We're out of trouble now*) belong.

Lakoff and Johnson (1980) divided metaphors into three groups: structural, orientational, and ontological metaphors. The group of structural metaphors is said to be the largest group. Complex and abstract experiences are conceptualised with the help of simple but known experiences. A number of elements within the source domain are mapped onto the target domain (e.g. the aforementioned metaphor LOVE IS A JOURNEY). Orientational metaphors are a productive set of metaphors which have as their source domain spatial relations such as the image schemas UP-DOWN and FRONT-BACK. Physical-spatial configurations are mapped onto more abstract spheres. For example, there is physical basis for the metaphor GOOD IS UP / BAD IS DOWN. Since a happy person has an upright position and a sad person has a bowed posture, the things that characterise what is good for a person, such as happiness, health, life, and control, are all UP (e.g. *Things are looking up*). The last group, the ontological metaphors, are based on the experience of physical objects. We categorise abstract entities or concepts as concrete ones, as if they were physical objects (e.g. THE MIND IS A MACHINE, *I'm a little rusty today*). Another concept within the ontological metaphors are the CONTAINER metaphors. According to Lakoff and Johnson (1980), human beings are containers with boundaries and an orientation of inside and outside. This applies not only for other physical objects but also for non-physical objects such as events, actions, or states. We transform those non-physical objects into physical ones, e.g. *Are you in the race on Sunday?* as if *race* were a CONTAINER. An important group of ontological metaphors are those that describe a physical object as a person. Personification allows us to understand nonhuman entities in terms of human characteristics (e.g. *Cancer finally caught up with him*).

The fourth structuring principle of ICMs are metonymic mappings. Metonymy (Lakoff and Johnson, 1980) is a "stands for" relationship within a single conceptual domain by contrast to metaphor which maps concepts across conceptual domains (one of the domains allows us to understand the other). For instance, in the sentence *He likes to read the Marquis de Sade*, *Marquis de Sade* is used to stand for his *writings*. This is an example where the part stands for the whole (PART FOR WHOLE metonymy). Metonymies, like metaphors, are not arbitrary but systematic and we use them to

organise our thoughts and actions. Other examples of metonymies are PRODUCER FOR PRODUCT (e.g. *He bought a Ford*) or OBJECT USED FOR USER (e.g. *The buses are on strike*).

4.1.2 THE PROMINENCE VIEW

A key claim in CL is that the words we use do not reflect an objective view of the phenomenon that we are talking about. Language reflects general cognition and pure objectivity does not exist because we always observe a particular scene or event from a particular perspective. This phenomenon is referred to as "construal". We tend to focus our attention on certain aspects of the scene, hence the figure/ground segregation, where the "figure" is the most prominent aspect of the scene and the "ground" is the rest of the scene. Evans and Greeen (2006) give the example of a visual scene that would be described with the sentence *The cat is on the chair* (see Figure 4.1). The *cat* has a prominent position and it would be odd to say *The chair is under the cat* because we have a tendency to focus on the entity which is more likely to move or perform some sort of act. Hence, the *cat* is the figure and the *chair* is the ground.
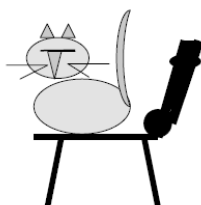
Figure 4.1 The cat is on the chair (Evans and Green, 2006, p.17)

The same principle of prominence can be applied to the study of language, especially to the study of locative relations. Talmy (1972, p.11) introduced the figure-ground asymmetry stating that 'the object which is considered as moving or located with respect to another object' is the figure and 'the object with respect to which a first object is considered as moving or located' is the ground. Similarly, Langacker (1986, p.10) defines the asymmetry to figure/ground organisation in the following terms: 'Every relational predication elevates one of its participants to the status of figure'. He refers to this participant as the "trajector" (TR) and other salient participants are referred to as "landmarks" (LMs).

The terms trajector (TR) and landmark (LM) have been widely employed in cognitive linguistics, particularly in cognitive semantics, by scholars like Lakoff (1987). For example, he considers that the CONTAINER image schema entails the structural elements interior, boundary and exterior (see Figure 4.2 elaborated by Evans and Green, 2006, p.181). The LM, represented by a circle, consists of two structural elements (the interior within the boundary and the boundary itself). The exterior is the area outside the LM contained within the square.
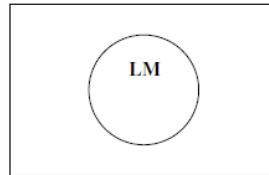
Figure 4.2 CONTAINER image schema (Evans and Green, 2006, p.181)

The relationship between TR and LM can be rendered by linguistic examples. For instance, the CONTAINER image schema can be lexicalised by the particle OUT. In Lakoff's (1987, p.432) example *Harry ran out of the room*, the TR *Harry* is the entity that undergoes motion and moves from a position inside the LM to occupy a location outside the LM (see Figure 4.3 elaborated by Evans and Green, 2006, p.182). A detailed analysis of prepositions and their metaphorical extensions from a cognitive semantics viewpoint will be done in section 4.2.
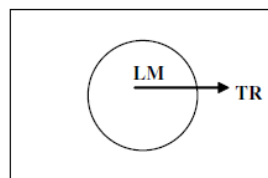
Figure 4.3 Image schema for OUT (Evans and Green, 2006, p.182)

Languages differ with regard to the ways in which they construe objects and events. Therefore, this fact may be a source of difficulty for L2 learners. Our L1 language has formed our cognitive system and interfere with our learning of other languages. We are preconditioned to pay attention to those features of the world that are encoded in our language (Littlemore, 2009). The types of problems that L2 learners are likely to encounter can be predicting by comparing their L1 construal patterns to the L2 ones.

Indeed, Taylor (1993) suggested that one of the main contributions of CL to language learning and teaching is in the area of contrastive analysis. In CL, meaning rather than syntax is central and it provides researchers with flexible tools that can identify differences between languages and difficult areas for language learners. For example, the mind is construed as a container in English, and communication involves sending its contents from one mind to another along a communication channel (the CONDUIT metaphor). Containers may be filled with things or substance (e.g. *books* or *water*) and the same happens to metaphorical containers like the mind. Other languages construe information, advice, and news as things (count noun category) whereas English construe them as substance (mass noun category). Non-native speakers of English make errors on these three words (e.g. *His advices were very useful*).

4.1.3 THE ATTENTIONAL VIEW

The attentional view assumes that what we mirror those parts of an event which attract our attention. The notion of frame, i.e. coherent schematisations of experience required in order to understand a particular word of related set of words (Fillmore, 1985), is a main concept in this approach.

This notion was used by Talmy (1991, 1972) to analyse event frames and cognition. Talmy (1991, p.481) defines an event as 'a type of entity that includes within its boundary some portion of qualitative domain in correlation with some portion of time'. In other words, the human mind sets a boundary to a portion of space, time, or another domain. According to him, there are five types of schematizations that the event can represent and which are comparable across languages: event of motion (or location in space), event of contouring in time (aspect), event of change (or constancy among states), event of correlation among actions, and event of fulfilment (or confirmation in the domain of realisation). All event frames have certain structural features: a figural entity, ground elements, an activating process by which the figural entity makes a transition or stays fixed in relation to the ground elements, and a relating function. For example, the figural entity in a motion event frame is a physical object; the ground elements are other physical objects that constitute locations; the activating process constitutes motion; and the path establishes the relation between figure, ground, and motion. Besides, there are subordinate events or supporting

events that perform a function of support and constitute an additional circumstance in relation to the framing event. The most frequent relations are cause and manner.

As proposed by Talmy (1991, 1972), languages can be divided into two categories on the basis of the conceptual structure of the frame: satellite-framed and verb-framed languages. In this typology, the core schema of the framing event is expressed by the main verb or by the satellite. In satellite-framed languages like English, the satellite expresses the core schema, whereas in verb-framed languages like Spanish the verb expresses the core schema. Consider the example *The bottle floated out* in English by contrast to the Spanish counterpart *La botella salió flotando* ('The bottle exited floating'). In English, the path is rendered by the satellite *out* and the verb *float* expresses the manner. In Spanish, the verb *salir* 'to exit' expresses the path while the supporting event of manner is rendered by the gerundive form *flotando* 'floating'. This theory of event frames is particularly important for the study of phrasal verbs since particles in phrasal verbs add information concerning the path, besides supplying locative information on where the event happened.

To conclude, CL is not a homogeneous framework. Although we can distinguish three approaches to CL: the experiential view, the prominence view, and the attentional view of language (Ungerer and Schmid, 1996), the majority of cognitive linguists share the view that language is meaningful. In the following section, we will outline the main theoretical tenets behind the non-arbitrary meanings of particles.

4.2   COGNITIVE LINGUISTICS AND THE SEMANTICS OF PARTICLES

Gaining insight into the meanings of particles, which leads to a better understanding of the meanings of phrasal verbs, is a major contribution of CL. The cognitive approach to spatial semantics allows for a comprehensive description of the semantics of adverbial and prepositional particles. Hence, it allows for a description of the particles in PVs too.

Traditional semantic approaches considered prepositions and particles largely arbitrary. According to Fraser (1976, cited in Kovács, 2007), particles do not contribute to the meaning of verb particle constructions (VPC) because they do not transfer semantic features to the verb. Therefore, in his view, particles and VPCs are arbitrary and unanalysable. Bolinger (1971, cited in Kovács, 2007), in his analysis of PVs in English, refers to certain meanings of verb particles as literal and to others as figurative. He

posits that a precise distinction between the meanings cannot be done because the directional meanings (literal meanings) and perfective meanings (figurative meanings) form a continuum. For example, he distinguishes five meanings of UP ranging from the most concrete to the most abstract: primitive directional meaning, literal or metaphorical (e.g. *push up the windows*); extended directional meaning, something UP is visible (e.g. *bring up an argument*); perfective meaning as manifested in resultant condition (e.g. *The ice broke up*); perfective in the sense of completion (e.g. *take up dancing*); and perfective in the sense of high intensity (e.g. *bright up the colours*). Nevertheless, this traditional semantic analysis is rather unsystematic and does not reveal much about the complex nature of particles. For these grammarians, linguistic meaning is divorced from the human conceptual meaning.

CL has paid great attention to polysemy in general and more specifically to prepositions (Tyler and Evans, 2004; 2003; Rudzka-Ostyn, 2003; Dirven, 2001a, 2001b; Brugman and Lakoff, 1988; Lakoff, 1987; Lindner, 1981; among others). The cognitive approach considers that all the senses in a polysemous word are related. Therefore, those meanings can be seen as a semantic network of related senses, ranging from more central to more peripheral, i.e. from the basic ones to the less significant or less common (Brugman and Lakoff, 1988). The core meaning of a preposition refers to the cognitive domain of physical space, whereas the other abstract senses are derived from the spatial senses through a series of process such as reanalysis, family resemblance relationships, and process of mental imagery like metaphoric or metonymic mappings (Silvestre López, 2009). The primary meaning associated with a particular preposition is termed "proto-scene" by Tyler and Evans (2003; 2004), and it includes information relating to the trajector (TR) and the landmark (LM), as well as the spatial relation mediating the two. In Figure 4.4, the dark sphere represents the TR, the LM is represented by a bold line, and the dotted line indicates that the TR is within potential reach of the LM or conceptually proximal to the LM.
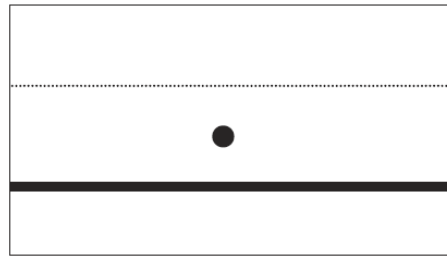
Figure 4.4 The proto-scene for OVER (Tyler and Evans, 2004, p.264)

Cognitive linguists use Langacker's (1987) terminology, where the TR is the moving entity (focus) and the LM is the entity which serves as reference point (background) (see section 4.1.2 for a detailed explanation). They argue that particles serve to locate one entity in relation to another. However, as Tyler and Evans (2004) note, other information, such as the exact shape of the LM or the degree of contact between the TR and the LM is not revealed since proto-scenes are idealized.

As noted in section 4.1.2, spatial scenes are conceptualized from a particular perspective. Using Tyler and Evans' (2004) example, in a scene where a cloth is located covering the top of a table, one can construe the scene by focusing on contact between the cloth and the table by saying *The tablecloth is on the table*. Other acceptable sentences could be *The cloth is over the table* (observer's view: the cloth is hiding the table) or *The table is under the tablecloth* (observer's view: the focus is on the table). Hence, the same scene allows different views and interpretations.

Lakoff (1987) adapted Brugman's cognitive linguistic analysis of OVER (Brugman, 1981, in Lakoff, 1987) and showed the precise relations among spatial senses and the metaphorical extensions of some of the spatial senses. He distinguished the following spatial senses of OVER:

1. The above-across sense (schema 1).

   The plane flew over (Figure 4.5).

   The most central sense which combines elements of above and across. The LM is unspecified. The plane is understood as a TR oriented relative to a LM. There is no contact between the TR and the LM and the LM is what the plane is flying over. The arrow represents the path, which is above the LM and goes across the LM from one boundary to another.
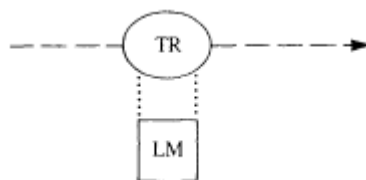
Figure 4.5 The plane flew over (above-cross sense; Lakoff, 1987, p.419)

There can be four kinds of landmark specifications: LM is a point, LM is extended, LM is vertical and LM is both extended and vertical. He also considers two further specifications: there is contact between TR and LM or there is no contact between them. For example: *The bird flew over the yard* (extended, no contact, Figure 4.6) and *Sam climber over the wall* (vertical, contact, Figure 4.7)
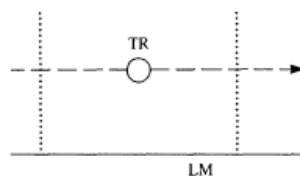

Figure 4.6 The bird flew over the yard (above-cross sense; Lakoff, 1987, p.421)
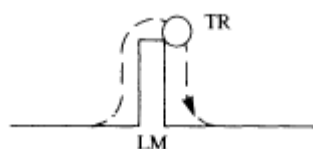
Figure 4.7 Sam climbed over the wall (above-cross sense; Lakoff, 1987, p.422)

2. The above sense (schema 2).

   The helicopter is hovering over the hill.

   Schema 2 has no path and no boundaries because the across sense is missing and contact between the TR and the LM is not permitted.

3. The covering sense (schema 3).

   The board is over the hole (Figure 4.8).

   The city clouded over (Figure 4.9).

Schema 3 is a variant of schema 2. The TR must be at least two-dimensional and it extends across the boundaries of the LM. This scheme allows either contact or lack of it.
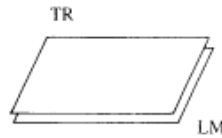
Figure 4.8 The board is over the hole (covering sense; Lakoff, 1987, p.427)
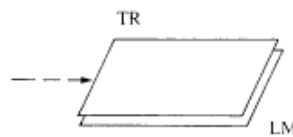
Figure 4.9 The city clouded over (covering sense; Lakoff, 1987, p.427)

4. The reflexive sense (schema 4).

    Roll the log over (Figure 4.10).

    The fence fell over (Figure 4.11).

    The TR and the LM are the same because the initial upright position of the TR ends up on a final position lying horizontally on the ground. In *Roll the log over*, the part of the log facing upwards changes and is now facing downwards acting as landmark. In *The fence fell over*, the fence is upright at the beginning but is pushed to the ground tracing a curving path and becoming identical to the LM.

5. The excess sense (schema 5).

    The bathtub overflowed.

    This sense takes place when OVER is used as a prefix. The LM is the side of the container, the path is the path of the flow, ant the TR is the level of the fluid. Overflowing involves excess semantically.

Figure 4.10 Roll the log over (reflexive sense; Lakoff, 1987, p.433)
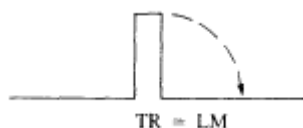
Figure 4.11 The fence fell over (reflexive sense; Lakoff, 1987, p.433)

In addition to the spatial senses, there are examples where the TR-LM relation is transferred from the concrete domain of space (source domain) to the abstract domain (target domain) via metaphorical extensions. As Lakoff (1987, p.435) points out, 'among the most common source domains for metaphorical models are containers, orientations, journeys (with paths and goals), vertical impediments, etc.'.

An example of the metaphorical extensions of the above and across sense (schema 1) is *Sam was passed over for promotion*. Sam can be understood metaphorically as a LM and the person who passed over him as the TR. Here, two metaphorical mappings apply: CONTROL IS UP/LACK OF CONTROL IS DOWN and CHOOSING IS TOUCHING. The person who passed over *Sam* was in control of Sam's status and Sam was not chosen because of the lack of contact.

The following example, *She has a strange power over me*, is an instance of metaphor CONTROL IS UP/LACK OF CONTROL IS DOWN. This sentence is an extension of the above sense (schema 2), where the TR is above the LM. The relationship between the TR and LM is one of power and authority. The TR, *she* metaphorically, is someone with power and is higher than the LM, *me* metaphorically, who is someone without power.

OVER in the sentence *Look over my corrections* is based on the covering sense (schema 3) and the SEEING IS TOUCHING metaphor. The subject covers the direct object, *corrections*, and the gaze contacts the LM.

The rebels overthrew the government is an instance of the reflexive sense (schema 4) and the CONTROL IS UP metaphor. The government is in control before the rebellion takes place (the government is metaphorically upright), and after the event it is not in control (it has fallen over metaphorically).

The excess sense (schema 5) can be interpreted metaphorically too. Kovács (no date) refers to people, situations, quantities, relations, feelings, and states as entities that go beyond limits or boundaries. For example: *The argument boiled over into a fight* ('become violent'). Another kind of excess meaning can be found in *overbook* ('sell more tickets than available places') or *overestimate* ('think it is more important than it is').

The above analysis demonstrates how complex the semantics of particles are. Lindstromberg's (2010) book *English prepositions explained*, originally published in 1998, addressed to non-specialised readers such as teachers of English or advanced learners, describes how prepositions are used and what the role of metaphor is the English system of prepositions is. She acknowledges the work of Langacker, Lakoff and Johnson, and Tyler and Evans in a CL explanation of particles, but remarks that the account of theory in her book is simple because it was not written for researchers. Her aim is to bring the developments of CL in a subtle manner by using actual sentences found in English-language corpora. In turn, Rudzka-Ostyn's (2003) *Word Power: Phrasal verbs and Compounds. A Cognitive Approach*, outstandingly contributes to the cognitive semantic analysis of English phrasal verbs. In her book, the various meanings of a phrasal verb are presented as motivated since it is possible to establish links among the senses of a preposition. The idea that they are arbitrary is completely eliminated.

So far, the present section has reviewed some of the accounts that explain particles and their meanings. We have highlighted those theories with a specific aim in compliance with the topic of the present dissertation although there are many others. An important comment has to be made at this point. Frequency criteria are essential for selecting the particles and PVs that will be the most beneficial for learners. Section 6.4 explains the selection of PVs and particles in our research grounded in this parameter. UP, DOWN, IN, OUT, ON, OFF, and BACK are the particles that have been

selected and used in the materials developed in this thesis following the study carried out by Gardner and Davies (2007) of the 100 most frequently occurring PVs in the BNC.

Additionally, the existing CL theory has served as the basis for the analysis of particles UP, DOWN, IN, OUT, ON, OFF, and BACK (Lindstromberg, 2010; Evans and Tyler, 2005; Tyler and Evans, 2004; 2003; Rudzka-Ostyn, 2003; Lindstromberg, 1996; Brugman and Lakoff, 1988; Lindner, 1981; Lakoff and Johnson, 1980). In order to bring out the meanings of these particles, we will show how they contrast in meaning with other particles and we will divide the particles into four groups, UP/DOWN, IN/OUT, ON/OFF, and BACK. In turn, this distinction has organized the way in which PVs and particles have been presented to the participants in our research as can be observed in the documents included in the appendices. In the following sections, we will cover the meanings of our selected particles, focusing first on their basic senses and then on their extended meanings.

4.2.1 UP, DOWN

UP and DOWN are the second and third most frequently used particles tagged as adverbial particles in the BNC (Gardner and Davies, 2007). The basic meanings of UP and DOWN relate to verticality. The direction of gravity or the positions of earth and sky determine such verticality (e.g. *smoke tends to go up*). An upward/downward position or motion is part of our daily experience (e.g. *straight up – straight down*). We make use of the coordinates which are important to us. Typically, UP means motion from a lower to a higher place (e.g. *go upstairs*) and DOWN from a higher to a lower place (e.g. *go downstairs*). UP can show that the position of the object is higher than others (e.g. *The tree's branches were far up to reach*) or that it changes from a horizontal to a vertical position (e.g. *Jane is not sleeping. She has been up for an hour*). The opposite goes for DOWN.

Besides the basic meanings, UP and DOWN are associated with other notions. From the conceptual metaphors UP IS MORE and DOWN IS LESS, it is possible to associate the particle UP with an increase in the level of categories like size, speed, or quality, while DOWN expresses the opposite idea of decrease in the same categories (e.g. *prices tend to go up; save up for the future; turn down the volume; numbers are down*). These metaphors are structured by the VERTICALITY (UP-DOWN) image-schema, one

of the most common basic cognitive structures derived from our everyday interaction with the world.

The experiential link between being up and being active is obvious. Therefore, the UP IS ACTIVE, IN FORCE metaphor results in expressions such as *stand up for your rights* and *be up and about*. Expressions of metaphor DOWN IS INACTIVE, NOT IN FORCE include *calm down, slow down, the fire died down, feel/look down*.

UP contributes to the notion of completion and thoroughness (UP IS COMPLETION). For example, in *First cut up the onion*, UP tells us that the onion should be cut into many pieces. This is different from the sentence *Cut the onion*, where the onion is simply cut into two pieces. UP may have a perfective sense as in *Drink up!*, which means finish your drink and the focus is on the result rather than on the process.

An extended sense of UP has to do with the idea that higher up is more visible, accessible, known (UP IS VISIBLE, ACCESSIBLE, KNOWN). When one entity is or comes to a higher level or location, it rises towards our eye level, and it is noticed more easily. This is true of concrete objects, but also of abstract entities to which attention is drawn. UP is therefore used for metaphorical visibility (e.g. *up for sale; hold somebody up as a good example of*) and metaphorical appearance (e.g. *turn up unexpectedly; bring up a topic for discussion*).

UP is associated with the notion of approach, meaning aiming at or reaching a goal, an end, a limit. The notion of completion and the mental image of the subject approaching the landmark lie behind metaphor UP IS APPROACH. In *Bush owned up to having made some mistakes*, Bush is the subject and he does not maintain the distance between himself and the mistakes (landmark). Other examples of this metaphor are *The children ran up to their mother* or *Go up to the window and see what is going on*.

Finally, DOWN can function as a converse of UP IS APPROACH as in *He backed down from his earlier position*. However, DOWN does not always function as the converse of UP with regard to the notion of completion (e.g. *Cut down the onion* does not suggest incomplete cutting). In fact, DOWN can be associated with the notion of reaching a goal, completion, extreme limit down the scale (DOWN IS COMPLETION). Consider example sentences such as *Our cat is so old and ill, we'll have to ask the vet to put her down* and *Several houses and shops were burned down in the devastating fire*.

To sum up, UP and DOWN are particles whose basic and extended meanings derive from the VERTICALITY (UP-DOWN) image schema. Also, we have explored how conceptual metaphors UP IS MORE, DOWN IS LESS, UP IS ACTIVE/IN FORCE, DOWN IS INACTIVE/NOT IN FORCE, UP IS COMPLETION, UP IS VISIBLE/ACCESSIBLE/KNOWN, UP IS APPROACH, and DOWN IS COMPLETION are represented by a number of phrasal verbs and expressions. Next, particles IN and OUT are covered and we give details about the conceptual metaphors that lie at the basis of numerous metaphorical PVs.

4.2.2 IN, OUT

OUT is the first most frequently used particle in English which is tagged as an adverbial particle in the BNC. IN is the particle that is tagged the highest in the BNC although this form only functions 1.9% of the time as an adverbial particle. Nevertheless, if we look at the verb-particle frequency of the top 20 lexical verbs functioning in PV forms, IN accounts for 46.5% (Gardner and Davies, 2007), which explains the importance of this particle for our research.

The basic meanings of IN and OUT relate, spatially, to the concept of a container and an object which is inside or outside it (e.g. *We slept in the car*). Being IN something involves a subject which is enclosed by a landmark on all sides. IN focuses on the result, i.e. enclosure. With OUT, the scenario is that a subject is not IN a landmark anymore (e.g. *I was terrified that I might trip and fall out of the plane*). OF is necessary after OUT whenever the landmark is specified (e.g. *He walked out of the house*).

In our conceptual system, the CONTAINER image schema is one of the most common types together with the VERTICALITY (UP-DOWN) image schema. It derives from our experience of the human body, which is perceived as a container or physical bounded reality. The surface of the human body separates the inside from the outside. The container image schema is therefore structurally made up of an interior, a boundary, and an exterior. As a result, the notion of IN is related to being inside or entering a container and the notion of OUT refers to being outside or leaving a container.

From the CONTAINER image schema, we can extend that meaning to more metaphorical senses like THE BODY IS A CONTAINER FOR EMOTIONS, THOUGHTS, IDEAS (e.g. *She poured out her emotions*). We metaphorically project this experience onto other physical entities in the real world (e.g. *For the second time burglars broke in*

last night). Also, to abstract domains which we consider as bounded by surfaces. For instance, IN and OUT can occur in expressions of metaphors such as STATES ARE CONTAINERS (e.g. *fall in love*); TIME IS A CONTAINER (e.g. *be in time*); and GROUPS ARE CONTAINERS (e.g. *She picked out the most expensive dress in the shop*).

A particularly interesting metaphorical usage of IN and OUT is that we can make a container of any state or situation in which an object may be. States of existence, consciousness, accessibility, visibility, etc., are seen as containers, i.e. entities with boundaries around them. As a general principle, when the objects (things or people) are inside the container, there is a state of existence, being conscious, being accessible, being visible, etc. When they are OUT of the container, they cease to exist, be conscious, be accessible, be visible, etc. (e.g. *The anaesthetic put her out for several hours; In the third round the heavyweight champion was knocked out; I closed out my bank account*).

However, the notions of perspective and construal can account for the opposite meanings in certain phrasal verbs with OUT. Whereas in the previous examples the trajector moves out of the observer's visual field (the observer is inside the container), in this case the trajector moves into the observer's visual field (the observer is outside the container). Now OUT implies a change from inaccessibility to accessibility, from non-existence to existence, from being unavailable to being available, from being invisible to being visible, etc. (e.g. *find out the truth/a solution; The sun came out very late this morning; I wondered how he figured out the content of the letter*).

We have seen how the CONTAINER image schema and its structure is essential to understand the basic and metaphorical meanings of IN and OUT. In this section, we have acknowledged metaphors such as THE BODY IS A CONTAINER FOR EMOTIONS/THOUGHTS/IDEAS, STATES ARE CONTAINERS, TIME IS A CONTAINER, and GROUPS ARE CONTAINERS in order to explain PVs than contain particles IN and OUT. In the following section, particles ON and OFF are explained *via* the CONTAINER image schema and the notions of TR and LM.

4.2.3 ON, OFF

ON and OFF are among the top 10 particles in the BNC tagged as adverbial particles (Gardner and Davies, 2007). The basic sense of ON emphasizes the presence of contact

(e.g. *sit on a chair, lie on a bed*). ON means that the trajector is in contact with a supporting surface (the landmark). Given the existence of gravity, if the surface were not there, the subject would fall. The landmark can physically be arranged in a different position as in *There is chewing gum on the bottom of the table* as long as there is contact and support. The basic meaning of OFF has to do with separation from the supporting landmark (e.g. *Take something off a table*).

Some common metaphorical usages of ON and OFF are motivated by the CONTAINER image schema. The landmark and/or trajectory may be abstract entities. ON is used to posit the notions of visibility, accessibility, and existence because the raised position of a trajector on a landmark makes it more visible. Therefore, it is accessible and we take for granted that it exists (e.g. *Turn the lights on*). ON is very often used in opposition to OFF, which is used in negative senses such as disappearance and decline (e.g. *Business has fallen off*).

Separation implied by OFF happens not only as a result of loss of contact from a former state or condition (e.g. *I must set off now; Young girls sometimes like to show off a bit at parties*), but also as a result of interruption of flow or supply (e.g. *Please don't forget to switch off the iron*). In the latter, the amount of electricity, water, gas, relations, traffic, etc. that has already been supplied is separated from the amount that can be provided potentially (e.g. *If you behave in this way, you will cut yourself off from your friends*).

ON figures in many phrasal verbs with the notion of progress along a landmark where there has been a pause or an action has been continued despite interruption. For example, in phrasal verbs *go on, keep on, speak on*, etc. Hence, ON is used to express continuation of an action or a situation.

In sum, the basic meanings of ON and OFF are clear in cases where there is contact or lack of it between a physical TR and a LM. We have seen how some metaphorical usages of ON and OFF are motivated by the CONTAINER image schema, an abstract TR and LM, and conceptual metaphors such as ON IS CONTACT OR GETTING CLOSER, OFF IS LOSS OF CONTACT, OFF IS ENDING, and ON IS CONTINUATION. The following particle, BACK, is the last one in this section devoted to the semantics of particles.

4.2.4 BACK

BACK is the fourth particle in the BNC tagged as an adverbial particle, being 77.4% of the occurrences of BACK in this corpus tagged as an adverbial particle (Gardner and Davies, 2007). The prototypical meaning of BACK is based on our physical features and the patterns of our sensory motor everyday experience. We create concepts such as front and back and use them to talk about our human body or other entities (e.g. *the back of a postcard*).

We use the FRONT-BACK image schema to structure more complex concepts. BACK typically refers to movement in the opposite direction the trajector is facing, both literally (e.g. *He stepped back from the edge of the cliff*) and metaphorically (e.g. *India and Pakistan have stepped back from the brink of war*).

BACK is commonly used to indicate the return of an entity to its earlier or initial location (e.g. *As he didn't want the book, he put it back on the shelf*). This extended meaning is motivated by the fact that we go in the opposite direction when we decide to return. In other words, when we make the decision we are facing one direction, and when we return we go in the opposite direction. Furthermore, BACK is frequently used in more abstract situations to indicate return to an earlier state, time, or situation (e.g. *John has bought the house back*).

Although the previous interpretations are very important from a theoretical point of view, this PhD thesis also focuses on the teaching applications of CL in order to develop a hands-on method to make students understand and learn PV. The following section will highlight the basic features of CL that suggest its potential utility as a basis for language instruction.

4.3 SIGNIFICANCE OF COGNITIVE LINGUISTICS FOR FOREIGN LANGUAGE TEACHING

Having set out some of the fundamental assumptions behind Cognitive Linguistics, in this section the main tenets of CL applicable to language teaching will be dealt with. Foreign language teaching research has benefited enormously from advances in CL. Many education-oriented cognitive linguists have adopted CL insights in FLT (De Knop, Boers, and De Rycker, 2010; Lindstromberg, 2010; De Rycker and De Knop, 2009;

Littlemore, 2009; Boers and Lindstromberg, 2008a, 2008b, 2006; Achard and Niemeier, 2004; Dirven, 2001a; 2001b; Pütz, Niemeier, and Dirven, 2001; Deignan, Gabrys, and Solska, 1997; Lazar, 1996). However, CL-inspired exercise books are still scarce. Examples are Rudzka-Ostyn's (2003) book on English phrasal verbs and Lazar's (2003) book on idioms.

In De Rycker and De Knop's (2009) paper, the main CL assets for reconsidering FLT are analysed. These are: the usage-based nature of grammar and language acquisition; the interaction of grammar and cognition; the symbolic nature of all linguistic forms; the lexicon-grammar continuum; and the network of meanings in language. Some of these have been briefly mentioned in section 4.1 but let us look at them again before their implications to FLT are considered. First of all, the language faculty is not an autonomous module but an integral part of general cognition. Language is usage-based in nature, i.e. linguistic form is shaped by language, and making meaning is central to how language is configured. Linguistic phenomena reflect general cognitive processes, such as figurative thought, and are motivated by language users' experience of their physical, social, and cultural world. However, meanings may also be motivated by intrinsic properties of language. Boers and Lindstromberg (2008a) use the term "extra-linguistic motivation" to refer to the former kind of motivation and "intra-linguistic motivation" to refer to the latter.

Secondly, as Langacker (2008a, p.5) puts it, 'lexicon and grammar form a gradation consisting solely in assemblies of symbolic structures'. Grammar is meaningful and not arbitrary, it is symbolic in nature, which results from the pairing between a semantic and phonological structure. In fact, for Langacker (2008a), a language is a structured inventory of symbolic units which differ with respect to their abstractness or schematicity. To quote Taylor (1993, p.209), 'Langacker also recognizes the role of prototypes in the structuring of the symbolic units of a language'. Grammar is, therefore, the same as lexis. All symbolic units may be polysemous, ranging from a prototypical meaning to less central meanings through a number of semantic processes such as metaphor and metonymy.

Finally, since language and linguistic behaviour are an integral part of cognition, theories of cognitive processing, in particular theories which concern memory, are

applicable to learning and teaching a language. See section 3.3 for dual coding theory, trace theory, and levels-of-processing theory.

Regarding FLT, classroom instruction based on CL needs to move beyond arbitrariness and the traditional lists of unmotivated rules, at the same time as it produces instruction and practice with effective results. The concept of motivation provides interesting opportunities. Boers and Lindstromberg (2008a) propose a taxonomy of linguistic motivation based on Radden and Panther's (2004) analysis to explain how it can help foreign language learners. This taxonomy involves three types of motivation: meaning-meaning connections, form-meaning/meaning-form connections, or form-form connections.

Meaning-meaning connections are connections at the semantic pole of the symbolic unit and their analysis has been the main focus of most CL research. It chiefly refers to extra-linguistic motivation in polysemic words, including particles in phrasal verbs, and figurative idioms. Lindner (1981), Brugman and Lakoff (1988) and Tyler and Evans (2004; 2003), have contributed to the study of peripheral senses of polysemic prepositions, which are radially extended from prototypical senses via cognitive processes (image-schema transformations, metonymy, and metaphor). See section 4.2 for an example of motivation in particle OVER. Besides, cognitive semanticists have shown how idioms instantiate conceptual metaphors or conceptual metonymies (Lakoff and Johnson, 1980). For example, conceptual metaphor ANGER IS FIRE motivates idiomatic expressions like *spit fire* (Kövecses and Szabó, 1986).

Meaning-form and form-meaning connections are connections between both poles of the symbolic unit (semantic and phonological poles). Boers and Lindstromberg (2008a) consider that extra-linguistic motivation in onomatopoeia is the clearest example of this type of connection (e.g. the *meow* of a cat) but there are others. For example, when the chronology of events is reflected in the order of words (e.g. *crash and burn*), or when the meaning of lexemes derives from their phonological features (e.g. *spasm*, *spew*, or *spit* contain /sp/ and all are associated with negative meanings). The latter example, also known as phonaestheme, include intra-linguistic motivation along a principle of sameness.

Form-form connections are at the phonological pole of the symbolic unit. This category is entirely intra-linguistic and include rhyme (e.g. *brain drain*) and phonological

repetition (e.g. alliteration in *bird brain*). Boers and Lindstromberg (2008a) also mention the influence of metrical preferences in stress-timed languages like English as an example of form-form motivation (e.g. *salt and pepper* and not *pepper and salt*).

Another viewpoint in motivation is the diachronic angle, usually associated with the etymological explanation of the meaning and/or form of words. This type of intra-linguistic motivation involves identification of loanwords and their provenance, as well as cognates. Learning an etymology involves breaking words down into affixes and roots (e.g. *precece* comes from Latin *precedere*, where *pre* means *go before* and *cedere* means *go*). Boers and Lindstromberg (2008s, p.26) believe that etymological-awareness raising has potential 'to help learners develop enriched connotations and associations for the L2 lexis in question, which is likely to promote retention'. Besides, it reduces the learning burden once learners realise the existence of L1 counterparts, which generates a starting point for teachers to deal with differences in meaning between L1 and L2 forms.

To recap, a great deal can be expected from forging an alliance between CL and pedagogy-oriented linguists if they move beyond arbitrariness. In the following section, we will focus on what a cognitive pedagogical grammar (CPG) has to offer in the field of L2 language teaching.

4.4   COGNITIVE PEDAGOGICAL GRAMMAR

The CL assumptions reviewed in the previous section are expected to offer a better insight into the nature of language and further improve the effectiveness of FLT. As we have seen, the past few years have witnessed a growing interest in cognitively FLT research and pedagogical grammar (PG) has emerged as the bridge between theory and practice.

For Odlin (1994, p.1), 'the term pedagogical grammar usually denotes the types of grammatical analysis and instruction designed for the needs of second language students'. Pedagogical grammar is related to four conceptions of grammar: grammar as prescription (the dos and don'ts), grammar as description (accounts of syntax, morphology, phonetics, phonology, semantics and lexis), grammar as internalized system (about the mind or source of grammatical patterning), and grammar as an axiomatic system (conventions of symbolic logic). Taylor (1993, p.202) characterizes a

pedagogical grammar as a 'description of language which is aimed at the foreign language learner and/or teacher, and whose purpose is to promote insight into, and thereby to facilitate the acquisition of, the foreign language'. Both definitions illustrate that pedagogical grammar is commonly used to refer to pedagogical context and pedagogical process, i.e. the description of the language system and the treatment of the target language to facilitate a learner's second language development (Wang, 1993). In fact, a pedagogical grammar contains a representation of the key constructions and rules of the target language as well as the didactic approach to facilitate their acquisition (De Knop and De Rycker, 2008).

There is little doubt that innovation in linguistics has an impact on language teaching. The work of Lakoff, Langacker, Talmy and other cognitive linguists represented a break with the dominating paradigm of the second half of the twentieth century. Dirven (1989) claimed that cognitive linguistics offer the opportunity for a renewed approach to pedagogic grammar research. Under CL, language is seen as being linked with other cognitive domains and it is assumed that the linguistic processes that we use to categorise the world around us interact with our cognitive processes of categorisation. Therefore, the expected role of a pedagogic grammar is to provide cognitive insight into the problems of categorisation in order to facilitate foreign language acquisition. For example, a pedagogic grammar needs to analyse how English has categorised entities in the world as single, collective and mass nouns.

Taylor (2008) complements Dirven's (1989) analysis of PG and justifies the need for a semantics-based approach to pedagogical grammar. Above all, learners will see systematicity where there was only arbitrariness before. For example, in the case of verb complementation, i.e. *that*-clause (*I believe that I am right*), subjectless *to*-infinitive (*I want to leave now*), and gerundial (*I considered leaving tonight*), the Chomskyan paradigm stresses that this subcategorization frames form arbitrary syntactic facts. Therefore, the only option to learn them would be to make an exhaustive list of verbal predicates. On the other hand, a semantics-based approach attempts to provide a semantic explanation of the categories and present some systematicity, in other words, the aim is to find schematic meanings for general patterns. Furthermore, this approach also considers the fact that the schematic units might be polysemic. In the case in point, many verbs that take a complement are

compatible with more than one type of complement (e.g. *I propose to leave tonight* and *I propose leaving tonight*). Schematic characterizations make possible to explain the *to*-infinitive when it refers to a specific event on a specific occasion (e.g. *I propose to leave tonight*) and the gerundial when it refers to a more general situation (e.g. *I propose leaving tonight*). Another subtle semantic difference is that the speaker expresses an intention (e.g. *I propose to leave tonight*) or he/she might be just considering the activity but not doing it (e.g. *I propose leaving tonight*). In general, the value of a schematic characterization is that the conceptual unity of a category is explained with a concise statement. For instance, *to*-infinitive complements are used after predicates which denote a desire to bring about a new situation (e.g. *I want to leave now*), an effort leading to an accomplishment (e.g. *I managed to leave*), or predicates of influence and indirect causation (e.g. *I asked to leave*). By contrast, *to*-infinitive is inappropriate with other kinds of predicate such as those denoting a psychological experience (e.g. *enjoy*) or an attitude to a proposition (e.g. *believe*).

According to Dirven (1989, 2001a), a pedagogical grammar comprises the following five requirements. First, PG is based on descriptive grammar but the descriptive statements must be evaluated. Second, the insights of descriptive grammar must be taken from the foreign language learner viewpoint so that the difficulties and learning problems are anticipated. Third, a PG must contain a contrastive approach, that is, the different categorisation systems of the learner's native and foreign language must be part of the research. Fourth, rule expansion and rule reduction will be elaborated depending on how far or how close the L1 is to English. Finally, 'the newly formulated rule system is such that it aims at cognitive insight, easy internalisation, and ample transfer to the foreign language use of the learner' (Dirven, 1989, p.59), in other words, a PG must favour a multi-channel transfer system containing visual schemas, texts, examples, synthesizing exercises, etc. In sum, a PG needs to contain the best possible illustration, presentation and degradation of the learning problems.

Dirven (2001a) highlights the importance of the third requirement, i.e. the conception of grammar rests on contrastive analysis of L1 and L2, especially in areas where learning difficulties might arise such as meaning extensions associated with the particles in phrasal verbs. He proposes to include in a pedagogical grammar explicit semantic networks as learning. He illustrates the case of (*walk/get/put/come*) *across*

and draws a semantic network for it. A semantic network helps the PG writer include the most important senses of polysemous words in the learning materials. Hence, an exhaustive and explicit description enhanced by the differences and similarities of the L1 and L2 (contrastive analysis) is an important benefit of PG.

The implications of adequate contrastive analysis for language teaching are discussed by Ruiz de Mendoza (2008). He develops Dirven's (2001a) semantic network of *across* taking into account the L1 perspective in order to make it learner-friendly. Besides teaching that the meaning of an expression such as *get across* ('make somebody understand') is linked to the basic sense of *across* ('move from A to B'), it is necessary to explain why (cognitive model theory). Interestingly, Ruiz de Mendoza (2008, p.124) suggests the exact learner-friendly words that could be used to explain the metaphorical use of *across*:

> *'Sometimes we talk about ideas as if they were objects that we can see, touch, and handle. They can also move or we can make them move. If an idea reaches me, I can handle it and create a picture in my mind of what it is like. That is why we say that ideas get across or that we get ideas across to someone, as if ideas could move (in contact with a surface) from where they are to where people can deal with them'.*

One last step in a pedagogical grammar would be to create exercises to present this rule. In fact, if the rules are explicit enough, learners will not consider non-native-like uses (e.g. **ideas are pushed across*, *across* does not accompany verbs of motion like *push* because the particle focuses on making the idea accessible but not on the way it is made accessible). In his article, Ruiz de Mendoza (2008, p.148) also discusses the implications of contrastive analysis in the case of Spanish diminutives and reflexive constructions and concludes that 'cognitive linguistics offers both theoretical and applied linguists explanatory adequate analytical tools' to identify areas of difficulty that can be explicitly addressed in a Cognitive Pedagogical Grammar (CPG).

The next logical step, as Ruiz de Mendoza and Agustín (2016) postulate, is to create a model of CPG that tests how successful the insights of CL are in L2 pedagogy. They propose a work rationale and offer two teaching proposals. In their work rationale, the first step is to select two languages for contrastive work and a small number of broad linguistic areas for the two languages. Then, a contrastive study based on the analytical tools supplied by previous CL work is carried out before drawing cross-linguistic

generalizations and highlighting similarities and differences across the two languages. This should allow researchers to identify potential areas of difficulty for L2 learners which should give rise to pedagogical implications. Finally, such pedagogical implications will result in a teaching programme.

As an example of their model, Ruiz de Mendoza and Agustín (2016) discuss the pedagogical implications of two areas of linguistic enquiry for the teaching of English to native speakers of Spanish: language-based inferential activity and construction-based meaning composition. Next, based on the implications, they provide a strategy to teach *get an idea* across and another strategy to teach the *English caused-motion construction* to advanced Spanish students of English seeking to attain the CEFR-level B2 or C1. In their closing section, Ruiz de Mendoza and Agustín (2016, p.175) provide an 'outline of possible teaching materials that instructors can use to implement the pedagogical implications discussed'. In other words, they summarize a general programme for construction learning under five steps and transcript the learner-friendly words and examples that could be used in each of the steps.

The following five steps advanced by Ruiz de Mendoza and Agustín (2016) will set the basis for this thesis. A description of each step is accompanied by a brief example, which is a summary of the original provided by the authors.

1. Contrastive analysis.

   Learners are provided with the target construction and are asked to find its equivalent in their L1. The teacher leads the learners to realize that the same idea can (or cannot) be expressed in English and Spanish by using different words. Sometimes, languages give more or less emphasis to different aspects of the same event (e.g. *They laughed Mary out of the room*, in English the focus is on the way in which Mary is forced to leave; *Se rieron hasta que María se fue de la habitación*, in Spanish, the emphasis is on the fact that Mary leaves the room).

2. Explicit explanation.

   Learners receive explicit explanations of the constructions (form, meaning, and underlying cognitive structure) in order to enhance learners' comprehension of the construction and arise the constraints of usage (e.g. in English, the verb, *to laugh*, expresses the way in which the subject, *Mary*, is forced to perform an action, *to*

leave. Prepositions and other complements, *out of the room*, help achieve this goal).

3. Exemplification.

Learners are provided with further examples of the target construction and are asked to find the pattern explained in the previous step. Learners are exposed to repeated input and it is hoped that they abstract and generalize the construction (e.g. *John kicked Peter out of the room*, it expresses result by combining a preposition and a noun, the result is a change of location; *My mother stared me out of the room*, sometimes motion is not externally caused, the speaker leaves the room on his own; *out of* expresses loss of a property or condition, *They kicked Peter out of the team*, no real motion but *Peter* is not part of the team anymore; *into* expresses the acquisition of a property or condition, *The parents kissed the baby into sleep*, kissing has an effect on the baby; *The blacksmith hammered the metal flat*, adjectives can express a change of state; *The blacksmith hammered the metal into different shapes*, when it is not possible *out of/into* and a noun can be used to express a change of state).

4. Practice.

A combined approach of isolated practice followed by contextualized or meaning-based exercises is recommended in order to improve learners' understanding, fluency, and their ability to use the target construction in a communicative context (e.g. *He was beaten into a coma*, finding Spanish equivalents to English expressions; *train/slimness*, creating original sentences with the verbs and complements supplied; *A thirsty young boy is drinking water out of a bottle until it is empty*, summarize the description of a situation with an expression of the construction studied).

5. Self-assessment.

Learners reflect about their learning process and assess their ability to understand and use the construction studied (e.g. *What have I learned about these common expressions in English? How can I explain it to other classmates or learners?*).

The main purpose of these authors is to illustrate the most desired (but not written up to now) Cognitive Pedagogical Grammar that could become part of an English L2

teaching syllabus for Spanish learners. It is intended for CEFR-level B2 or C1, which leaves the door open for further research with lower levels (A2 and A1). In this PhD thesis, the recommendation suggested by Ruiz de Mendoza and Agustín (2016) of a combined approach is adopted. Isolated practice through visual imagery and semantic mapping will be followed by contextualized exercises. Phrasal verbs will be explicitly targeted, first, devoid of context to improve learners' understanding, and second, in contextualized exercises that will increase their ability to use phrasal verbs in communicative settings. Rather than providing a list of phrasal verbs to memorise, students will receive instruction about an innovative CL-inspired method, i.e. the existence of motivation in language. If the assessment of the programme is successful, some contribution will have been made towards a practical CPG.

Next, we address the question of what empirical evidence of the pedagogical effectiveness of CL-inspired pedagogy exists. We will sum up the published evidence of effectiveness and outline a number of questions that remain unanswered and that this PhD thesis wish to cover.

4.5 EFFECTIVENESS OF CL-INSPIRED INSTRUCTIONAL METHODS

4.5.1 PREPOSITIONS AND PARTICLES IN PHRASAL VERBS

By and large, pedagogically-oriented cognitive linguists believe that students can profit from awareness of motivated meaning networks of prepositions. As mentioned before, the CL approach to teaching prepositions and particles in phrasal verbs is an attempt to make learners aware of the word's prototypical sense and of its meaning extensions, which can be literal or figurative.

Lindstromberg (1996) was one of the first to outline this new teaching approach, or prototypical approach as she calls it, to prepositions and directional adverbs, based on the previous CL theoretical work carried out by Lakoff (1987) and Brugman and Lakoff (1988). She concentrates on the word ON and presents a set of learning points that includes the use of schematic pictures and icons, clarifying meanings by considering semantically-related prepositions or explaining metaphorical extensions, and relating new senses to the ones already known. Besides, she offers some practical suggestions and activities related to Total Physical Response, drawing, and displaying.

Lindstromberg (1996) does not conduct any experiment involving students but her article aims to guide materials' writers and teachers on this topic.

In an experiment with seventy-three French students, Boers and Demecheleer (1998) showed that experimental students who had received the cognitive semantic definitions of BEYOND outperformed significantly the control group that had received the traditional definitions. The test consisted in translating and rephrasing sentences in a context that contained figurative uses of BEYOND. They conclude that teaching the core meaning equips learners with a basis to build up figurative extensions and facilitates comprehension.

There have also been several empirical studies whose overall results support the hypothesis that learning of phrasal verbs can be made easier by CL-inspired pedagogy. Kövecses and Szabó (1996, revisited in Kövecses, 2001) produced the first empirical proof of the benefits of presenting vocabulary along conceptual metaphors. They designed an informal experiment, therefore they did not perform rigorous statistical analysis and they could not claim statistical significance. They focused on English phrasal verbs with UP and DOWN and the subjects were 30 adult Hungarian learners of English at the intermediate level. In the experimental condition, 15 participants were asked to study ten phrasal verbs grouped under conceptual metaphors COMPLETION IS UP (e.g. *chew up*), LACK OF CONTROL IS DOWN (e.g. *bow down*), etc. Under the control condition, students were asked to study the same phrasal verbs but were given the L1 translations instead. The same task was given to both groups, which consisted in completing the adverbial particles of 20 PVs in the context of a sentence. The sentences contained the 10 previously learnt phrasal verbs (sentences 1 to 10) plus other 10 unseen phrasal verbs (sentences 11 to 20). Based on the results of sentences 1 to 10, they could confirm that memorization plays a positive role but they could not confirm whether metaphorical motivation also aids or does not aid learners in completing task. This did not determine whether the memorization benefits were due to the fact that the phrasal verbs were organised and therefore easier to learn than when they are presented in lists. Based on the results of sentences 11-20, metaphorical motivation is confirmed to play a role too since memorization was excluded in the novel phrasal verbs and the experimental group outperformed the control group. Furthermore, only 3 orientational metaphors used in sentences 1-10

were used in the other sentences so Kövecses and Szabó (1996) concluded that learners continued to use the conceptual metaphor strategy or metaphorical motivation.

The third experiment reported by Boers (2000b) further explored Kövecses and Szabó's (1996) reported benefits of a cognitive semantic approach to teaching and learning phrasal verbs. They counted with the participation of 74 French-speaking university students, aged 19-20, at the intermediate level of English. Both the experimental group (39 participants) and the control group (35 participants) were given 26 phrasal verbs to study. In the experimental condition, the phrasal verbs were glossed with a synonym and were grouped under various conceptual metaphors (e.g. MORE IS UP: *blow up = inflate, pump up, exaggerate; turn up the radio, the central heating*, etc.). In the control condition, the same phrasal verbs were listed alphabetically and accompanied by an explanation copied from an English grammar book. In an immediate text-based gap-filling exercise, ten of the explained phrasal verbs were targeted to investigate the merits of metaphorical motivation along with other ten phrasal verbs to investigate the possibility of successful transfer. The experimental students outperformed their control peers significantly in the ten items explained but they did not perform any better on the ten gaps that elicited unseen phrasal verbs. Boers (2008b) could not confirm Kövecses and Szabó's (1996) suggestion that successful transfer is possible when learners try to tackle novel phrasal verbs. Again, this experiment did not pinpoint either whether the benefits were due to figurative thought or simply to the organisation of vocabulary under headings. A limitation to this approach, as Boers (2000b) notes, is that the proposed strategy may not work equally with other prepositions or phrasal verbs because they may be too opaque or not imageable at all.

Yasuda (2010) examined the case of Japanese university students who had studied English as a foreign language for at least 6 years. Students were presented with a set of 21 PVs including UP, DOWN, INTO, OUT and OFF particles. These PVs instantiated a range of orientational metaphors such as MORE IS UP, DECREASING IS DOWN, or CHANGING IS INTO. Students were expected to be familiar with many of the PVs since they had been selected from high school textbooks but the aim was to reactivate their familiarity since multiple-word verbs are not firmly stored in the long-term memory.

The control group consisted of 56 students which were instructed along the traditional translation and memorisation approach, whereas the experimental group of 59 students received a cognitive semantic explanation. In the post-test task they had to fill in the missing particles of 30 PVs in context which students had been both exposed and unexposed to. Results support the trend suggested by Kövecses and Szabó (1996) that it is possible to transfer the cognitive semantic approach when learners tackle novel PVs. In other words, when PVs are not stored as a lexical unit, students perform better if they generalise metaphoric thought to novel phrases. However, there is no significant difference when students are able to retrieve the PV from memory as a whole, regardless the type of instruction.

Most of the aforementioned studies are typically small-scale controlled experiments where the treatment phase lasted only one session and the post-tests confirmed immediate retention. Condon (2008) further researched the area of CL phrasal-verb teaching and carried out a rigorous investigation in which the treatment of PVs was integrated into an eight-week general EFL course. 160 university students of intermediate level participated in the study and were divided into control and experimental groups. The study covered 28 PVs selected on particle frequency criteria (particles UP, OUT, DOWN and IN) and they were divided into taught and encountered PVs. All the PVs selected by the researcher belong to one of the categories described in Rudzka-Ostyn (2003), e.g. IN/OUT, entities moving in/out of containers, *We camped out for the night*. The experimental groups were introduced to some basic CL motivations whereas the control group was provided with paraphrases and translations. Identical semi-productive pre-tests at the beginning of the course, immediate post-tests (one week after the end of the experiment), and delayed post-tests (six weeks after the immediate post-test) were administered. She combined her pilot study and her main study in order to address three main questions: results of integrating a CL approach into an already established language programme; ability to transfer CL motivations from explicitly taught PVs to encountered PV; and amenability of certain types of CL motivations and PVs over others. Condon's (2008) study supports the findings of Boers' (2000b) and shows that CL insights can be beneficial for the purposes of learning PVs in the classroom. In other words, explicit knowledge of CL motivations underlying PVs helps retention, especially in the long term. Instead, there is no evidence of strategy transfer of CL motivations to new PVs incidentally

encountered (in line with Boers, 2000b). Not surprisingly, CL motivations closely related to the literal meanings of the particles had better results for learning, i.e. a CL approach suits vocabulary that instantiates concrete and transparent motivations. She also mentions two factors that may hinder the CL approach. Firstly, the students' fatigue. The period of the day when the classes take place and overloading students with new concepts has an effect in the learning process. Secondly, a balance between simplicity and precision is required in a real classroom context. If students do not receive all the necessary CL input as well as the necessary examples, they might miss the motivation behind PVs, namely the link between the literal and the abstract uses of the particles. Only a simplified account of the CL approach can be counterproductive.

A similar experiment to Kövecses and Szabó's (1996) was Talebinejad and Sadri's (2013), where only the particles UP and DOWN were targeted, but it lasted 6 weeks. The experimental group had 30 female Persian participants aged 17-23 and received instruction of 20 PVs within the cognitive linguistics framework. The control group had also 30 female participants and received the same PVs following a traditional approach. Only PVs with idiomatic meanings were selected. The pre-test was used as a post-test and it consisted of cloze passages with short dialogues or paragraphs. Learners were asked to choose a PV from a word bank containing 10 or the 20 taught PVs and 10 novel PVs. The pre-test showed that the groups did not perform significantly different from each other. The post-test indicated the opposite and the experimental group showed significantly better results than the control group in both taught and novel PVs.

Researchers have also investigated whether enhancing awareness of orientational metaphors of particles helps teenagers acquire PVs. However, these studies are scarce and non-conclusive. Kurtyka (2001) carried out an informal experiment in teaching PVs based on Rudzka-Ostyn's (2003) approach. Eight secondary school teachers in Poland used this book as supplementary material with students aged 16-19 at an English level that ranged from pre-intermediate to advanced. Teachers had freedom regarding the frequency of lessons on phrasal verbs during a whole academic year (from September to June). Some teachers reported that students had learnt a great variety of phrasal verbs in a shorter time than usual. These teachers also reported that tests showed unequal improvement due to the different cognitive abilities of the learners and that students at low levels of proficiency felt the materials were too demanding. He

concluded that CL has important insights to offer to foreign language methodology but it was not possible to draw definite conclusions from this experiment.

Nhu and Huyen (2009) counted with 124 students aged between 15 and 17 whose English level ranged from pre-intermediate to intermediate. They designed different handouts for the control and the experimental groups. In the control group, they organized phrasal verbs according to particles IN, OUT, UP and DOWN and provided a definition and an example. In the experimental groups, the PVs were organised along conceptual metaphors. 10 minutes later, all the students were asked to complete the same worksheet which consisted in three tasks: fill in the blanks with the correct PV, fill in the blanks with the correct particles, and match the items in column A with column B. The results of this study are promising since the experimental groups outperformed significantly the control group and it is suggested that conceptual metaphor can be used as an effective tool in teaching PVs for high school students.

None of the aforementioned studies contain experiments covering all together more than five particles, a treatment phase that lasts more than eight weeks, and participants at the A1-A2 level. Given that previous research findings are encouraging, there is little reason to doubt the applicability in a real-classroom context. More importantly, these researchers only provide materials partially and they focus on the results rather than on the process. Therefore, a description of lesson plans and classroom activities that implement and integrate CL research regarding teaching and learning of PVs is desirable.

4.5.2 POLYSEMOUS WORDS

As regards other classes of polysemous words, i.e. the association of two or more related senses with a single linguistic form, the effectiveness of CL-inspired metaphor instruction was measured in the following experiments. Boers (2000b) conducted an experiment with the participation of 73 French-speaking students of business and economics aged 19-20 to measure the effect of metaphor awareness on the reproduction of novel vocabulary. The level of English of the participants was intermediate. The aim of the study was to enable learners to describe upward and downward economic trends using precise expressions rather than vague expressions like *go up* and *go down*. The participants were given a vocabulary list containing words

such as *soar*, *skyrocket*, *plunge*, and *dive*, among others. The students' attention in the experimental group was drawn to the source domains of the words (e.g. *skyrocket* calls up the source domain of rockets, and *dive* the source domain of diving) whereas in the control group the students were given descriptors of speed and direction of change (e.g *skyrocket* and *dive* calls up for fast change). In an immediate post-test, the vocabulary notes were removed and the participants were given 30 minutes to write a short essay based on graphs on display representing economic growth and unemployment figures. Experimental students used a significantly wider range of words included in the wordlists, which suggests that awareness of the literal senses behind figuratively used polysemous words facilitates vocabulary retention. However, one year later, when Boers (2004) conducted a follow-up experiment with the same students where they were asked to write a short essay describing graphs again, the difference in performance had disappeared. He concludes that raising awareness only once about the metaphoric nature of certain expressions is not sufficient to yield long-term retention.

Verspoor and Lowie (2003) asked 78 Dutch-speaking students of English in a preuniversity course to take part in an experiment to test whether providing a core sense of previously unknown polysemous words would have a positive effect on guessing meaning from the context as well as on long-term retention. The researchers chose 18 polysemous words with at least three different senses: a core sense, a figurative sense, and another more figurative or abstract sense. Meaning extensions were chained so that the core sense gives rise to the figurative sense and this one, in turn, to the abstract sense. In short-term and long-term tests the 18 items were presented in context but the cue sentences were different in the groups. Experimental students had to guess the meaning of the core sense before attempting to figure out the figurative sense. Control students were first asked to guess the meaning of the most peripheral sense. Results showed that providing the core meaning produced higher guessing scores than providing an abstract meaning. Experimental students were found to better remember exact meanings of the figurative sense in the long-term (after two weeks) but in the short-term the difference between the results was not significant.

Csábi (2004) reports an experiment with 52 Hungarian secondary school pupils to measure the pedagogic effect of explicit CL explanations of the semantic networks of English verbs *hold* and *keep*. Her paper claims that learners who know how conceptual metaphors and metonymies structure the meanings of certain polysemous words will acquire their meanings better than other learners who are not familiar with these conceptual mechanisms. Half of the students were aged 13-14 and half of them were aged 14-15 but all of them were of equal proficiency (intermediate level). The difference between the experimental and control group was the presentation of the material to be taught. The most important motivating factors were explained to the experimental group, such as the fact that the core meaning of *hold* involves an agent's hand (e.g. *She held the purse in her right hand*) and the interaction of forces between an agent (e.g. *she*) and a patient (e.g. *purse*). Meaning extensions were explained via conceptual metonymies and metaphors such as THE HAND STANDS FOR CONTROL and CONTROL IS SOMETHING IN THE HAND (e.g. *Demonstrators have been holding the square since Monday*). The experimental group was told that the core meaning of *keep* implies temporary possession in the central sense (e.g. *You can keep your things here*) and the durative component is emphasized since *keep* refers to a lasting state (e.g. *Earn enough to keep a family*). Besides, *keep* does not imply the use of hands. During the explanation, body language and the use of drawings were also used to strengthen the conception of meanings. By contrast, the control group was presented with the same examples of *hold* and *keep*, but translation into Hungarian were given instead. Both groups were administered an immediate post-test and a delayed post-test (one day after instruction) in which students had to fill in gaps with either *hold* or *keep*. Experimental students were more likely to make the right choice, which suggest that explaining motivations of meaning extensions can be beneficial to learners.

This section has reviewed the most important experiments concerning the effects of explicit CL teaching of polysemous words. In general, raising awareness of the metaphors that structure the meanings of certain polysemous words was beneficial for the learners. Finally, the following section will review other studies where it has been studied whether enhancing awareness of the conceptual metaphors in idioms and figurative expressions is beneficial too.

4.5.3 IDIOMS AND FIGURATIVE EXPRESSIONS

Idioms have become so conventionalised that even native speakers are aware of their figurative nature. Enhancing L2 student's awareness of the underlying conceptual metaphors can make idioms more memorable and meaningful. For example, Lazar (1996, 1993) promotes metaphor awareness in teaching and learning figurative expressions and proposes sample activities in his publications. Deignan *et al.* (1997) also describe some classroom activities where learners have to discuss and compare metaphors in L1 and L2 in order to understand and appropriately produce metaphors. Boers and Lindstromberg (2008b) propose a series of classroom activities in accordance with cognitive research findings for teaching and learning of figurative idioms. First, students categorize idioms under metaphor themes or source domains and hypothesize about the origin of an idiom. Then, they try to work out its figurative meaning on the basis of its original use. By doing it, students engage in deep processing, which enhances retention. They are also asked to complete other miming or drawing activities to consolidate the knowledge of idioms that students have learned in the previous lessons. However, none of the previous research provide empirical evidence of the usefulness of this approach.

Let us know review those studies which contain experimental data of the usefulness of exploiting the motivation of idioms and raising the learner's awareness of metaphor. Kövecses and Szabó (1996, p.326) were the first to investigate the impact of grouping idioms under conceptual metaphors. They suggest that 'there is a great deal of systematic conceptual motivation for the meaning of most idioms' based on conceptual metaphors and metonymies. They presented an informal experimental study focusing on English phrasal verbs with *up* and *down* (see section 4.5.1 for a full description of the experiment). The researchers believed that the cognitive semantic view can facilitate the learning of idioms but they did not find a significant difference between the control and the experimental group. Moreover, they could not explain whether the improvement in the experimental group was due to the conceptual metaphors condition or to categorisation in general.

In the first experiment reported in Boers (2000b), the effectiveness of grouping new vocabulary by conceptual metaphors and by functional themes was compared. 118 Dutch-speaking secondary school pupils were provided with expressions that describe

anger. The experimental group received vocabulary notes containing expressions from the text organized along metaphoric themes such as *I was boiling with anger* (ANGER IS A HOT FLUID IN A CONTAINER), *She exploded* (ANGER IS FIRE), and *Don't bite my head off!* (ANGRY PEOPLE ARE DANGEROUS ANIMALS). The control group received the same vocabulary organized along pragmatic lines (e.g. *I was boiling with anger* is used to describe anger as a process, *She exploded* to describe acute and sudden anger and *Don't bite my head off!* to describe the way angry people speak). In an immediate gap-filling post-test targeting ten of the expressions, the experimental group outperformed the control group significantly. However, the data also reveals the risk of erroneous direct translations at the level of linguistic form (e.g. *add *oil to the fire* instead of *add fuel to the fire*).

Besides the previous experiments which focus on the idiom-grouping method, there have been other researchers that have addressed the effectiveness of other CL-inspired methods. For instance, Skoufaki (2005) evaluated the likelihood of L2 learners identifying conceptual metaphors autonomously and showed that only very few students made use of them. She asked students to interpret ten unfamiliar English idioms and describe aloud the line of reasoning that they had followed. On this basis, she argued that learners need to first be given explicit instruction about conceptual metaphors so that this CL treatment is effective. In a later small-scale experiment, Skoufaki (2008) compared the effectiveness of two CL-inspired idiom presentation methods: the method of grouping idioms under conceptual metaphors and the method of encouraging learners to use conceptual metaphors as guidance to guess the meaning of idioms before they are explained. Her experimental design consisted of an instruction phase, a practice phase and a test phase. She had three different research conditions. In condition 1, participants were presented with figurative expressions grouped along conceptual metaphors and accompanied by definitions and sentences illustrating their meaning. In condition 2, participants were presented with the same expressions in the same groups but without definitions and examples. In these two conditions, the practice phase consisted in reading texts which included the previously taught expressions in italics and answer questions which included them. Condition 3 was identical to condition 1 except for the practice phase where students were given production exercises (cloze tests). The results of the unannounced post-tests showed that the instruction method combining the conceptual metaphor grouping with

meaning guessing was significantly better in terms of mnemonic effectiveness than the presentation of idioms in groups only.

Li (2002) tested the effects of metaphor knowledge in learning metaphorical expressions, idioms and proverbs in a large-scale study with the participation of four hundred plus Chinese undergraduate students. Experimental students engaged in discussions about conceptual metaphors (CM) with teachers and consciously applied their knowledge of CM to the interpretation of figurative expressions. Besides, the use of visuals for mnemonic support constituted an experimental condition. In the results, the conceptual-metaphor group significantly outperformed the other groups in the post-test. Yet, as Boers and Lindstromberg (2008a) noted in their survey of Li's (2002) experiment, the control group did not put as much cognitive effort into the tasks as the experimental group since they did not engage as intensely.

Another small-scale experiment set up by Boers (2001) estimated learners' ability to apply the strategy of imagery processing to figurative idioms. He measures the mnemonic effect of tracing idioms back to their original literal context without turning to CM grouping. Ten figurative idioms were given in a handout to 54 Dutch-speaking students with upper-intermediate level. Their task was to explain the meaning of the idioms in writing after consulting the available dictionary if needed. A second task required the participants' cognitive effort in processing the idioms. The control group was asked to supply a possible context for the idiom whereas the experimental group was asked to supply a possible origin of the idiom. It was hoped that the experimental group would call up a picture of a concrete scene when hypothesizing about the literal origin of an idiom, therefore resulting in dual coding. For example, the result showed that some respondents in the experimental group associated *Pass the baton* with relay racing (athletics) and others with conducting (music). Both in an immediate post-test and in a delayed post-test (after a week), the experimental students significantly outperformed their control peers.

These optimistic results lead Boers, Demecheleer, and Eyckmans (2004) to conduct a series of large-scale experiments under the technique that they called "Etymological elaboration". With the aid of Idiomteacher, an on-line programme, they developed 1200 exercises to help Dutch-speaking students comprehend and remember 400 idioms. The programme consists of three types of exercises. The first exercise is a

multiple-choice task where the student is asked to hypothesise and tick the right source domain of the idiom (e.g. What domain of experience do you think *to show someone the ropes* comes from? Prison/torture, boats/sailing, or games/sports?). The brief feedback explains the literal origin of the idiom. The second task is a multiple-choice exercise which consists of a comprehension task where the student is asked to identify the correct figurative meaning of the idiom (e.g. What is the figurative meaning of *to show someone the ropes*? To disclose the truth to someone, to give someone a severe penalty, or to teach someone how to do a task?). Finally, a gap-filling exercise where the student is asked to fill in a keyword of the idiom in a meaningful paragraph. By using this programme, students are supposedly required cognitive effort (deep processing) when they trace back the idiom to its original source at the same time as their mental visualisation is stimulated (dual coding) when they associate an idiom to a domain imagery.

Pictorial elucidation as a stimulus for dual coding is examined by Boers, Lindstromberg, Littlemore, and Eyckmans (2008). One of the variables that interplay in the pedagogical effectiveness of the CL-inspired imagery approach is the cognitive style of the learners. On the one hand, their data suggest that low imagers, i.e. learners who tend to show a preference for thinking in words, can achieve the same mnemonic benefits as high-imagers. On the other hand, the findings also reveal that pictorial elucidation may have a distractive effect in the case of long and complex expressions since some learners are distracted from the precise verbal form.

Juchem-Grundmann (2009) designed a teaching method to exploit the potential of metaphor focusing on productive language rather than comprehension. She notes in her PhD dissertation that most previous studies are rather controlled experiments and far apart from classroom reality. Furthermore, only a few were also conducted in English for Specific Purpose courses and most studies provide singular instruction and simple gap filling exercises that measure short-term retention. Juchem-Grundmann (2009) conducted her complex study in a regular business English course at the University of Applied Science in Koblenz with the participation of young adults at an intermediate level of English proficiency (45% of students were on CEFR-level B1; 27% CEFR-level A2; 19% CEFR-level B2; 7% CEFR-level A1; and 2% CEFR-level C1). Five research questions addressed receptive and productive vocabulary acquisition and

retention as well as the influence of the level of proficiency on the learner. In both the experimental and control groups the lexis was grouped, the required cognitive effort was the same, and visuals were used. Therefore, the research results are attributed to the difference of intervention, i.e. the CL-inspired metaphor teaching. The results showed that teaching conceptual mappings underlying metaphors helps students construct meaning of new linguistic examples of the same conceptual framework. The study provides empirical evidence for the positive effects of using conceptual metaphors in acquisition and retention of receptive vocabulary usage but the aspect of productive usage cannot be empirically tested. Regarding the level of proficiency, all students were equally able to benefit from metaphor teaching although studies with learners at lower levels of proficiency (CEFR-level A2) need to be conducted.

In a recent study, Doiz and Elizari (2013) held that the metaphor approach to language helps L2 learners acquire figurative language. They report on an experimental study with first-year baccalaureate Spanish learners of English in an EFL classroom and present a lesson plan for a CLIL classroom. In the EFL experiment, the target items consisted in figurative multiword and one-word lexical units such as *to vent your anger*, *to smoulder*, and *to hit the ceiling*. Both the experimental and the control groups received two handouts with the same texts containing the target items. However, in the control group the teacher provided Spanish translations whereas in the experimental group the teacher explained the notion of conceptual metaphor and organized the items around metaphors ANGER IS FIRE and ANGER IS A (HOT) LIQUID IN A CONTAINER. Then, the groups took an immediate post-test and a delayed post-test (two weeks later). The results show that the introduction of the metaphors underlying anger helped students retain the new expressions in the short-term although the significant difference was not maintained in the delayed post-test, which means that metaphor awareness does not help retention in the middle term. With the lesson plan, they intend to turn the metaphor approach into a conscious learning strategy that contributes to the learner's autonomy. They present the lesson plan directed to students and teachers, the teaching materials and the corresponding activities for a unit called *English metaphors of the mind*. As Doiz and Elizari (2013) observe, it was the need to create good materials incorporating the metaphor approach that led them produce lesson plans. The same drive led this PhD candidate go on board this

dissertation. Existing materials and lesson plans lack quantitative and/or qualitative research to evaluate their effectiveness. This dissertation intends to fill this void.

In the preceding sections, we have presented evidence of the pedagogical effectiveness of CL-inspired instructional methods for teaching prepositions and particles in PVs, polysemous words, and idioms and figurative expressions. We have described quantitative and qualitative studies conducted to investigate the role of grouping figuratively lexis by CMs, the role of pictorial elucidation as a mnemonic aid, and the effects of incorporating a CL approach to a real EFL course. We have also suggested further possibilities for broadening the area of CL-inspired teaching of vocabulary. Finally, there are some practical issues that might affect the effectiveness of CL pedagogy, such as learners' age, mental maturity, level of proficiency, and cognitive styles. Let us explore them in the following section.

4.5.4 PRACTICAL CONCERNS

Not all learners are equally inclined to the effectiveness of CL pedagogy. Learners' age and mental maturity, level of proficiency, and cognitive styles are variables that have an effect in the acquisition process. Abstract reasoning has traditionally been associated with an advanced stage of cognitive development not found in children. In this period of cognitive development, which commences at around 11 years of age and continues into adulthood, individuals begin to think abstractly and apply reason to hypothetical situations. However, children think and speak figuratively from an early age, and this capacity develops along with linguistic knowledge, conceptual knowledge, and social skills. Piquer (2008, p.235) explores the capacity of children to transfer from the literal to the figurative meanings of terms and concludes that 'it is not only older intermediate and advanced learners who seem likely to benefit from the pedagogical application of the CL approach to metonymy and metaphor'. In other words, her experimental data suggest that young children have sufficient metonymy and metaphor interpreting skills to benefit from awareness-raising as a tool to expand their vocabulary.

Intermediate and advanced learners, on the other hand, do not lack the lexical knowledge needed to interpret metaphoric expressions. Boers (2004) believes that elementary learners would have difficulties in applying the metaphor awareness

strategy. In line with him, Kurtyka (2001) considers that Rudzka-Ostyn's (2003) book on PVs should not be used with less advanced students who have not achieved a certain mental maturity. He gives two main reasons. First, PVs are part of the vocabulary that learners develop when they have got the required language at their disposal, and second, learners need to be intellectually ready to do abstract thinking.

These two issues, age and level of proficiency, are probably the reasons why most researchers have explored the effectiveness of CL pedagogy only in adults who are at an intermediate or advanced level of English (B1 and above). Another variable is cognitive style. CL is rich in imagery and imaging facilitates retention through dual coding. Therefore, learners who are predisposed to think in mental pictures may be more susceptible to the strategy of metaphor awareness (Boers, 2004). This hypothesis requires more research. For instance, Boers *et al.* (2008) suggest that low imagers and learners who think in words achieve the same mnemonic benefits as high-imagers. Besides, pictorial elucidation may be distractive to remember the precise form in the case of long and complex expressions.

Two more concerns about the effectiveness of CL pedagogy are analysed by Boers (2004). These are the distinction between receptive and generative usage in vocabulary, and the short-term versus long-term beneficial effects. The risk of L1 interference and the difficulty in predicting how languages instantiate metaphoric themes through new idioms are arguments in favour of using metaphor awareness only to understand and reproduce expressions that have been encountered before. On the other hand, taking risks may be also encouraged in order to produce creative figurative language by using already know metaphoric themes. As regards retention, researchers have not found empirical evidence of the beneficial effects of metaphor awareness on vocabulary retention in the long term. In the aforementioned experiments (see sections 4.5.1, 4.5.2, and 4.5.3), participants were tested immediately after a one-off eye-opener class or within a couple weeks after the presentation of the new approach. Juchem-Grundmann (2009) and Li (2002) are an exception and they carry out long-term studies for their dissertations. To sum up, more research is needed to collect conclusive evidence of the effectiveness of metaphor awareness besides the short-term.

The reason why we have embarked in this thesis is that PVs are commonly viewed as one the most difficult areas of English for L2 learners. In the following chapter, we present how PVs have traditionally been defined and classified by structuralist linguistics but how this can change in order to facilitate the acquisition of PVs. We also examine the importance of PVs and the difficulties that lead learners to avoid them. Finally, we remind the CL view of the semantics of particles which is unquestionably a key tool for teaching PVs.

CHAPTER 5 PHRASAL VERBS

5.1 DEFINITION AND CLASSIFICATION

Although it is beyond the scope of this study to give a full account of the complexities of the terminology used by linguists to define phrasal verbs, it is important to offer a short introduction to their definition and classification since it has an impact on the methodology to be used in L2 acquisition.

There are discrepancies among linguistic schools because the boundaries of the phenomenon are defined in different terms. Numerous expressions are employed to refer to close combinations, namely multi-word verbs, phrasal verbs, prepositional verbs, phrasal prepositional verbs, and free combinations.

Both Quirk, Greenbaum, Leech, and Svartvik (1985) and Biber, Johansson, Leech, Conrad, and Finegan (1999) agree that there are different main types of multi-word verbs. Quirk *et al.* (1985) refer to multi-word verbs as the combination of a verb and an adverbial particle or a preposition, when they function as a single unit and the meaning of the whole cannot be predicted from the meanings of its parts. In turn, they classify multi-word verbs into phrasal verbs (e.g. *come in, send someone away*), prepositional verbs (e.g. *come with me*, *receive something from me*) and phrasal prepositional verbs (e.g. *run away with it*, *send someone out into the world*). According to these authors, there are two main criteria to determine what a phrasal verb is: a syntactic and a lexical criterion. The use of the term phrasal verb is restricted to the combination of a lexical verb plus an adverb particle which functions as a single syntactic unit. Moreover, the meaning of this combination cannot be predicted from the meaning of its parts. Therefore, if the particle is removed or replaced, the lexical verb cannot convey the same meaning.

Regarding the semantic criterion, Celce-Murcia and Larsen-Freeman (1999) distinguish three types of PVs: literal, aspectual, and idiomatic. In literal PVs, the particle retains its prepositional meaning (e.g. *sit down*). Aspectual phrasal verbs are located between literal and idiomatic phrasal verbs since their meaning is not as transparent as in the former. This is so because the lexical verb has a literal meaning but the particle contributes aspectual meaning. For instance, the adverbial particle UP in *He closed the*

suitcase up reinforces the sense of goal orientation. Idiomatic phrasal verbs are characterized by semantic opacity and both the verb and the particle completely lose their meanings (e.g. *catch up*).

Biber *et al.* (1999, p.403) state that 'there are four kinds of multi-word combinations that comprise relatively idiomatic units and function like single verbs': phrasal verbs are the combination of a verb and an adverb (e.g. *pick up*); prepositional verbs refer to the combination of a verb and a preposition (e.g. *look at*); phrasal-prepositional verbs contain both an adverbial particle and a preposition (e.g. *get away with*); and other multi-word verb constructions, notably the combination of a verb plus a noun phrase (e.g. *take a look at*), a verb plus a prepositional phrase (e.g. *take into account*), and a verb plus a verb (e.g. *make do*). Phrasal verbs and prepositional verbs can also occur as free combinations, carrying the parts their own distinct meaning, depending on the context (e.g. *I fell in* vs. *More than an inch of rain fell in a few hours*). Phrasal verbs can be divided into two major subcategories depending on whether they can take an object or not. Intransitive phrasal verbs do not take an object (e.g. *Oh shut up! You're so cruel*) and transitive phrasal verbs do take it (e.g. *Did you point out the faults on it then?*).

Monolingual dictionaries and dictionaries devoted exclusively to PVs have their own criteria to distinguish them from other units. For example, Ishii (2009) analyses the *Collins COBUILD Dictionary of Phrasal Verbs* and its manner of making the differentiation, and he concludes that the distinction is somewhat vague. This dictionary treats *go along* and *go up* as phrasal verbs whereas *walk on* is a free combination. This classification seems to be arbitrary and subjective.

The traditional remedy for avoiding confusion has been to develop a series of tests to prove that a verb and a particle combination is a phrasal verb and not any of the other kinds. Darwin and Gray (1999) revise the existing approaches to classification and propose an alternative one in order to eradicate curriculum-based problems encountered by students. First, they describe and discuss Bolinger's (1971, in Darwin and Gray, 1999) tests. Some of these tests are: replacement, formation of passives, formation of action nominals, object movement, pronoun placement, adverbial insertion, and stress. Replacement refers to the possibility of replacing the phrasal verb with a single-word verb *(e.g. find out = discover)*. The formation of passives tests

the fact that transitive phrasal verbs occur in the passive voice (e.g. *She was picked up by the train*). Action nominals can be derived from transitive PVs (e.g. *He brought up the facts – his bringing up the facts*). The particle can be placed either before or after the direct object of transitive PVs (e.g. *He looked up his friends = He looked his friends up*). Direct-object pronouns are placed before the particle in transitive phrasal verbs (e.g. *Let's take them on in a game of chess* vs. **Let's take on them in a game of chess*). Phrasal verbs do not allow adverbial insertion between the verb and the particle (e.g., **He turned quickly out the light*). In the case of PVs, the stress falls on the particle (e.g. *He FIGured it OUT*). Darwin and Gray (1999) note that these tests are useful but they admit exceptions. For example, some transitive PVs do not form passives (e.g. *The train picked up speed, *Speed was picked up (by the train)*, and some transitive PVs are inseparable (e.g. *They came across a problem, *They came a problem across*). They suggest that rather than trying to prove that a phrasal verb has all the distinctive characteristics of these tests, linguists should take the opposite stance, i.e. all verb and particle combinations are potential phrasal verbs if they are not proven otherwise. Finally, they propose several tests hoping that their alternative approach will establish clearer guidelines. One of them is called "where questions". When the particle in a where question retains its non-phrasal-verb meaning, it is not part of a phrasal verb. In the example *He ran up the alley*, the answer to the question *Where?* is *Up the alley*. Therefore, *run up* is not a phrasal verb in this context. However, in the sentence *I looked up the address*, the answer to the question *Where did you look?* is **Up the address*. *Look up* is a phrasal verb because the particle does not retain its original meaning.

To sum up, the term phrasal verb has traditionally been defined and classified from a structuralist point of view. However, given the orientation of this dissertation, the classification of the selected PVs in this thesis will be done under the CL perspective, i.e. particles will be the linguistic element classified in a radial network of meanings which are the result of metaphor (see section 6.4).

The term phrasal verb will be used in this study regardless its different linguistic definitions as it is the term preferred by CL literature. Furthermore, for purposes of the selection of phrasal verbs, Gardner and Davies (2007, p.341) will be followed: phrasal verbs are 'all two-part verbs in the BNC consisting of a lexical verb (LV) proper (tagged

as VV in the BNC) followed by an adverbial particle (tagged as AVP) that is either contiguous (adjacent) to that verb or non-contiguous (i.e., separated by one or more intervening words)'.

5.2 IMPORTANCE OF PHRASAL VERBS

Phrasal verbs are one of the most significant and productive areas of the English language, occurring, on average, every 150 words, that is almost 2 phrasal verbs per page of written text (Gardner and Davies, 2007). According to Biber *et al.* (1999), more than 2000 phrasal verbs and over 5000 prepositional verbs are used in every one million words in fiction and conversation. Despite their frequency and significance, there is not an agreed list of the essential phrasal verbs for ESL/EFL students due to the difficulty in defining PVs. A growing number of exclusively-devoted dictionaries and publications have been published, which reflects the importance of PVs, for example: *Longman Dictionary of Phrasal Verbs* (Courtney, 1983), *English Phrasal Verbs in Use* (McCarthy and O'Dell, 2004), *Collins COBUILD Dictionary of Phrasal Verbs* (Sinclair, 1989), *Macmillan Phrasal Verbs Plus Dictionary* (Rundell, 2005). However, these dictionaries considerably differ in their coverage of PVs.

Gardner and Davies (2007) attempt to show the most frequent 100 items consisting of a lexical verb followed by an adverbial particle in the BNC. They do not include those items that have prepositions instead of adverbial particles or that have *be/do/have* verbs. Ishii (2009) tries to make a list of essential PVs, but he rather explains the difficulty of the task due to the lack of agreement on the coverage items by the main phrasal verb dictionaries.

As we have seen, PVs are important because they are extremely common in English. Formulaic sequences and PVs are part of the fluent and idiomatic control of the language by native speakers. Nativelike selection and nativelike fluency are two linguistic capacities that differentiate native from non-native speakers (Pawley and Syder, 1983). The former is the ability to form grammatically correct sentences to convey meaning selecting natural and idiomatic utterances rather than other grammatically correct, but not nativelike, utterances. The latter is the ability to maintain fluent connected discourse drawing on chunks of language which are socially and grammatically acceptable. Pawley and Syder (1983) argue that this is possible

because native speakers have lexicalised sentence stems of different lengths stored in their minds. Hence, this is why the use of formulaic sequences and PVs is important. They are selected over other choices and used fluently. The mind does not build sentences from individual words but from larger chunks of pre-formed structures in order to be cognitively efficient.

The role of formulaic language has been acknowledged as one of the key elements that differentiate native from non-native speakers of English as regards language use and learning (Schmitt and Carter, 2004; Wray, 2000). A lack of use of these constructions or an inappropriate use may result in deficient stylistic use which drifts non-native speakers away from native-like production. Therefore, it is essential that English learners master a large number of PVs so that they do not appear foreign.

Regrettably, phrasal verbs can particularly lead to vocabulary learning difficulties for learners (Schmitt, 2008). As it has been previously explained, PVs are complex both semantically and syntactically. Furthermore, when they are taught, PVs do not form consistent groups and presenting them in an unrelated manner may cause confusion. Complexity leads to uncertainty, and this feeling makes EFL learners avoid PVs as we shall detail in the next section.

5.3   DIFFICULTY AND AVOIDANCE OF PHRASAL VERBS

Phrasal verbs are perceived as difficult by learners because they are often opaque and problematic to decipher. Two frequent and apparently simple components, that is a monosyllabic verb (e.g. *make*) and a particle (e.g. *out*), form units which are idiomatic (e.g. *I can't make out what this says*). In addition, there is a significant number of PVs that are polysemous, and the semantic link between the different senses is not always transparent (e.g. *fill in a hole* and *fill in a form* vs. *put up a fight* and *put somebody up for the night*). Schmitt and Redwood (2011) observe this semantic complexity, in addition to particle movement, as the main difficulties presented to learners. Particles may be separated from their verbs by pronouns, adverbs or noun phrases (e.g. *He picked her up from the station; I'll come straight over to see you; We tried to calm the old woman down*), and learners have to decide whether that separation is acceptable.

Learners themselves identified three causes for their difficulties: remembering meaning, grammar and word order (Pye, 1996). This author also listed the most

frequent errors made by EFL learners in the use of PVs and presented authentic examples of every area. The most frequent errors included the following: wrong verb, wrong particle, using a PV when it is not correct, incorrect subject or object restriction, incorrect grammar, incorrect collocating grammar, overusing less frequent forms, and showing lack of confidence. As it has been discussed, the semantics and structure of PVs confirm a difficult nature that may lead to avoidance.

In fact, avoidance in the usage of PVs has been an area of research in second language acquisition (SLA). Learners turn to single-word synonyms that seem to be cognate with L1 verbs. Avoidance happens whether PVs are present or not in the L1, although learners whose mother tongue does not make use of them tend to avoid them more. The main reasons for possible avoidance are: L1-L2 difference, L1-L2 idiomatic similarity, and inherent L2 complexity (Dagut and Laufer, 1985; Laufer and Eliasson, 1993). Therefore, the PV may be seen as being too different, too similar, or too idiomatic, and learners play it safe by choosing a one-word synonym instead. According to Hulstjin and Marchena (1989), intermediate learners tend to avoid PVs more than advanced learners. Avoidance is higher in the early stages of acquisition, particularly when planning time is not allowed, e.g. in a communicative task (Liao and Fukuya, 2004).

Other SLA researchers have focused on the effects of frequency, i.e. the tendency to underuse PVs because learners are not exposed frequently enough to them. Alejo *et al.* (2010) analysed a corpus of eight textbooks used by Spanish learners of EFL at secondary and post-secondary school level and found that PVs did not occur frequently enough for incidental acquisition. Moreover, the frequency distribution in these materials was different from that in native-speaker discourse. In another paper, Alejo's (2012) findings confirm that non-native speakers rely on a small number of PVs which are in the high frequency band whereas they have more difficulty with the ones in the low frequency band.

Even though PVs are semantically and syntactically complex, its widespread use means that SL learners need to use them, so researchers and teachers must help learners master them. Chapter 3 reviews the factors that influence vocabulary learning and acquisition in general. In the next section, research and theory regarding the

instruction of PVs will be summarized, focusing on the CL semantic approach to particles employed in this study.

5.4   APPROACHES TO PHRASAL VERBS

Traditional approaches present PVs as arbitrary combinations of a verb and one or more particles. They focus on the syntactic properties of these verbs and state that particles do not contribute any semantic meaning. PVs are usually presented to learners in lists headed by a verb (e.g. *make*) followed by the different particles in alphabetical order (e.g. *make off, make out, make up*, etc.). Each PV is accompanied by a definition, an example and/or a translation. As a consequence, the only available option to learn them is to memorize these lists by heart, a discouraging and tedious method that leads to poor command.

By contrast, CL points out that the meanings of particles in PVs form a network of related senses stretching from a prototypical or core meaning to other more abstract meanings via metaphor, metonymy or image-schema transformations (see section 4.2 for a general account of the semantics of particles). Tracing the extended meaning of the particle back to its more concrete use contributes to understanding the meaning of the PV (e.g. UP IS VISIBLE – *bring up*). Under the CL approach, phrasal verbs are organized around the particle (e.g. ON – *carry on, come on, get on*, etc.) rather than the verb so that an insightful way of learning these units is provided to L2 learners.

This approach to polysemy has been proposed in foreign language methodology, especially as regards the teaching of vocabulary (see section 4.3 for an account of the significance of CL for foreign language teaching). Alejo's (2010) paper provides an excellent summary of the CL literature on PVs and on the acquisition of PVs. PVs have also been the centre of numerous studies according to which a CL-inspired approach can enhance comprehension and retention. An updated review of the empirical studies in teaching phrasal verbs and the pedagogical effectiveness of presenting them as motivated has been carried out in section 4.5.1.

Rudzka-Ostyn' (2003) proposal for the teaching of phrasal verbs has been adopted in this PhD study. This approach promotes a taxonomy of semantic relationships (e.g. UP/DOWN, IN/OUT, etc.) and visual processing along with verbal associations. Although she sometimes uses traditional techniques for practice (e.g. fill in gaps or

consult glosses for unknown words), her presentation is innovative. Learners are instructed how to visualize the meanings of the particles and are exposed to drawings that conceptualize such meanings. Figure 5.1 is an extract from Rudzka-Ostyn (2003, p.9) that exemplifies the drawings that help visualizing different phrasal verbs or verbs with prepositions.

to sort things out   one student in five   the plane took off

to get on the bus   to be down with the flu   to speed up production
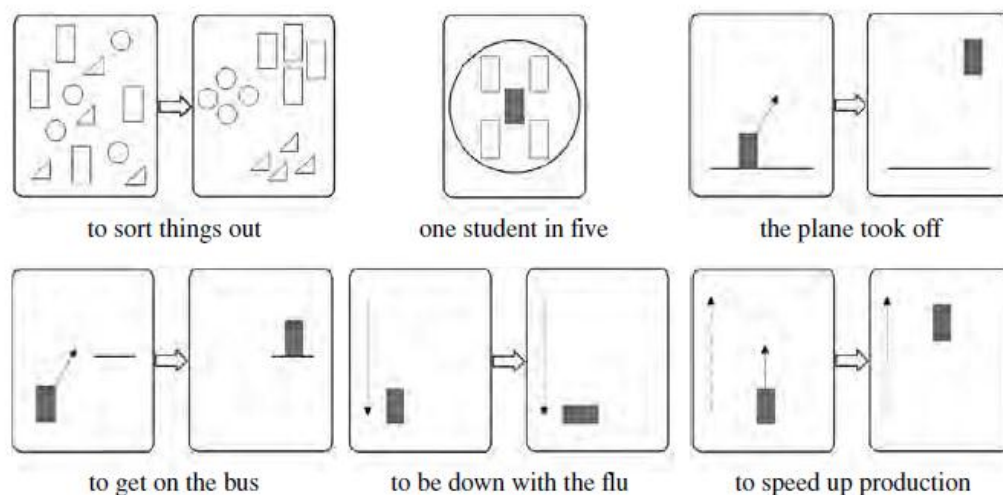
Figure 5.1 Examples of drawings by Rudzka-Ostyn (2003)

Given that we believe in the pedagogical effectiveness of presenting PVs as motivated multi-word units, one of the main concerns in this PhD thesis is the meaning of particles. Particles UP, DOWN, IN, OUT, ON, OFF, and BACK were analysed in section 4.2 in terms of conceptual metaphor in order to pinpoint their literal and extended meanings.

Teaching the motivation of use of a specific particle with a verbal element is not new in CL-inspired teaching but our thesis contributes to set up a didactic framework that can be applied in the English classroom and it aims at bringing theory and practice closer together.

The following chapter tries to accurately depict the process that this PhD candidate has followed in the elaboration of the whole research in order to test the raised hypothesis and research questions. Therefore, we shall explain the methodology in the selection of PVs, the context for the present thesis, the development and evaluation plan for the materials, and the methods employed for the analysis of the obtained quantitative and qualitative data.

CHAPTER 6 DESIGN AND METHODOLOGY

Phrasal verbs (PVs), as has been shown in preceding chapters, are considered a useful target for English as a Foreign Language (EFL) learning since they are very common in both spoken and written language (Gardner and Davies, 2007). However, PVs are rare in commercial coursebooks, particularly in those designed for Secondary Education. In fact, none of the textbooks currently used in the EFL classroom in Spain follow a CL approach (Alejo, Piquer and Reveriego, 2010) despite the evidence found in previous studies that metaphor awareness raising and explicit teaching of PVs in the English classroom with a Cognitive Linguistics (CL) approach is better (Talebinejad and Sadri, 2013; Yasuda, 2010; Nhu and Huyen, 2009; Condon 2008; Kurtyka, 2001; Boers, 2000b; Kövecses and Szabó, 1996). Moreover, the effectiveness of the CL approach has been mostly investigated with adults in the short term, but not with teenagers under real-classroom conditions. There is also a notable lack of materials to determine to what extent and in which ways the CL approach can be included in a regular course. The present chapter examines the research design that was devised to explore the effects of the developed innovative materials in young students at a pre-intermediate English level.

More importantly, this chapter contains a complete lesson plan with its corresponding students' worksheets as an illustrative example of the work carried out. Besides, all the other teaching materials can be found in the appendices. At this point, it is important to reiterate that the model adopted for the lesson plans is Ruiz de Mendoza and Agustín's (2016) model for Cognitive Pedagogical Grammar (CPG), which contains five steps: contrastive analysis, explicit explanation, exemplification, practice, and self-assessment. Based on this model, we will be able to select the most suitable techniques in order to help students improve their knowledge of PVs. Finally, the participants, the instruments, and the procedures followed in this research will be explained in the pages below.

6.1 HYPOTHESIS AND RESEARCH QUESTIONS

The purpose of this research is to examine an innovative programme that follows a CL approach to teach PVs in 10th grade (4th year) of Compulsory General Secondary

Education (4 ESO) in Spain. The main hypothesis is that the appropriate pedagogical materials will assists students to develop their metaphorical competence and will have a positive effect in enabling them to use PVs. Since such materials do not exist for the time being, their creation, implementation, and evaluation is the next logical step before they are available for other teachers.

Specifically, the present thesis pursues the following general and specific objectives:

General objective:

1. Develop PV teaching materials under a CL approach for 4 ESO English teachers and learners as part of a CPG for FLT.

Once the main objective has been achieved, this thesis intends to accomplish five specific objectives:

1. Improve productive knowledge of PVs in 4 ESO students.

2. Improve receptive knowledge of PVs in 4 ESO students.

3. Evaluate the level of difficulty of the developed materials in accordance with the English level of the target students.

4. Evaluate the level of interest and engagement triggered by the developed materials in the target students.

5. Assess the prospect of inclusion of the developed materials in the Spanish education system.

Based on these objectives and on the findings of previous research analysed in the literature review, a series of research questions were formulated. The research questions that are the starting point of the investigation in this thesis are as follows:

1. **RQ1**. What effect does the incorporation of the CL-inspired phrasal verbs methodology and materials in this thesis have on 4 ESO students?
   This question explores whether the CL approach adopted in the materials can be directly correlated with specific variables such as the knowledge improvement of PVs in the students after the treatment phase. This question seeks to find out if enhancing awareness of conceptual metaphors of particles facilitate teenage L2 students acquire PVs. Although there has been to date some literature claiming that students can profit from awareness of motivated

meaning networks of particles (see 4.5.1), there is currently no research work on the effects of presenting PVs organized around seven particles (UP, DOWN, IN, OUT, ON, OFF, and BACK) along conceptual metaphors. In order to better deal with RQ1 we have set two related research sub-questions:

a. **RQ1A**. Does medium-term productive knowledge of PVs improve?

b. **RQ1B**. Does medium-term receptive knowledge of PVs improve?

We see productive knowledge as the attempt to express a meaning and being able to retrieve and produce the appropriate particle or PV through writing. Similarly, receptive knowledge refers to the perception of the form of the PV and the retrieval of its meaning after reading. By evaluating productive and receptive knowledge, we cover the three essential word knowledge aspects (Nation, 2001): form, meaning, and use. We have created a productive test and a receptive test deliberately for this thesis that includes a selection of the PVs seen in class as well as all the meanings of the particles. Since the productive test was insufficient, in our opinion, to assess productive knowledge, we have also envisaged a writing task where we will be able to value the participants' ability to produce PVs in context.

2. **RQ2**. To what extent and in which ways can the CL-inspired phrasal verbs methodology and materials in this thesis be included in a regular 4 ESO English course?

We aim to demonstrate that this research work can serve in the future for 4 ESO English teachers and learners. This is the main aim of this thesis and RQ2 is directly related to it. It is our intention to introduce this innovative CL-inspired methodology in the Spanish education system but an empirical appraisal is needed first. Since we want to avoid subjectivity, we will carry out a systematic evaluation of the produced materials. The complexity of the issue under scrutiny in RQ2 has lead us to set two specific sub-research questions:

a. **RQ2A**. Is the level of difficulty appropriate for the students in terms of their expected CEFR level and LOE/LOMCE requirements[1]?

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[1] The levels of the Common European Framework of Reference for Languages (CEFR) (Council of Europe 2001) and their descriptors or learning standards are not explicitly referenced by education authorities in the Spanish Education Act 2006 (LOE/2006) and Education Act 2013 (LOMCE/2013). The expected English level for students who have completed 4 ESO is A2/B1 if we compare CEFR and LOE/LOMCE in terms of the learner's competences.

b. **RQ2B**. Is it sufficiently interesting and engaging?

First, we will explore the expected CEFR level of 4 ESO students and the real level of the participants in this research. Then, we will analyse the results of the tests and establish correlations with the English level of the participants. Moreover, we will value the difficulty level of the meanings of the particles and interpret the positive or negative messages delivered by the participants and the researcher during the assessment phase of the materials. During the assessment phase, we also expect to gather which variables play a role in triggering positive attitudes among the students so that we can improve the materials for future use.

Before we move to the intricacies of the research method employed in this thesis, we believe that it is important to remark certain preliminary aspects involved in evaluating a vocabulary teaching programme, especially the choice of design that best fits our thesis. Section 6.2 deals with such aspects in a comprehensive manner in order to clarify the process that we have followed in the design of this research.

6.2 PRELIMINARY REMARKS

The purpose of this research is to examine and evaluate the effects of an innovative programme that follows a CL-inspired approach to teach PVs in 10th grade (4th year) of Compulsory General Secondary Education (4 ESO). According to Alderson (1992), planning a programme evaluation encompasses finding answers not only to questions pertinent to the purpose of the evaluation, but also to the audience, evaluator, content, method, and timing. Primarily, this evaluation is conducted to identify the effects of the aforementioned approach after employing self-developed materials. Secondly, our intention is also to build a bridge between academic and real-classroom practice in order to share the results with other teachers who could be interested in implementing the programme. Hence, it is necessary to evaluate the materials retrospectively to determine whether it is worthwhile using them again. In Alderson's (1992) model, the outcomes of the programme (what students learnt) and the process of the programme (what happened in the classrooms) are two key aspects of the content to be evaluated which affect the evaluation method used.

Ellis (1997) suggests collecting information in a systematic manner to avoid impressionistic evaluations. He observes that an empirical evaluation is more controllable through micro-evaluation of one specific task, and a series of micro-evaluations can lead to a subsequent macro-evaluation. Since this study aims at evaluating the whole programme, a micro-evaluation of a task is carried out (see 6.4.2.2), but only as part of the general picture. Before, while, and on-completion of the programme evaluation was completed through pre-tests, post-tests, a task, rating slips, a questionnaire and a teacher's diary.

Following Ruiz de Mendoza and Agustín's (2016) model for CPG, the programme contains five steps: contrastive analysis, explicit explanation, exemplification, practice, and self-assessment. The CL-inspired approach was not compared to other approaches and the study was set up with an experimental group only. Otherwise, this study would have been a "research study" rather than an "evaluation study" (Alderson, 1992). In fact, the effectiveness of the CL-inspired approach has already been proved positive by contrasting the results of experimental groups with those of control groups under a traditional treatment (see section 4.5). On the contrary, the main focus of this study is to evaluate whether the treatment can produce the desired effects for a later replication or dissemination to other schools. Due to the constraints of this PhD programme and the nature of secondary education, only a preliminary study was possible.

A mixed methods design fits the needs of this research. According to Creswell (2009, p.4), 'mixed methods research is an approach to inquiry that combines or associates both qualitative and quantitative forms'. By combining both approaches, the overall strength of a study is superior because it brings out the best of both paradigms, thereby the understanding of a complex issue is broadened. He offers another reason for selecting this type of research, which is using quantitative research to build on the participant views with the intent to explore them with a larger sample in the future. The underpinning issue that triggers our research is that there are not any secondary school course books which give PVs the necessary importance, not to mention which address them under a CL approach. The need to explore through quantitative data the variables that would justify the incorporation of such an approach in secondary schools,

as well as the need to support these findings with a detailed view of the implications for the participants with qualitative data, justifies the selection of this method.

Creswell (2009) identifies the concurrent triangulation approach as the most advantageous mixed methods model since its findings are well-demonstrated. In this type of approach, the collection of both quantitative and qualitative data occurs concurrently and then the two databases are compared. Figure 6.1 shows how Creswell's (2009) model has been adapted for this PhD thesis. On the one hand, quantitative data has been collected through productive and receptive tests, rating slips, a questionnaire, and a task. On the other hand, qualitative data has been extracted from rating slips, a questionnaire, a task, and the teacher's diary. In a second phase, all data has been analysed using descriptive statistics, a Wilcoxon signed-rank test, Pearson correlation coefficients, an item difficulty test, token/type/meaning token/meaning type scores, coding, and thematic analysis (see section 6.6). Finally, all data results have been compared and triangulated in order to answer the research questions. Since the main research site is a real classroom and several types of data were collected simultaneously, the concurrent triangulation approach is expected to be the most appropriate for our investigation. Bias is reduced and validity and reliability is enhanced as a result of two or more independent sources.

Actually, as Dörnyei (2007, p.176) points out, classroom research 'concerns any study that examines how teaching and learning takes place in context'. A secondary school classroom context entails unique features. Classroom observation provides direct information without depending on second-hand data. In our investigation, this PhD candidate was researcher, observer and teacher altogether. In fact, a more precise term to describe this process of inquiry is "action research". Burns (2009) explains that action research combines researchers and teachers as a more effective way to reach the desired outcomes and investigate curriculum innovation. Action research is often used in the field of education because it is an interactive method to observe if a specific teaching process is working or not. Furthermore, as in any action research, our thesis can be divided into four steps: initial planning, practical intervention or action, observation, and reflection (Loewen and Philp, 2013).
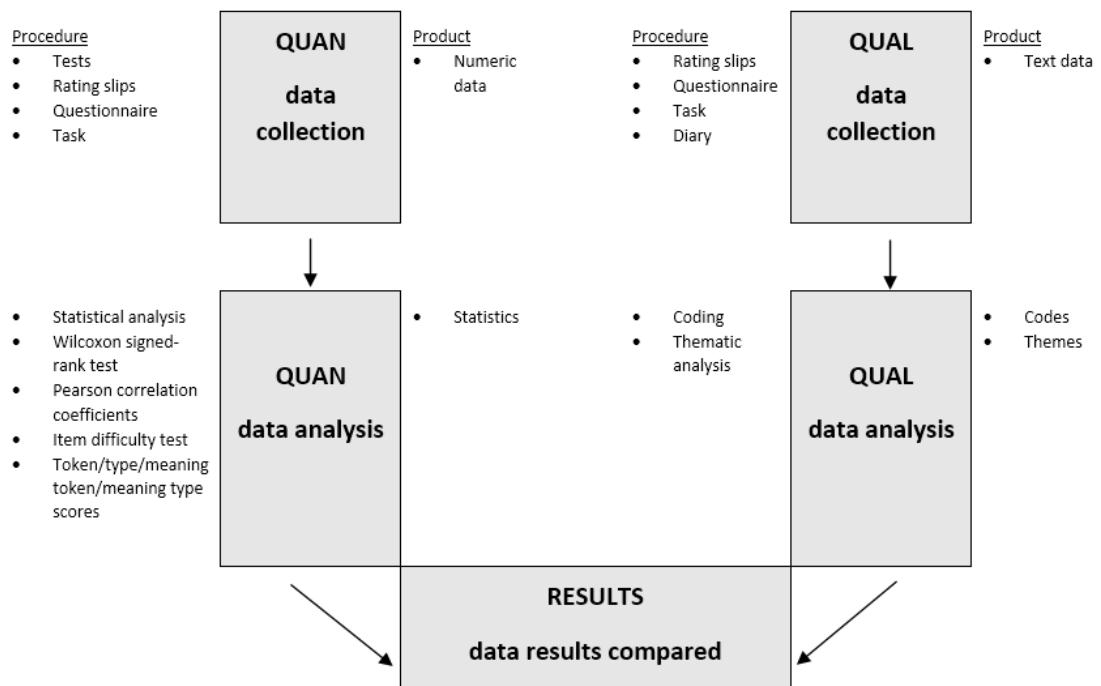
Figure 6.1 Concurrent Triangulation Design Visual Model (adapted for this PhD thesis from Creswell, 2009)

As mentioned before, this PhD researcher was a participant in the process. Observation schemes and video recording were not used in classroom since they are more appropriate in non-participant classroom observation. Instead, as Mackey and Gass (2005, p.204) suggest, a teacher's diary was kept, focusing on 'classroom experiences, perceptions about student reactions and learning, and instructional decision making (and decision changing) for which the method matched the goals of the research'. In addition to the teacher's diary, there were other materials for data collection that will be described in section 6.4.2.

Since the data that resulted was both qualitative and quantitative, the analysis required was both qualitative and quantitative (see section 6.6 for details about methods of analysis). Table 6.1 may be used as reference for a general picture of how data was collected and analysed. Each of the research questions from the study are located in the left-hand column of the table. In line with them are the materials for data collection and the method of analysis.

Table 6.1 Research design plan

QUESTIONS	SUB-QUESTIONS	MATERIALS	ANALYSIS
RQ1. What effect does the incorporation of the CL-inspired PVs methodology and materials in this thesis have on 4 ESO students?	a. Does medium-term productive knowledge of PVs improve?	Productive tests Writing task	Means Standard deviations Medians Wilcoxon signed-rank test Content analysis
	b. Does medium-term receptive knowledge of PVs improve?	Receptive tests	Means Standard deviations Medians Wilcoxon signed-rank test Content analysis
RQ2. To what extent and in which ways can the CL-inspired phrasal verbs methodology and materials in this thesis be included in a regular 4 ESO English course?	a. Is the level of difficulty appropriate for the students in terms of their expected CEFR level and LOE/LOMCE requirements?	Treatment materials Productive and receptive tests Task Rating slips Questionnaire Diary	Means Standard deviations Medians Pearson correlation coefficients Item difficulty values Content analysis Thematic analysis
	b. Is it sufficiently interesting and engaging?	Treatment materials Task Rating slips Questionnaire Diary	Medians Content analysis Thematic analysis

In general, one the problems that classroom researchers face is how participants influence each other. Total independence cannot be guaranteed because some students can always influence other students. In our research, teaching took place with a group of teenagers but the tests, rating slips and questionnaires were completed individually. This is somehow counteracting a possible deliberate manipulation of their performance. Since it is necessary to obtain the consent of students and other interested parties, students were explained that they were going to take part in the research of a new methodology to learn phrasal verbs (Mackey and Gass, 2005).

Participants gave their consent and to our knowledge they tried the best that they could.

Finally, this PhD thesis is only a first step towards the integration of phrasal verbs under a CL approach in the secondary education curriculum. Our research is described to detail so that it can be replicated in similar circumstances with a larger sample. The conclusions drawn from all the data will contribute in settling this innovative methodology in the future.

6.3 PARTICIPANTS

The following investigation was conducted in a state-run school located in La Rioja, Spain, with a population of approximately 2,500. The subjects of the experiment were 15 and 16-year-old students in 4 ESO. The socioeconomic status of the students' families oscillates from working to middle class. The study set out with 21 subjects, but 2 with special educational needs and disability were excluded at the onset of the experiment. Another subject abandoned school and four more did not attend the classes regularly. In order to get a relatively linguistically homogeneous group with similar exposure to the treatment, the sample was unfortunately reduced to 14 participants. The proportion of male and female students was balanced (8 females and 6 males).

Most of them have been learning English at school for about 10 years. However, their level can be considered to be beginner or pre-intermediate. Based on their English marks in previous exams and the learner's competences under LOE/2006-LOMCE/2013, this PhD researcher could confirm that their level was A1 or A2 in the CEFR (Council of Europe, 2001). Therefore, there were no big differences among their level of competence *a priori* although minor existing differences may influence the results.

6.4 MATERIALS

The study is divided into three phases: materials development phase, treatment phase, and assessment phase. Both treatment and assessment materials were elaborated by this PhD candidate. They will be described in the following sections and referenced when they were adapted from a source. Textbook *Interface* (Mauchline, 2012) was

used in the classroom under the English Department guidelines as the main reference book for students. However, there is only one section in unit 4 which explicitly addresses phrasal verbs. In the textbook, *give away, take off, pick out, pick up, put away, put on, throw away, try on* and *wear out* are presented as separable phrasal verbs. *Get into, go with* and *look for* are presented as inseparable phrasal verbs. There is not any clarification of why they have used this division (separable and inseparable), and the only tip to learn them is to check their meaning in the dictionary. Neither the exercises in the student's book nor in the workbook make any attempt at explaining the motivated nature of their particles. Other encounters with PVs in class would have been incidental in normal circumstances, in the sense that the PVs might occur in reading texts, exercises, videos, etc. that do not draw the attention of students specifically to PVs.

In order to develop the materials a complex design was required. The general formulation of the hypothesis had to be aligned with the presentation of materials and performance measurements. The process started with the selection of the PVs which were included in the handouts and which were object of evaluation in the tests. First of all, target PVs were selected on frequency criteria. The study included 48 phrasal verbs that were taken from Gardner and Davies' (2007) list of the 100 most frequently occurring phrasal verbs in the British National Corpus (BNC). Only 100 PVs are needed to cover 51.4% (more than one half) of all PV occurrences in the BNC. Surprisingly, 50 PVs constitute 42.7% of the total. With the exception of 2 PVs (*take over* and *bring about)*, the remaining 48 PVs combined with particles UP, OUT, DOWN, BACK, ON, IN, and OFF. Therefore, we selected those 48 PVs since they make up nearly 42.7% of the occurrences in the BNC. Table 6.2 shows the 48 PVs that we selected for our materials organised by particle.

Gardner and Davies (2007) note the multiplicity of PV senses by using an electronic lexical database called WordNet. The top 50 forms expand to 333 senses but Gardner and Davies (2007) do not offer any specific information about which senses in particular correspond to the top 50 PVs. However, they suggest constructing corpora tagging the semantic characteristics of PVs for instructional purposes. To our knowledge, such a corpus does not exist yet and it is out of the scope of this study. There are only some studies that have attempted to create a corpus of PVs based on

syntactic criteria (Schmitt and Redwood, 2011; Ishii, 2009). Nevertheless, in order to continue with the creation of the materials, we had to make a division of the PVs by meaning since the materials intend to make students appreciate the motivation behind the particle

Table 6.2 Phrasal verbs (PVs) in this thesis

UP	OUT	DOWN	BACK	ON	IN	OFF
bring up	carry out	break down	bring back	carry on	bring in	go off
come up	come out	come down	come back	come on	come in	set off
get up	find out	go down	get back	get on	go in	take off
give up	get out	look down	go back	go on		
go up	go out	put down	look back	take on		
hold up	look out	sit down	take back			
look up	point out					
make up	put out					
put up	set out					
set up	take out					
take up	turn out					
turn up	work out					

CL proposals for teaching phrasal verbs have studied the benefits of such meaning division (Talebinejad and Sadri, 2013; Yasuda, 2010; Condon, 2008; Nhu and Huyen, 2008; Kurtyka, 2001; Boers, 2000b; Kövecses and Szabó, 1996). Once the phrasal verbs were selected, we decided upon the meanings that would suit our PVs. We manually scanned Rudzka-Ostyn's (2003) book *Word Power: Phrasal Verbs and Compounds* and recorded all the appropriate meanings that might go together with the PVs of our materials. When a PVs was not found in the book, we made the decision of sorting it with the most logical meaning. At times, the same PV could be in more than one meaning. Appendix A contains all the lesson plans and the PVs included in them are sorted by meaning in the explicit explanation and exemplification steps.

Rudzka-Ostyn's (2003) book was also used for inspiration to design the drawings that accompany each sense in the materials. Dual-code theory considers that visual aids

can facilitate learners' retention by presenting words both verbally and visually (Clark and Paivio, 1991). Other studies have proved that visualisation accelerates the retention of phrasal verbs (Kurtyka, 2001; Boers, 2000b; Kövecses and Szabó, 1996). Appendix B contains all the drawings, but as an example, Figure 6.2 shows a drawing that corresponds to one of the meanings adapted from Rudzka-Ostyn's (2003) original schema.
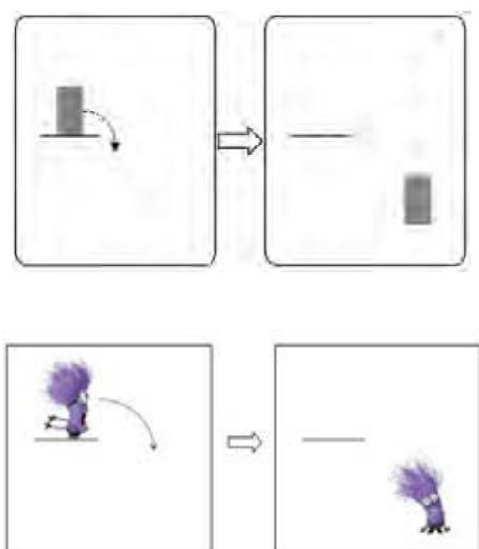
Figure 6.2 Drawing OFF IS LOSS OF CONTACT (original and adaptation)

Regarding the choice of theme, the minions, a number of studies have analysed patterns of motivation and established a strong relationship between motivation and L2 success (Guilloteaux and Dörnyei, 2008; Cheng and Dörnyei, 2007; Dörnyei and Csizér, 1998). Language teachers also know that learner's motivation is a vital element in language teaching. Therefore, relevance is a motivational component in our teaching materials. Choosing the minions was motivational because the drawings were connected to the students' personal experiences outside the class. All students were familiar with these animated characters and their first reaction was positive as expected.

The next step was selecting example sentences for each PV with its appropriate meaning. The example sentences used in this dissertation were gathered and adapted from a variety of sources. We started with a core of example sentences found in Rudzka-Ostyn (2003). We added to the list all the example sentences found via page-by-page inspection of *Macmillan Phrasal Verbs Plus Dictionary* (Rundell, 2005), *Making*

Sense of Phrasal Verbs (Shovel, 1985), and *Idioms and Phrasal Verbs* (Gairns and Redman, 2011), as well as those yielded in papers and books related to the topic of PVs. These sentences were used in the treatment materials (both in the lesson plans and the pedagogical materials) and in the tests. Only the selected PVs were included in the aforementioned materials.

6.4.1 TREATMENT MATERIALS

6.4.1.1 LESSON PLANS

Alejo *et al*. (2010) conclude that organising PVs around a topic is likely to help students remember the PVs presented to them. *Interface* (Mauchline, 2012) is already divided into topics and each unit revolves around one. For example, unit 7 "Sporting greats" is about sports, sporting heroes, famous sporting events, etc. It was impossible to combine an exhaustive presentation of particles with the existing topics in the course book and the division of the programme was done following the particle criteria. In a way, metaphors are the topics that join PVs and help students remember them.

Treatment phase consisted of six units referred to as 01_METAPHOR AWARENESS, 02_PHRASAL VERBS, 03_UP AND DOWN, 04_IN AND OUT, 05_ON AND OFF, 06_BACK. 01 and 02 are an eye-opener to the topic of metaphors and how phrasal verbs can be understood thanks to the awareness of this perspective. 03, 04, 05, and 06 deal with particles and their meanings.

The units do not differ in the approach and the foci of testing. Following Ruiz de Mendoza and Agustín's (2016) model for CPG, the programme has got five steps: contrastive analysis, explicit explanation, exemplification, practice, and self-assessment. Although their model is intended for advanced learners, their usefulness is expected to be extended to the English curriculum in 4 ESO too. All lesson plans, which can be used as a guide for future teachers, are attached in Appendix A so that the length and the detail of these treatment materials do not interfere with the overall methodology explanation that we are undertaking in the present chapter. However, one of the lesson plans, specifically 03_UP AND DOWN_LESSON PLAN, is included as an example in the current section due to the importance of the materials development phase in this thesis.

The first four steps were put into practice in all units but the last one, self-assessment, was carried out only at the end of the programme to avoid participants being tired of answering similar questions repeatedly. Ideally, rating slips should have been completed after every unit in order to compile specific data about how difficult some particles or their meanings are. However, teenagers are anxious when they have to repeat the same activities at the end of a class right before the bell rings and they do not answer rigorously.

Rating slips were, nevertheless, completed in conjunction with a questionnaire in the assessment phase. These will be dealt with separately in section 6.4.2 together with two important issues in learning vocabulary, namely receptive and productive acquisition.

Also, all units come along with one or more worksheets, which are meant for the students to practice the topic or phrasal verbs explained in class. Worksheets are described in 6.4.1.2 and they are also included in Appendix C for future use. Again, 03_UP AND DOWN_WORKSHEET is included as an example in the present section.

Finally, for each lesson plan a PowerPoint presentation was created and used in class as a better input for participants (PowerPoints are included in Appendix D and a digital copy of them is also included in the electronic storage device that accompanies this thesis). The language used in the explanations is simple and understandable for the level of participants. We opted for using the word "metaphor" since the beginning because there was a comprehensive explanation of the term in the first two units.

- **01_METAPHOR AWARENESS_LESSON PLAN**

The material developed for the first unit consists of a dialogue between a teenager called Tony and his parents where linguistic examples of metaphor LIFE IS A JOURNEY have to be noticed. For the first time, students are introduced to the concept of metaphor and the fact that metaphors are conventional in all languages, including Spanish and English. Specific attention is given to the motivation behind the figurative sense of certain expressions and the use that we make of metaphors to talk about abstract ideas, feelings, and mental states. Next, examples of expressions where feelings and ideas are compared to a physical process are analysed. Finally, with the

worksheets, students can reinforce all the explained concepts and practise in class or at home (see section 6.4.1.2 for more details).

The explanations and examples in this lesson plan and the accompanying worksheets were adapted from Doiz and Elizari (2013), www.onestopenglish.com, Boers and Lindstromberg (2008b), and Boers (2000b). Drawings are provided as assistance in the process of understanding the introduced linguistic metaphors. Images of the minions (e.g. a minion that represents a happy mental state, see Figure 6.3) and other objects (e.g. a clock that represents time, see Figure 6.4) helped learners in their attempts to dually code and store vocabulary.

Figure 6.3 Image of happy

Figure 6.4 Image of time

- **02 PHRASAL VERBS LESSON PLAN**

In this unit, PVs are introduced by contrasting English and Spanish. Students learn that English verbs show manner and movement but, as opposed to Spanish, they need particles to indicate direction. They also learn about the literal and metaphoric meaning of particles, and how they are based on human perceptions and life experiences. Notions of container and orientation are important at this stage so that they can understand all the meanings of particles UP, DOWN, IN, OUT, ON, OFF, BACK. They are reminded of the metaphors that they learnt in the previous unit. The main idea of this unit is that phrasal verbs are easier to understand and learn if they are aware of the metaphors that motivate the figurative meanings of particles. In all units, a green star (see Figure 6.5) represents a metaphor that explains the meaning of a particle.

Figure 6.5 Metaphor star OUT IS VISIBLE/OUT IS ACCESSIBLE

Another key element that they are explained is that, in any situation, humans unconsciously focus on an entity, which is moving, and its background. For example, in the sentence *The plane took off on time*, students have to find the entity (*plane*) and the background (*ground*). This is important to introduce the notion of container, which will be described again in unit 04_IN AND OUT.

A few drawings are used as a preview of the ones that will be used in the following sessions. For instance, Figure 6.6 shows a minion entering a container to illustrate the sentence *Bring in the flowers before it starts freezing*. Even if this is the explicit explanation stage, the PowerPoints attempt to make students participate and guess the answers to the questions that the teacher asks. An inductive methodology is beneficial for them rather than simply being at their desks absent-minded. The second time they see the drawings they have to interpret them as a reinforcement activity.

The structure of PVs is briefly explained. The purpose of this programme is not to master the syntax of PVs but their meaning. Nevertheless, the lesson plan includes an explanation about the distinction between separable PVs, which take an object, and those which do not take it. Non-separable prepositional verbs are also mentioned but only in this unit. In the following units, the programme does not give any importance to this distinction between PVs and prepositional verbs.

Finally, a great number of sentence examples and green metaphor stars are given in the exemplification stage before moving on to the worksheets and practice stage.

The explanations and examples in this lesson plan and the accompanying worksheets were adapted from Sadri and Talebinejad (2013), Evans and Tyler (2005), Rudzka-Ostyn (2003), and *Macmillan Phrasal Verb Plus Dictionary* (Rundell, 2005).
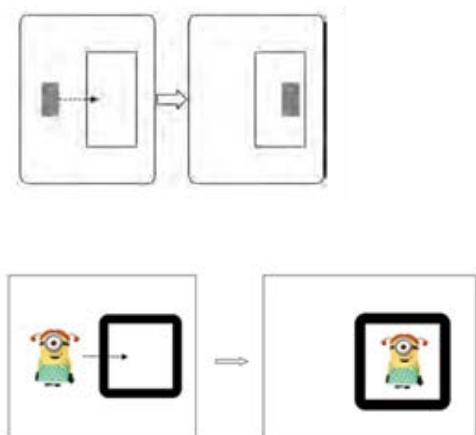
Figure 6.6 Drawing IN IS ENTERING A CONTAINER (original and adaptation)

- **03 UP AND DOWN LESSON PLAN**

This unit focuses on two particles, UP and DOWN, and the selection of PVs that contain them. Students are reminded that particles in phrasal verbs (and verbs themselves) can show spatial/physical meanings or metaphorical/non-physical ones. For example, we have similar ways to express this in English and Spanish: *He is down. He is depressed* vs. *Tiene un bajón. Está deprimido.* UP IS UPWARD MOVEMENT and DOWN IS DOWNWARD MOVEMENT are the first two metaphors in the lesson plan because they are easy concepts to understand based on physical experiences. Then, UP IS MORE and DOWN IS LESS to talk about number, size, strength, degree, value, measure, etc. (e.g. *House prices are going up*).

The following metaphor, UP IS APPROACH (GOAL, END, LIMIT), is more difficult for students to understand immediately and a deeper analysis is given. They are reminded that in Spanish there are verbs like *alcanzar*, which we use to refer to the limit of something. Such limit can be on a horizontal or vertical axis, e.g. *alcanzar la cima* or *alcanzar al otro corredor*. It can also be metaphorical, e.g. *alcanzar una meta*. The drawing in Figure 6.7 is used to illustrate the sentence *After lots of attempts I finally managed to give up smoking 5 years ago*. The goal is stop smoking, it is a metaphorical goal that can be reached in time, hence particle UP is added to the verb *give.* This type of ideas requires time and practice from the students, but a contrastive analysis Spanish-English is a great first stage to introduce difficult concepts, especially when a connection is found.
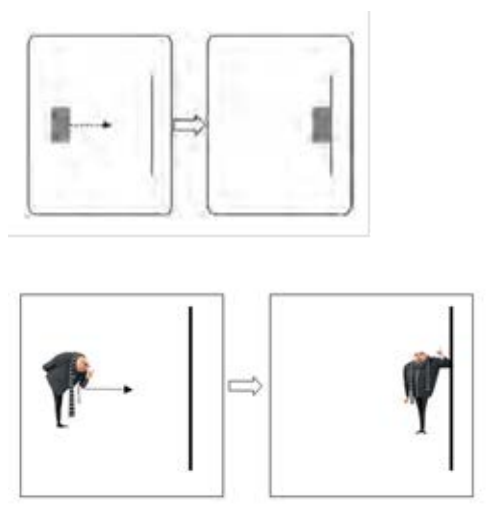
Figure 6.7 Drawing UP IS APPROACH (GOAL, END, LIMIT) (original and adaptation)

The concept of container is useful to explain UP IS COMPLETION (HIGHEST) and DOWN IS ENDING (lowest). When something is full, it is complete, it is at the highest limit (e.g. *Apparently one in every three marriages is likely to break up*). When something is empty, it ends (e.g. *I could not finish my article because my computer broke down*). DOWN also stresses completion, but this time the lowest limit on the scale. It is not common in the selected phrasal verbs that two of them have the same translation into Spanish (*romper*). Attention is drawn to this case because *break up* and *break down* are very frequent in English. The last metaphor in the unit is UP IS VISIBLE. When something is at a higher level, it is more visible, accessible, or known.

As in all units, two more examples for each meaning are analysed with the students. A handout with a visual diagram of the particles and drawings is distributed so that students can take notes during the class (see Figure 6.8). The example sentences are not included in their handout on purpose because they have to be alert and take control of their learning.

As mentioned in the introduction of this section, we include the complete 03_UP AND DOWN_LEESON PLAN below as an example of the teaching materials that can be found in the appendices. We have also added the slides of the PowerPoint that accompanies the lesson plan since teachers will have the option to make use of both during their classes. All PowerPoints can be found in Appendix D and a digital copy is available too in the accompanying electronic storage device.

03 UP AND DOWN COMPLETE LESSON PLAN

This pedagogical implementation follows the model set by Ruiz de Mendoza and Agustín (2016). The explanations and examples have been adapted from Sadri and Talebinejad (2013), Neagu (2007), *Macmillan Phrasal Verb Plus Dictionary* (Rundell, 2005), Rudzka-Ostyn (2003), and Lakoff and Johnson (1980).

Use PowerPoint in Appendix D as visual support for this lesson plan.

STEP 1. CONTRASTIVE ANALYSIS.

Look at the following signs at the airport. What do they mean?

ANSWERS: make sure they understand the central locative use and meaning of UP/DOWN.

Apart from these general meanings, what does UP/DOWN suggest to you? Draw it.

ANSWERS: students will probably suggest similar meanings, always spatial.

There are other meanings that we associate with UP/DOWN. Let's explore them. Which Spanish and English words from the ones below would you use to describe these pictures?

up, happy, positive, down, sad, negative, full, empty, more, less

ANSWERS: We are moving to the meanings UP IS POSITIVE and DOWN IS NEGATIVE; battery = empty, less; Agnes = up, happy, positive; crowd = full, more; angry minion = down, sad, negative.

Can you place the following adjectives along a vertical line? Do they express something positive or negative?

good

bad

Good/*bueno*, beautiful/*bonito*, cheerful/*alegre*, big/*grande*, strong/*fuerte*, solid/*sólido*

bad/*malo*, ugly/feo, sad/*triste*, small/*pequeño*, weak/*débil*, fragile/*frágil*

ANSWERS: What is good, beautiful, cheerful, big, strong, solid is positive because it is on top of the vertical orientation or UP; what is bad, ugly, sad, small, weak, fragile is at the bottom of this vertical line or DOWN.

Can you guess why? Now look at the following sentences and let's try to understand why UP IS POSITIVE and DOWN IS NEGATIVE.

Se vinieron arriba cuando vieron que la gente les aplaudía.

Cheer up! Things will be better soon.

Tengo un bajón…

He is down. He is depressed.

Can you mime them? Look at your body and your gestures. There is a physical basis for them. Experience has naturally guided you. We recall our body and face in those situations: upright position, happy face, sad face, shoulders down, etc. UP and DOWN in the previous examples express opposite ideas. UP is something positive and DOWN is negative. These ideas tend to be universal, that is why we can find them both in English and Spanish. As we have mentioned in previous lessons, our observations of the external, spatio-physical world provide a frame four our internal world, which is very primary and basic (we organise it around concepts like positive or negative, good or bad, etc.).

Now think about the Spanish verb *alcanzar* and these pictures. Can you write captions for them using the Spanish verb?

ANSWERS: we are moving to a different sense but we are using contrastive analysis before a full explanation. Ha alcanzado la manzana. Está a punto de alcanzar al otro minion.

Do you think that the verb *alcanzar* implies something positive? How would you describe yourself when you *alcanzas* something or somebody?

La manzana and *el otro minion* are at different heights. The former is higher up in a vertical axis but the latter is on a horizontal line. Nevertheless, we use the same word *alcanzar* because we are imagining the end of a line. It doesn't matter whether it is horizontal or vertical. You will learn that in English, particles UP/DOWN can be used when you aim at or reach the limit of something regardless the orientation. For example:

Go up to the window and see what is going on.

Our cat is so old and ill, we'll have to ask the vet to put her down.

ANSWERS: the limits are the window and life/death.

After this introduction, let's now explain in depth the extra uses of particles UP and DOWN.
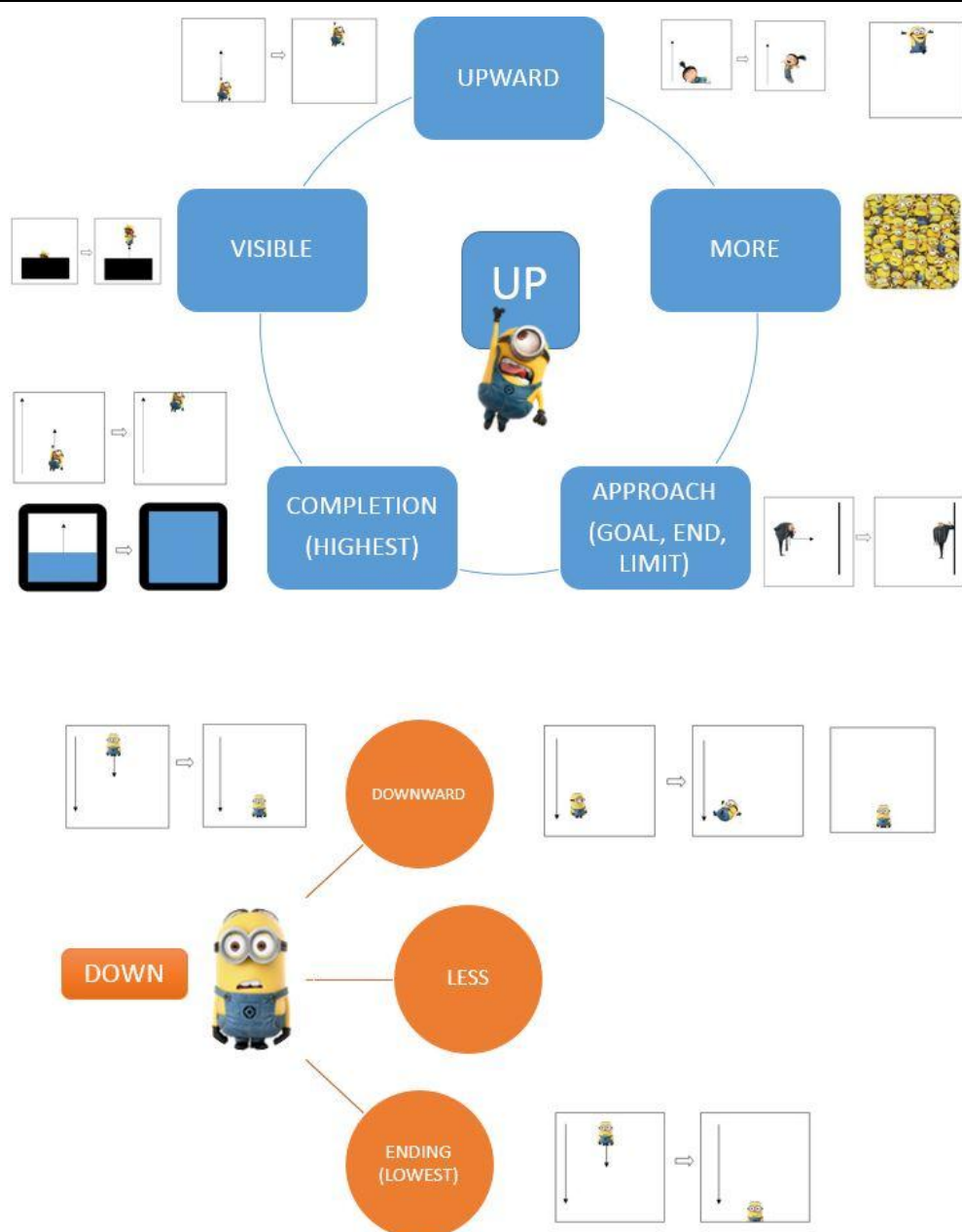
Figure 6.8 Diagrams UP and DOWN

STEP 2. EXPLICIT EXPLANATION.

Remember that words and expressions can be metaphorical (e.g. **The head of this school is Mr. Green**). Also, remember that particles in phrasal verbs (and verbs themselves) can show spatial/physical meanings or metaphorical/non-physical ones. Note that some phrasal verbs carry more than one meaning and could figure in more than one subsection.

UP IS UPWARD/DOWN IS DOWNWARD

UP literally describes movement towards a higher position and DOWN towards a lower position. When a verb is used with particle UP, we often expect it to indicate upward movement, a high position, or a change from a horizontal to a vertical position. The opposite goes for DOWN, there is movement from a higher to a lower place. It indicates downward movement. It can be geographically or time orientated.

Get up and go to school now.

Why don't you sit down and have a drink with me?

She puts down in her notebook every single word said by the professor.
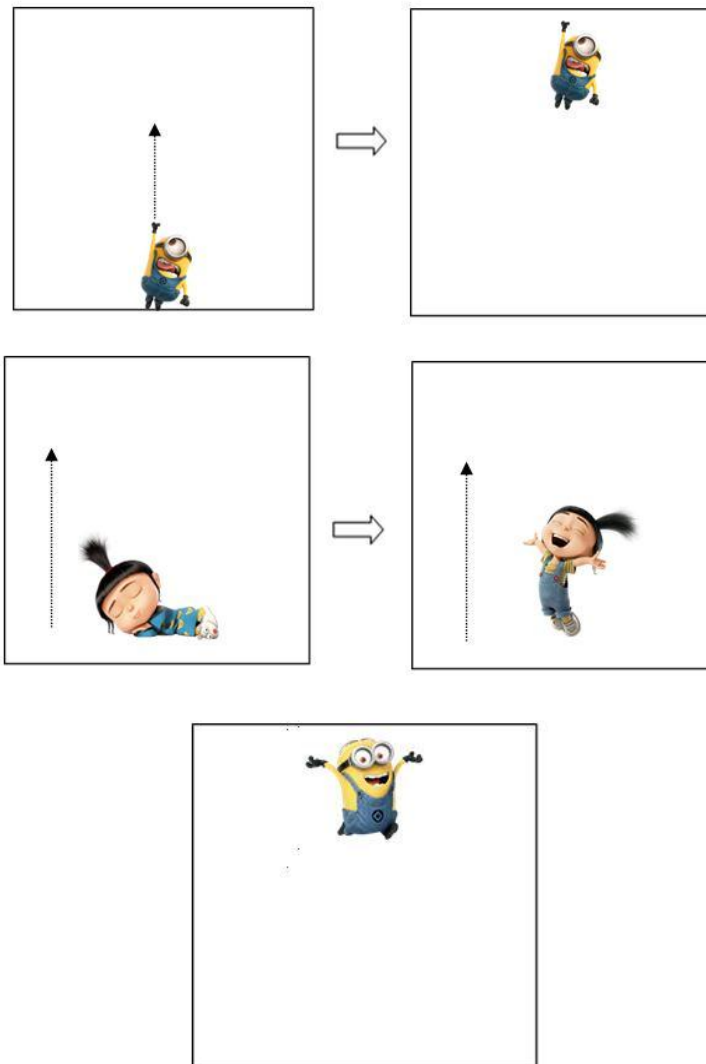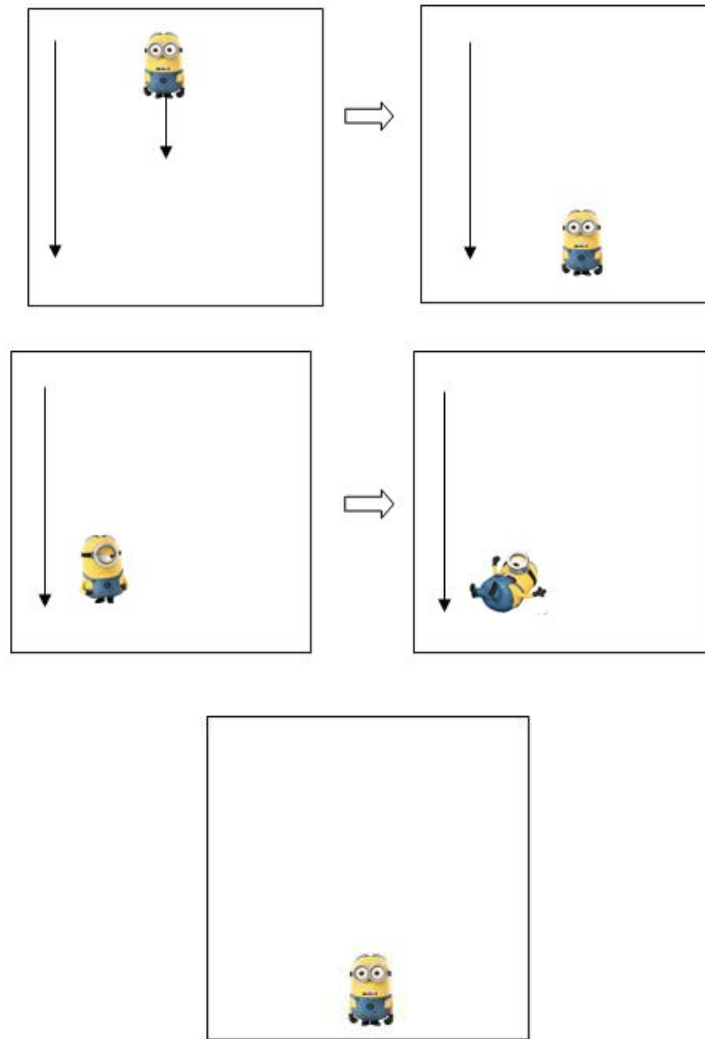
UP IS MORE/DOWN IS LESS

As we explained in previous lessons, we associate UP with more: if a number increases, it goes up. The idea up/high refers to quantities because when more things are added to a pile, it becomes higher. It has to do with increasing in size, number, or strength. UP can also imply moving to a higher degree, value or measure. The opposite happens for DOWN. It has to do with decreasing in size, number, or strength, and moving to a lower degree, value or measure.

When we want to talk about something abstract, we need to use concrete terms. Furthermore, we assign values to many of them, and we do it spatially, along vertical lines. Generally, as we mentioned before, upward orientation tends to go together with positive evaluation while downward orientation with a negative one.

This is the case of temperatures, social and professional ranks, attitudes, knowledge, opinions, feelings, possession, accessibility of things, degrees of intensity, etc.

Look at the following examples that contain the particle UP or DOWN.

Which of the examples follow the pattern that we have just explained? Which doesn't?

House prices are going up.

Judy's temperature is going up, she may be getting the flu.

Why did the teacher put me down in front of the other students?

After lots of attempts I finally managed to give up smoking 5 years ago.

ANSWERS: the example "Why did the teacher put me down in front of the other students?" refers to being powerful because the teacher is the most powerful of them, he would metaphorically be on top of the student if it was a fight. The teacher allegedly knows more than the student, he is higher in some sort of vertical axis and puts the student down, criticises him.

Look at the example which doesn't follow the pattern. What function does UP have in this example?

After lots of attempts I finally managed to give up smoking 5 years ago.

ANSWERS: aiming/reaching a goal, end, limit. We explore this meaning in the following section.

UP IS APPROACH (GOAL, END, LIMIT)

UP is associated with the notion of approach; meaning aiming at or reaching a goal, an end, or a limit. There is motion towards the place where somebody or something is or might be. In the example, motion is along the horizontal, not the vertical axis, until the goal of not smoking anymore is reached. Do you remember the Spanish verb *alcanzar*? Its meaning is similar to this one. We explained that somebody or something can be reached vertically or horizontally. Therefore, you can aim at or reach a goal, an end or a limit in all directions.

After lots of attempts I finally managed to give up smoking 5 years ago.

UP IS COMPLETION (HIGHEST)/DOWN IS COMPLETION (LOWEST)

Now, remember the idea of container. When something is full, it is complete, it is at the highest limit, so UP has another meaning which has to do with completion. When something is empty, it ends, so DOWN can mean ending. DOWN also stresses completion, but this time the lowest limit on the scale of degree, value, measure, etc. The ideas of completion and ending are quite similar because something that is full can't be "fuller", and something empty can't be "emptier". To sum up, phrasal verbs with UP/DOWN may have a similar meaning, which is completion.

I could not finish my article because my computer broke down.

Apparently one in every three marriages is likely to break up.

UP IS VISIBLE/ACCESSIBLE/KNOWN

One last sense of UP indicates that higher up is more visible, accessible, known. When something is at a higher level, it is noticed more easily, either for concrete objects or abstract entities. Our attention will be drawn to them. Many verbs with UP mean that what was hidden or unknown becomes visible or known.

The multinational company is setting up new branches in Asia.

ANSWERS: the multinational is opening branches, these will be visible, the same as the multinational.

STEP 3. EXEMPLIFICATION.

Now look at the examples below. These new examples follow the same patterns as the ones that we have explained. We can use the drawings to explain them.

UP IS UPWARD

The children walked along the beach, picking up shells.

In the summer, the sun comes up at about 4.30 am.

DOWN IS DOWNWARD

You can go down those stairs and you will find the toilets.

Some of the trees in my garden came down because of the typhoon last night.

UP IS MORE

Jane is as clever as she is nice and all her classmates look up to her.

John is hopeless: he hesitates all the time and cannot make up his mind.

<u>DOWN IS LESS</u>

Our economy has been going down little by little over the last years.

Rich people should not look down on poor people.

<u>UP IS APPROACHING/AIMING/REACHING A GOAL</u>

I don't want this huge desk here; it takes up too much space.

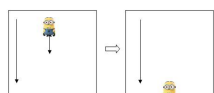**Go up to the window and see what is going on.**

<u>UP IS COMPLETION/HIGHEST LIMIT</u>

The lorry was held up by a gang of young hooligans.

I have decided not to put up with this nonsense any longer.

<u>DOWN IS COMPLETION/LOWEST LIMIT/ENDING</u>

The car broke down just outside London.

You don't want to put down an animal that is basically healthy.

<u>UP IS VISIBLE/ACCESSIBLE/KNOWN</u>

He was determined to bring up the issue to the meeting.

Your friend has a talent for coming up with idiotic ideas.

ANSWERS: take up, one desk already takes space, if we say takes up, in an abstract path scale, any change may be viewed as an abstract step towards a limit, which is the highest amount of space that can be taken; held up, completive up and obstruction process, the space is filled until it can be filled no more, allowing absolutely no passage, the obstruction seems more solid and denser than just using the single verb held.

Nevertheless, the aim of this unit is not to identify the metaphorical idea behind the phrasal verb but to be able to use them. Let's do some activities using UP and DOWN phrasal verbs.

STEP 4. PRACTICE.

See attached worksheets (Appendix C).

STEP 5. SELF-ASSESSMENT.

Now it is time to reflect about what you have learned and whether you have found it interesting. Your teacher will give you a rating slip with some questions that you must answer carefully.

03 UP AND DOWN POWERPOINT

UP and DOWN

Place the following adjectives along a vertical line?
Do they express something positive or negative?
weak/*débil*
good/*bueno*
fragile/*frágil*
beautiful/*bonito*
big/*grande*
strong/*fuerte*
solid/*sólido*
bad/*malo*
cheerful/*alegre*
sad/*triste*
small/*pequeño*
ugly/feo

Why?

good/*bueno*
beautiful/*bonito*
big/*grande*
strong/*fuerte*
solid/*sólido*
cheerful/*alegre*

sad/*triste*
small/*pequeño*
fragile/*frágil*
ugly/*feo*
weak/*débil*
bad/*malo*

Comic Phrasal Verbs

UP and DOWN

Se vinieron arriba cuando vieron que la gente les aplaudía.
Cheer up! Things will be better soon.

Tengo un bajón…
He is down. He is depressed.

Can you mime them?
Look at your body…

EXPERIENCE has helped you. There is a **PHYSICAL** basis. We remember our body and face in those situations: upright position, happy face, sad face, shoulders down, etc.

Comic Phrasal Verbs

UP and DOWN

Sometimes express opposite ideas.
Cheer up! ≠ He's down.

UP IS POSITIVE   DOWN IS NEGATIVE

Universal ideas (English and Spanish)

Our observations of the external world provide a frame for our internal world.
Very basic concepts like positive or negative, good or bad, etc.

Comic Phrasal Verbs

UP and DOWN

alcanzar

Está a punto de alcanzar al otro minion.

Ha alcanzado la manzana.

BOTH

Does *alcanzar* imply something positive or negative?
Vertical or horizontal axis?
We are imagining the end of something.
Go up to the window and see what is going on.
Our cat is so old and ill, we'll have to ask the vet to **put** her **down**.

LIMIT /END window end of life

UP / DOWN IS AIMING OR REACHING THE LIMIT

Comic Phrasal Verbs

Meanings of UP and DOWN

Remember…

Words and expressions can be metaphorical.

The head of this school is Ms. García.

Particles in phrasal verbs (and verbs themselves) can show spatial/physical meanings or metaphorical/non-physical ones.

We were so tired that we decided to sit down for a while.

I need to carry on and cook dinner before everyone gets here.

ON IS CONTINUATION

Note that some phrasal verbs carry more than one meaning and could figure in more than one subsection.

Comic Phrasal Verbs

UP IS UPWARD MOVEMENT

DOWN IS DOWNWARD MOVEMENT

upward movement (from lower to higher)

change from horizontal to vertical position

high position

Get up and go to school now.

downward movement (from higher to lower)

change from vertical to horizontal position

low position

Why don't you **sit down** and have a drink with me?

She **puts down** every single word uttered by the professor.

Comic Phrasal Verbs

Remember…

Idea of container.

When something is full, it is **complete**, it is at the **highest** limit.

Apparently one in every three marriages is likely to break up.

When something is empty, it **ends**.

I could not finish my article because my computer broke down.

DOWN also stresses **completion**, but this time the **lowest** limit on the scale.

What is the difference between eat and eat up?

When you eat up your food, you finish it.

UP IS COMPLETION

DOWN IS ENDING

Comic Phrasal Verbs

UP IS COMPLETION (highest)

DOWN IS ENDING (lowest)

Comic Phrasal Verbs

The multinational company is setting up new branches in Asia.

When something is at a higher level, it is more **visible**, **accessible**, **known**.

Concrete objects or abstract entities.

Was hidden or unknown becomes visible or known.

UP IS VISIBLE

Comic Phrasal Verbs

Examples

Jane is as clever as she is nice and all her classmates <u>look up to </u>her.

John is hopeless: he hesitates all the time and cannot <u>make up </u>his mind.

Our economy <u>has been going down</u> steadily over the last years.

Rich people should not <u>look down on</u> poor people.

UP IS MORE

DOWN IS LESS

Comic Phrasal Verbs

Examples

I don't want this huge desk here; it <u>takes up </u>too much space.

<u>Go up </u>to the window and see what is going on.

UP IS APPROACHING (GOAL, END, LIMIT)

Comic Phrasal Verbs

Examples

The lorry <u>was held up </u>by a gang of young hooligans.

I have decided not to <u>put up with </u>this nonsense any longer.

The car <u>broke down </u>just outside London.

You don't want to <u>put down </u>an animal that is basically healthy.

UP IS COMPLETION (HIGHEST)

DOWN IS ENDING (LOWEST)

Comic Phrasal Verbs

Examples

He was determined to <u>bring up</u> the issue to the meeting.
Your friend has a talent for <u>coming up</u> with idiotic ideas.

UP IS VISIBLE

Comic Phrasal Verbs

What are you thinking?

Don't worry!

- You don't have to identify metaphors.
- You have to be able to use phrasal verbs.
- Metaphors are only a resource.

Comic Phrasal Verbs

Practice 1

Match 1-8 with a-h

1) What time did you get
2) What time shall I pick you
3) Could you go
4) Those who want to go along,
5) Emm a put
6) She will go down in history
7) The government is trying to put
8) Fierce competition breaks

a. as the greatest opera singer.
b. up at the station?
c. put your hands up.
d. up and see whether the baby is asleep?
e. up this morning?
f. down all political opposition.
g. down her bag and went upstairs.
h. prices down fast.

Circle the correct answer

a. Come on, eat <u>up</u> / down that salad; it's good for you.
b. He must have made <u>up</u> / down the story from beginning to end. He is a liar.
c. When the sun goes up / <u>down</u>, it's getting near the end of the day.
d. If someone turns <u>up</u> / down at 7.00, it means they arrive at 7.00.
e. If your car breaks up / <u>down</u> on the way home, it means it stops working.
f. If someone breaks <u>up</u> / down, it means they start crying.
g. If your salary goes up / <u>down</u>, it means you'll earn less money.
h. If something turns <u>up</u> / down, it means you find it by chance.

Comic Phrasal Verbs

Practice 1

| LOOK | GIVE | PUT x 2 |
| BRING | BREAK | COME x 2 |

Complete the sentences with suitable verbs in the appropriate tense.

a.   You should _____**look**_____ up when your name is called.

b.   Could you _____**bring**_____ the parcel up to my house?

c.   _____**Come**_____ up and see us during the holidays, will you?

d.   Don't _____**give**_____ up, it can't get any worse.

e.   The whole affair _____**came**_____ down to jealousy between the men.

f.   I didn't make a copy of the letter because the photocopier _**had broken / broke**_ down.

g.   In the end the cat _____**was put / had to be put**_____ down.

h.   If the box is too heavy, just _____**put**_____ it down for a while.

Practice 2

Speaking

- **Is there anything you are trying to give up at the moment?**
- **Would you like to set up your own business?**
- **If you were an inventor, what would you make up?**
- **Who is bringing you up? Your parents or your grandparents?**
- **Do you look up to people who are in positions of power?**

Practice 3

Writing
Complete the e-mail.

Hi Laura, What a morning! I went to drink water at 4.00am and I couldn't get back to sleep. I just lay there worrying till the sun _____**came up**_____, and then I _____**got up**_____, feeling terrible. I had an important exam, so I put my favourite T-shirt on, then I spilt milk all over it and had to change. I decided to cycle, but it was a big mistake – the bicycle _____**broke down**_____ on the way to school. I rang the head teacher and tried to explain, but he said that if I _____**didn't turn up**_____ in the next five minutes, he would have to start the exam without me. I _____**sat down**_____ on the road and just _____**broke down**_____ in tears. And it was still only 9.30!

Comic Phrasal Verbs

Practice 3

Writing
Love letter

Group work. Read the letter and answer the questions.

- **What type of relationship is there between the writer of the letter and the Simon?**

- **What is the current situation between them?**

- **What is the writer trying to say with this letter?**

- **What will Simon think when he reads the letter?**

Try to fill in the gaps.

Practice 3

Writing
Love letter

Settle down
Hold back
Turn up

Dear Simon,

I heard that you're settled down, that you found a girl and you're **married** now. I heard that your dreams came true, I guess she gave you things I didn't give to you. Old friend, why are you so shy? It ain't like you to hold back or hide from the light.

I hate to **turn up** out of the blue uninvited, but I couldn't stay away, I couldn't fight it. I had hoped you'd see my face, and that you'd be reminded that for me it isn't **over**.

Never mind, I'll find someone like you. I wish nothing but the **best** for you too. Don't forget me, I beg. I remember you said, "Sometimes it lasts in love, but sometimes it hurts instead". Sometimes it lasts in love, but sometimes it hurts instead, yeah.

You know how the **time** flies. Only yesterday was the time of our lives. We were born and raised in a summer haze, bound by the surprise of our glory days.

Nothing compares. No worries or cares, regrets and mistakes, they're memories made.

Who would have known how bittersweet this would **taste** ?

Love,

A.

Answer the letter

ADELE

Practice 4

Mini-task

Final collaborative task: create a comic strip.
www.bitstrips.com
Current mini-task: create a comic balloon using one or more phrasal verbs.

- **04_IN AND OUT_LESSON PLAN**

Units 04, 05, and 06 are similar in terms of creation and implementation to unit 03. The metaphorical meaning of IN is introduced by comparing the Spanish verb *enamorarse* and the English expression *fall in love*. *Amor* and *Love* are two metaphorical containers or states that people can enter or leave. Other examples can be found in the lesson PowerPoint to explain both IN and OUT.

The simplest metaphors are IN IS BEING INSIDE, IN IS ENTERING A CONTAINER, OUT IS BEING OUTSIDE and OUT IS MOVING OUT OF A CONTAINER. Nevertheless, students are reminded that a container can be a state, situation, group, body, etc., and not just a physical object. For metaphors OUT IS NON-ACCESSIBLE, NON-VISIBLE, NON-AVAILABLE and the opposite OUT IS ACCESSIBLE, VISIBLE, AVAILABLE, we created two drawings with a slight difference based on Takahashi and Matsuya (2012). A little animal with eyes represents the place where the person is speaking from. For instance, in the sentence *Tara put out the light and went to sleep*, Tara is the eyes and the light is the object outside (a minion). The light is not available anymore because it is out (see Figure 6.9). Students are explained that the light is not physically moved outside but it is a metaphorical reference based on real human perceptions.
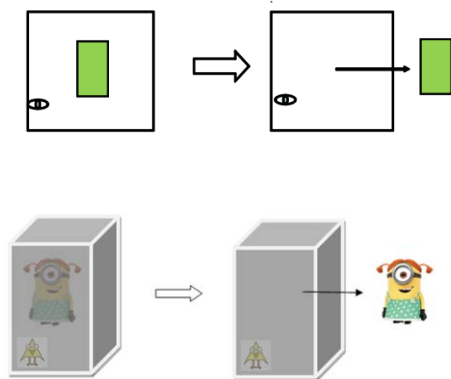
Figure 6.9 Drawing OUT IS NON-ACCESSIBLE, NON-VISIBLE, NON-AVAILABLE (original and adaptation)

A handout with a visual diagram of the particles and drawings is distributed so that students can take notes during the class (see Appendix E) and in the exemplification stage more sentences are analysed with the students.

The explanations and examples in this unit have been adapted from Sadri and Talebinejad (2013), Breeze (2012), Porto and Pena (2008), Neagu (2007), *Macmillan Phrasal Verb Plus Dictionary* (Rundell, 2005) and Rudzka-Ostyn (2003).

- **05 ON AND OFF LESSON PLAN**

In order to explain ON and OFF, the container metaphor is reminded to students. In English, these two particles make more sense than their translation in Spanish. ON means that there is contact with the surface of the container, whereas OFF means the opposite and there is no contact. We can say *subirse* to translate *get on*, but the particle ON clearly expresses the relation between the entity and the background.

At this point, students are familiar with the programme. The first metaphors explained in this unit are ON IS CONTACT OR GETTING CLOSER and OFF IS LOSS OF CONTACT. Metaphor stars, drawings and example sentences are used as in the other units. They are told that the point of reference can be physical or non-physical, e.g. work, a habit, a financial situation, etc.

More challenging to explain is the metaphor OFF IS ENDING. On this occasion, the drawing is useful for a visual representation of an obstacle that makes two things being apart (see Figure 6.10). There is no contact anymore between the sides of the obstacle. Therefore, OFF means separation, which in turn becomes interruption and ending. For instance, *All the sudden, the lights went off*.
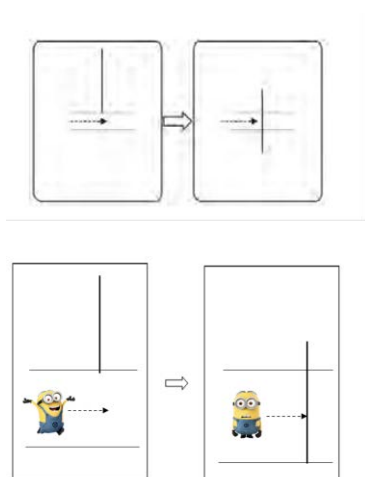
Figure 6.10 Drawing OFF IS ENDING (original and adaptation)

OFF IS CHANGE FROM PREVIOUS STATE (START) is another complicated metaphor. Again, the drawing and explanation have to be comprehensive. Rudzka-Ostyn's (2003)

book does not have any drawing in their book to visualise this meaning so we created one (see Figure 6.11). If something changes from a previous state, there is separation from the previous state. For instance, in *Jeff pushed the front door, which set off the burglar alarm*, something starts functioning that was not functioning before.
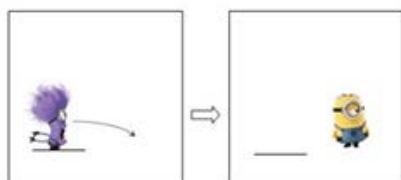
Figure 6.11 Drawing OFF IS CHANGE FROM PREVIOUS STATE (START)

The last metaphor is ON IS CONTINUATION. The visual representation in the drawing makes it clear that ON means that the contact is kept from the beginning to the end (see Figure 6.12). For example, *Come on! You can do it!*
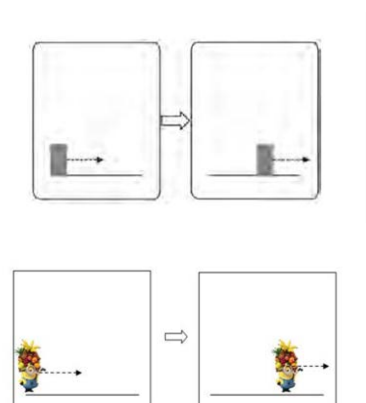
Figure 6.12 Drawing ON IS CONTINUATION (original and adaptation)

The handout with a visual diagram of the particles and drawings as well as the other example sentences can be found in the appendices. For the practice stage see section 6.4.1.2. The explanations and examples in this unit have been adapted from Breeze (2012), Takahashi and Matsuya (2012), Yasuda (2010), Neagu (2007), Kovács (no date), Moon (2005), *Macmillan Phrasal Verb Plus Dictionary* (Rundell, 2005) and Rudzka-Ostyn (2003).

- **06 BACK LESSON PLAN**

This is the last unit of the programme and the shortest one. Spanish and English are compared and students are explained that in Spanish some verbs contain prefix *re-*,

which means go backwards. Latin had an influence in English and we can find some words that are similar, e.g. *return*. However, English has the particle BACK to express the same meaning, e.g. *go back*. The container metaphor is used one more time to explain this particle. Experience tells us that objects can be at the back or at the front of a container. We can also refer to time because BACK expresses the idea of past.

There are two metaphors in this unit, BACK IS RETURN TO INITIAL LOCATION and BACK IS RETURN TO AN EARLIER STATE OR TIME, and only one drawing to represent them. For example, in the sentence *This film has brought back many memories of my childhood*, somebody has metaphorically gone to their childhood and has returned to the initial location, that is, nowadays.

The handout with the diagram as well as many examples are given in the exemplification stage. The explanations and examples in this unit have been adapted from Breeze (2012), Takahashi and Matsuya (2012), Moon (2005), Rudzka-Ostyn (2003) and *Macmillan Phrasal Verb Plus Dictionary* (Rundell, 2005).

6.4.1.2 PEDAGOGICAL MATERIALS

Our materials were not constraint to a specific topic because, otherwise, the range of contexts and meanings of the senses of a phrasal verb would be too narrow. Nevertheless, three topics for the third trimester are included in the students' textbook *Interface* (Mauchline, 2012): (Unit 7) "Sporting greats", (Unit 8) "Virtual world", (Unit 9) "Communicate". In addition to the material in the textbook, new handouts were developed to provide additional vocabulary practice and appropriately systematize it according to the explanations provided in the lessons.

These worksheets served as proof of the general comprehension of the students. The phrasal verbs and the metaphoric expressions were not novel but new contexts and examples were used to expose students to a wider variety of situations. All worksheets and their key are included in Appendix C. Besides, we have included as an example 03_UP AND DOWN_STUDENT'S WORKSHEETS together with the answer key in this section.

Figure 6.13 is an image that was created on purpose for this programme with the comic creator software *Bitstrips*. It is a caricature of the teacher and all teachers using

this programme could adapt it to them. At the end of each unit students are asked to create a comic strip and use one or more phrasal verbs. These tasks are explained in section 6.4.2.2. Students get excited when other disciplines, like art or IT, are mixed to do their homework.

Figure 6.13 Programme image

- **01 METAPHOR AWARENESS STUDENT'S WORKSHEETS**

In the first activity, students work in pairs to assign idioms to the right metaphors. Three of the metaphors seen in the lessons are given: LIFE IS A JOURNEY, ANGER IS A HOT LIQUID IN A CONTAINER, and TIME IS MONEY. In the second one, they read a text about HIV, answer some comprehension questions, and have to think about the expressions that are used to compare illness and disease to war (www.onestopenglish.com). A novel metaphor is introduced to check their ability to apply what has been learnt to a new context. The last activity is a writing activity where they have to use some of the expressions associated to ANGER IS A HOT LIQUID IN A CONTAINER.

These three activities scale from less to more demanding. The first two expand their receptive knowledge before putting into practice their productive skills.

- **02 PHRASAL VERBS STUDENT'S WORKSHEETS**

Worksheet 1 contains two activities. In the first one, they have to select four phrasal verbs from the lesson and make a drawing on the board or mime them in front of the class. Then, the classmates have to guess the phrasal verb. This type of activities is very useful to revise and practice all together and check what phrasal verbs are the most memorable or easier to remember. In the second exercise, they have to replace the underlined word or words with a phrasal verb from the box in the correct form. Some of the activities in the handouts are traditional activities like fill in the gaps, replace,

match, etc. The approach used to explain PVs is innovative, but the use that students have to make of them has not changed.

The second worksheet uses the song *I gotta feeling* to revise particles UP, DOWN, OUT, and OFF. This activity is some sort of self-assessment and reflection upon their learning since they have to explain how the lesson explanations can help them understand the meaning of the PVs in the song. Several songs are presented across the worksheets because they are a fun way to practice any language item. In a unit, a song represents an ending before continuing the general class.

- **03 UP AND DOWN STUDENT'S WORKSHEETS**

In this unit, the practice step contains traditional grammar exercises, followed by speaking prompts, and a love-letter song activity. First, there is an exercise where students have to match the items in two columns to complete sentences (each column has got half of the sentence). Then, they have to circle the correct particle (UP or DOWN) and in the third grammar exercise they have to fill in the gaps with the appropriate verb from the box. In the most difficult exercise, they have to complete the gaps without any prompt.

In the speaking section, they have to discuss with a partner and with the group questions that include a PV, e.g. *Is there anything you are trying to give up at the moment?* In the next activity, they get a love letter with gaps that they have to try to complete. The gaps are not necessarily a PV or a particle. As in the previous unit, the last activities are more relaxing. They are still practising what they have learnt but in a fun way. They answer some questions about the letter and at the end they are told that it is the lyrics of the song *Someone like you*. In this song, there are three phrasal verbs and they have to analyse them from the new perspective that they are learning.

A mini-task is proposed to students as part of the evaluation of the programme. They have to create a comic balloon using one or more phrasal verbs. They have to use at least one phrasal verb that contains UP or DOWN. It is advisable that the characters are inspired in themselves. The plot is free but they will need to continue the story in the following units' mini-tasks. An example done by the teacher is shown (see Figure 6.14). They can use the free software available from www.bitstripsforschools.com or draw it themselves.

Figure 6.14 Comic strip

In the next pages, we include the complete 03_UP AND DOWN_STUDENT'S WORKSHEETS and their answer key.

- **04_IN AND OUT_STUDENT'S WORKSHEETS**

The structure of the practice step in unit 04 is similar to unit 03. Both contain traditional grammar exercises followed by speaking prompts and a mini-task where they have to continue their comic.

- **05_ON AND OFF_STUDENT'S WORKSHEETS**

The structure of the practice step in unit 05 is similar to unit 03. It contains traditional grammar exercises followed by speaking prompts and the mini-task where they have to continue their comic. Besides those activities, in this unit there are some extra ones. One of them is taken from Shovel (1992). Students have to look at the images and answer the questions (for example see Figure 6.15)
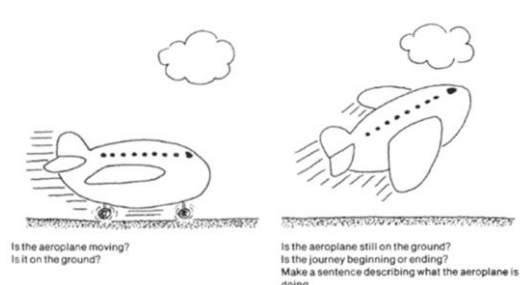
Figure 6.15 Activity example taken from Shovel (1992)

In another activity, they have to look at some quotes and adverts and in groups make a slogan for their school. They have to use a phrasal verb containing ON or OFF particles and they are provided with pictures to inspire them.

The song *Shake it off* is played to practise their comprehension skills and they have to complete the lyrics with missing words. These words are not PVs but the title of the song is finally open to discussion and students have to analyse the particle OFF to conclude that OFF IS LOSS OF CONTACT.

- **06 BACK STUDENT'S WORKSHEETS**

The structure of the practice step in unit 06 is similar to unit 03. It contains traditional grammar exercises followed by speaking prompts and the mini-task that they have to do to end their comic.

03 UP AND DOWN COMPLETE STUDENT'S WORKSHEETS

UP AND DOWN_STUDENT'S WORKSHEETS

UP and DOWN

Comic Phrasal Verbs

Worksheet 1

1. Match 1-8 with a-h.

1)	What time did you get	a.	as the greatest opera singer.
2)	What time shall I pick you	b.	up at the station?
3)	Could you go	c.	put your hands up.
4)	Those who want to go along,	d.	up and see whether the baby is asleep?
5)	Emma put	e.	up this morning?
6)	She will go down in history	f.	down all political opposition.
7)	The government is trying to put	g.	down her bag and went upstairs.
8)	Fierce competition breaks	h.	prices down fast.

2. Circle the correct answer

a. Come on, eat up / down that salad; it's good for you.

b. He must have made up / down the story from beginning to end. He is a liar.

c. When the sun goes up / down, it's getting near the end of the day.

d. If someone turns up / down at 7.00, it means they arrive at 7.00.

e. If your car breaks up / down on the way home, it means it stops working.

f. If someone breaks up / down, it means they start crying.

g. If your salary goes up / down, it means you'll earn less money.

h. If something turns up / down, it means you find it by chance.

3. Complete the sentences with suitable verbs in the appropriate tense.

LOOK	GIVE	PUT x 2
BRING	BREAK	COME x 2

a. You should _____ up when your name is called.

b. Could you _____ the parcel up to my house?

c. _____ up and see us during the holidays, will you?

d. Don't _____ up, it can't get any worse.

e. The whole affair _____ down to jealousy between the men.

f. I didn't make a copy of the letter because the photocopier _____ down.

g. In the end the cat _____ down.

h. If the box is too heavy, just _____ it down for a while.

Page 1 of 4

UP and DOWN

Worksheet 2

Speaking

1. Is there anything you are trying to give up at the moment?
2. Would you like to set up your own business?
3. If you were an inventor, what would you make up?
4. Who is bringing you up? Your parents or your grandparents?
5. Do you look up to people who are in positions of power?

Worksheet 3

Writing

1. Complete the e-mail.

Hi Laura, What a morning! I went to drink water at 4.00am and I couldn't get back to sleep. I just lay there worrying till the sun _____, and then I _____, feeling terrible. I had an important exam, so I put my favourite T-shirt on, then I spilt milk all over it and had to change. I decided to cycle, but it was a big mistake – the bicycle _____ on the way to school. I rang the head teacher and tried to explain, but he said that if I _____ in the next five minutes, he would have to start the exam without me. I _____ on the road and just _____ in tears. And it was still only 9.30!

2. Love letter. Group work. Read the letter and answer the questions.

1. What type of relationship is there between the writer of the letter and the Simon?

2. What is the current situation between them?

3. What is the writer trying to say with this letter?

4. What will Simon think when he reads the letter?

Try to fill in the gaps.

Comic Phrasal Verbs

UP and DOWN

Tuesday, 10th January 2014

Dear Simon,

I heard that you're settled down, that you found a girl and you're _____ now. I heard that your dreams came true, I guess she gave you things I didn't give to you. Old friend, why are you so shy? It ain't like you to hold back or hide from the light.

I hate to _____ out of the blue uninvited, but I couldn't stay away, I couldn't fight it. I had hoped you'd see my face, and that you'd be reminded that for me it isn't _____.

Never mind, I'll find someone like you. I wish nothing but the _____ for you too. Don't forget me, I beg. I remember you said, "Sometimes it lasts in love, but sometimes it hurts instead". Sometimes it lasts in love, but sometimes it hurts instead, yeah.

You know how the _____ flies. Only yesterday was the time of our lives. We were born and raised in a summer haze, bound by the surprise of our glory days.

Nothing compares. No worries or cares, regrets and mistakes, they're memories made.

Who would have known how bittersweet this would _____?

Love,

A.

Answer the letter.

Comic Phrasal Verbs

UP AND DOWN_ANSWER KEY

WORKSHEET 1.

1. Match 1-8 with a-h.

What time did you get up this morning?

What time shall I pick you up at the station?

Could you go up and see whether the baby is asleep?

Those who want to go along, put your hands up.

Emma put down her bag and went upstairs.

She will go down in history as the greatest opera singer.

The government is trying to put down all political opposition.

Fierce competition breaks prices down fast.

2. Circle the correct answer. [2]

a. Come on, eat **up** / down that salad; it's good for you.

b. He must have made **up** / down the story from beginning to end. He is a liar.

c. When the sun goes up / **down**, it's getting near the end of the day.

d. If someone turns **up** / down at 7.00, it means they arrive at 7.00.

e. If your car breaks up / **down** on the way home, it means it stops working.

f. If someone breaks up / **down**, it means they start crying.

g. If your salary goes up / **down**, it means you'll earn less money.

h. If something turns **up** / down, it means you find it by chance.

3. Complete the sentences with suitable verbs in the appropriate tense.

LOOK, BRING, COME x 2, GIVE, BREAK, PUT x 2

a. You should *look* up when your name is called.

b. Could you *bring* the parcel up to my house?

c. *Come* up and see us during the holidays, will you?

d. Don't *give* up, it can't get any worse.

e. The whole affair *came* down to jealousy between the men.

---

[2] Examples extracted from Gairns and Redman (2013).

f. I didn't make a copy of the letter because the photocopier **broke** down.

g. In the end the cat **was put** down.

h. If the box is too heavy, just **put** it down for a while.

WORKSHEET 2. SPEAKING.

a. Is there anything you are trying to **give up** at the moment?

b. Would you like to **set up** your own business?

c. If you were an inventor, what would you **make up**?

d. Who is **bringing you up**? Your parents or your grandparents?

e. Do you **look up** to people who are in positions of power?

WORKSHEET 3. WRITING.

1. Complete the e-mail.[3]

Hi Laura, What a morning! I went to drink water at 4.00am and I couldn't get back to sleep. I just lay there worrying till the sun **came up**, and then I **got up**, feeling terrible. I had an important exam, so I **put** my favourite T-shirt **on**, then I spilt milk all over it and had to change. I decided to cycle, but it was a big mistake – the bicycle **broke down** on the way to school. I rang the head teacher and tried to explain, but he said that if I **didn't turn up** in the next five minutes, he would have to start the exam without me. I *sat down* on the road and just **broke down** in tears. And it was still only 9.30!

2. Song. *Someone like you*. Adele. Love letter.[4] Read the letter and answer the questions with your group.

a. What type of relationship is there between the writer of the letter and the addressee?

b. What is the current situation between them?

c. What is the writer trying to say with this letter?

d. What will the addressee think when he reads the letter?

Try to fill in the gaps. Next, answer the letter. Be specific, use vocabulary from the

---

[3] E-mail adapted from Gairns and Redman (2013, p.21).

[4] Activity based on Lindstromberg (2001, p.152).

letter.

Actually, this letter is a song. Listen to it and correct your answers.

Focus on phrasal verbs SETTLE DOWN, HOLD BACK, TURN UP.

TURN UP = arrive = visible (more visible, more accessible, known)

Missing words: **married, turn up, over, best, time, taste**.

Tuesday, 10th January 2014.

Dear Simon,

I heard that you're settled down, that you found a girl and you're married now. I heard that your dreams came true, I guess she gave you things I didn't give to you. Old friend, why are you so shy? It ain't like you to hold back or hide from the light.

I hate to turn up out of the blue uninvited, but I couldn't stay away, I couldn't fight it. I had hoped you'd see my face, and that you'd be reminded that for me it isn't over.

Never mind, I'll find someone like you. I wish nothing but the best for you too. Don't forget me, I beg. I remember you said, "Sometimes it lasts in love, but sometimes it hurts instead". Sometimes it lasts in love, but sometimes it hurts instead, yeah.

You know how the time flies. Only yesterday was the time of our lives. We were born and raised in a summer haze, bound by the surprise of our glory days.

Nothing compares. No worries or cares, regrets and mistakes, they're memories made.

Who would have known how bittersweet this would taste?

Love,

A.

WORKSHEET 4. MINI-TASK.

Final task: create a comic strip. Mini-task now: they have to fill in the bubble speeches with sentences and phrasal verbs (imperative form?) that they have learnt in this unit. The teacher provides the drawing if necessary. Create a comic balloon using one of this unit's phrasal verbs.

6.4.2 ASSESSMENT MATERIALS

As Alderson (1992, p.284) points out, 'it is equally important to seek to triangulate data on outcomes achieved through tests with other methods – observations, self-reports, teacher reports, more qualitative examination of written work and so on'. In our thesis, we have gathered data from a variety of sources: tests, a task, a teacher's diary, rating slips, and a questionnaire.

6.4.2.1 TESTS

Language tests are only one set of the instruments for assessment. Since one of the research questions is to establish learners' knowledge about the target PVs, both receptive and productive mastery were assessed. Besides, as Nation (2001) points out, it is useful to test the same word in different ways. Two measures of vocabulary knowledge were used in the study: one measure was a receptive test and the other one was a productive test. The level of difficulty was different. In receptive tests, recognition items are supposed to be easier because students can make the right choice even with limited knowledge. Productive tests, however, require a higher level of mastery.

Both are entirely gap-filling tests, in line with those used by Schmitt and Redwood (2011) in their study to assess whether learner's knowledge of most common PVs is related to frequency. On the one hand, the receptive test has a multiple-choice format. Students are limited by the provided choices for the gaps. They have five choices (see example below): four options have the same verb with a different particle and a fifth "Don't know" option is included to help reduce guessing.

On the other hand, in the productive test, students are given the initials of the verb and the particle for aid, and they have to fill in their choices (see example below). Besides, all the items in the tests contain a definition or synonym of the PV. The same items were used in both tests but they were in different order. The productive test was administered first in order to avoid the possibility of students remembering the multiple-choice answers from the receptive test. The complete productive and receptive tests can be found in the appendix.

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#	Receptive example question	A	B	C	D	E	Answer
i.	I can come and _____ you _____ at the station at 8pm. Then we can go home and watch a film. *(take somebody in a vehicle)*	*pick up*	*pick down*	*pick out*	*pick in*	*?*	*A*

Figure 6.16 Receptive test example question

#	Productive example question	Answer
i.	I can come and p_____ you u_____ at the station at 8pm. Then we can go home and watch a film. *(take somebody in a vehicle)*	*pick up*

Figure 6.17 Productive test example question

The tests are sensitive to the range of phrasal verb types that were explained during the treatment phase. Thus, tests have content validity. All seven particles UP, DOWN, IN, OUT, ON, OFF and BACK were incorporated with two items for each of the 19 meanings (see Table 6.3). This means 38 items in total, 8 items more than 30, which is the minimum number for a reliable test (Nation, 2001). All 38 sentences were taken from our own-developed database. They remained individual example sentences and no common story line connected them. Appendix G contains the tests with the particles, meanings, and PVs.

Scores ranged from 0 to 1, being 0 wrong or not answered, and 1 the right answer. In the productive test, they could answer each question with the base form because the examples had been written on purpose with this format. However, some participants occasionally answered with a different inflection that was accepted as correct (e.g. *get up* and *got up*).

Two colleagues who are C1 level non-native teachers piloted the tests and suggested improvements regarding confusing items. Their feedback was taken into account and some minor alterations were made. The tests were conducted before the trimester (pre-tests) to determine the level of knowledge of PVs and whether the level was similar among students. After the treatment, the same tests (post-tests) were administered at the end of the semester, almost three months after the first intervention, which may be seen as measurement of medium retention. For more details about the procedure of the study see section 6.5.

Table 6.3 Phrasal verbs and meanings in tests

UP		
UPWARD	get up	put up
MORE	go up	turn up
APPROACH (GOAL, END, LIMIT)	give up	take up
COMPLETION (HIGHEST)	break up	put up
VISIBLE	bring up	set up
DOWN		
DOWNWARD	sit down	put down
LESS	go down	look down
ENDING (LOWEST)	break down	put down
IN		
BEING INSIDE OR ENTERING	bring in	come in
OUT		
BEING OUTSIDE OR MOVING OUT	come out	take out
NON-ACCESSIBLE, NON-VISIBLE, NON-AVAILABLE	put out	go out
ACCESSIBLE, VISIBLE, AVAILABLE	find out	come out
ON		
CONTACT OR GETTING CLOSER	take on	get on
CONTINUATION	carry on	get on
OFF		
LOSS OF CONTACT	take off	set off
ENDING	go off	turn off
CHANGE FROM PREVIOUS STATE	set off	go off
BACK		
RETURN TO INITIAL LOCATION	come back	take back
RETURN TO EARLIER STATE OR TIME	look back	bring back

6.4.2.2 TASK

One of the aims of this programme is that students learn PVs. They should be aware of the metaphors that motivate the meanings of the particles but the intention of this thesis is not to evaluate if participants have learnt the metaphors themselves. Thus, it seems appropriate to evaluate the outcomes of the programme through a task that

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allows to know to what extent participants have reached the aforementioned aim on completion of the task.

The fact that this study was conducted in a regular English classroom is challenging because students were not always willing to hand in assignments or do homework. The final task counted towards the final mark of the course but only to a small extent, which caused a low involvement of the students.

Following Ellis (1997), evaluating a task involves choosing a task to evaluate, describing it, planning the evaluation, collecting the information for the evaluation, analysing the information, reaching conclusions and making recommendations, and finally writing the report. This is exactly the process that we followed when we elaborated and evaluated the task.

At the end of units 03, 04, 05 and 06, students are asked to complete mini-tasks that are part of the final task: create a comic using the phrasal verbs seen in class. In each mini-task they have to make one comic strip with a common story line. The examination of this written work will contribute to the analysis of the productive vocabulary of students as well as their ability to transfer the skill acquired to an equivalent situation. Such skill is the ability to use PVs in different examples from the ones seen in class. In sum, it is a good way to assess the implemented programme.

As mentioned, the purpose and outcome of the task is write a comic using phrasal verbs. They could use the free software available from www.bitstripsforschools.com or draw it themselves. Appendix F contains an example task that the teacher showed to participants.

This task is open-ended format focusing on the effects of cognitive metaphor teaching on productive vocabulary use. Since it was difficult to measure this variable, an operational definition was selected following Mackey and Gass' (2005) recommendation. The amount of output was operationalised as the number of correct PVs in the comic. An attempt was made to measure the learning that resulted from performing the task. The data was handled qualitatively and quantitatively and triangulated with the results of the tests (see section 6.6).

Finally, the evaluation of the task would be incomplete without some insight into the learners' views. Students completed a rating slip (see 6.4.2.3) to value how useful and interesting it had been to perform the task.

6.4.2.3 RATING SLIPS

Likert scales were used in the rating slips and in the questionnaire. All the Likert scales employed throughout the study were five-point scales with the same order of choices, i.e. from negative to positive (1 to 5). Numbers were not labelled so that students were not confused by their translation into Spanish. Students had to circle one number and they were given the meaning of the highest and the lowest score.

In the first rating slip participants had to rank the task in terms of how useful (item 19) and how interesting (item 20) it had been for them. The lowest score (1) meant useless and boring, whereas the highest score (5) meant very useful and very interesting. There was also the option to give a brief explanation (item l) which is analysed in the qualitative part of the study.

In the second rating slip they had to rank how difficult (item 21) and how interesting (item 22) learning phrasal verbs had been during the programme. They could also give a brief explanation of their rating (item m). The five-point rating scale in this rating slip is the same as in the previous one. Both rating slips can be found in Appendix H.

6.4.2.4 QUESTIONNAIRE

Richards (2001) examines the factors that are involved in developing a quality teaching programme such as using adequate materials or considering the students' learning process. For the purpose of the evaluation of the materials and the programme, a questionnaire was designed based on an example provided by him. This questionnaire did not measure language performance but elicited individual information about English learning through this programme. In general, the questionnaire was designed to provide insights into the students' overall experience of learning PVs with this innovative approach.

The questionnaire was set up in English but in order to exclude any misunderstanding the researcher-teacher read it through with the students and translated it as they were

completing it. In fact, they were given the option to write their answers in their mother tongue. It contained 18 closed-ended questions on a five-point scale, ranging from negative (1) to positive (5). It also contained open response format items, i.e. 7 "Comments" boxes and 4 open-ended questions (items h to k).

Altogether it consisted of 8 sections. Sections 1 to 3 dealt with the appropriacy and difficulty of the materials of this particular programme. Apart from the clarity of aims and objectives (items 1 and 2), the amount of materials and manner of instruction (items 3 to 8), as well as the organisation of the lessons (item 9) were inquired about. The difficulty of the programme was also researched in section 8 with the open items a, b, c, h, i, and j.

Sections 4 to 7 shed light on how interesting and engaging the materials and the programme had been. Stimulation and participation opportunities for the learner (items 10, 11 and 12), the effectiveness of teaching aids (item 13), and the learning process experience (items 14 to 18) were queried. Besides, students could suggest ideas to improve the programme in item k (section 8) as part of their engagement in the whole process.

This tool is particularly useful to answer research question 2 since it aims at deepening understanding of how interesting and difficult the programme has been for them. In turn, the obtained data will be triangulated with their results in the tests and final task to verify the connection between process and results. The questionnaire can be found in Appendix I.

6.4.2.5 TEACHER'S DIARY

Written records of the teacher's impressions and experiences as well as 'reports of lessons taught, material covered, attendance, students' grades, and time allocation' (Richards, 2001, p.301) can provide a detailed account of some aspects of the programme useful in conducting evaluations.

This PhD researcher-teacher took field notes describing the development of activities, the reactions of participants, and the classroom environment itself. The notes documented the behaviours of students and our personal appreciations. Data was collected in every class using this protocol.

At times, open-ended questions were used to ask the opinions of participants and access their perspective (e.g. *Is everything clear? Do you understand this meaning?* etc.). These were not real interviews but they were conducted as think alouds in front of the class. Whether it was difficult for the participants to do their homework and the type of mistakes that they made was noted too. Although some information may be impressionistic and a personal point of view, it may be nonetheless relevant to contrast or confirm certain patterns drawn from the rest of assessment materials.

6.5 PROCEDURE

The real classroom approach was selected on purpose since the aim of this study is to bring theoretical findings into everyday real practice. This PhD candidate works as a full-time permanent teacher in a small state-funded school in La Rioja and the study took place in the only regular 4 ESO English classroom of this school during the 2015-16 academic year. This candidate was the group's English teacher from September 2015 to June 2016.

Research lasted for a whole trimester, specifically from March to June, at the end of the academic year. A regular Spanish trimester comprises around 12 weeks, namely a total of 36 sessions. However, realistically, only 27 sessions took place in 2016 Term 3 if we take into account holidays, extra-curricular activities, and sessions put aside for general revision and tests of the general subject. Each session comprises 50 minutes, which results in 1350 minutes or 22.5 hours devoted to English teaching. The subject of English was taught on Mondays, Wednesdays and Thursdays. In each session, the compulsory original curriculum set by LOE/2006 was followed, and the objectives and contents assigned to the subject of English were covered along with the teaching of PVs. This fact had an effect in the design of the study and the procedure employed when we used the materials.

Schmitt (2007) claims that a review session soon after the learning session is crucial. Tomlinson (2013b) suggests that no more than 10 words should be addressed per lesson. Although we tried to proceed in line with these recommendations when the materials were made, the most influential factor was a Cognitive Pedagogical Grammar for explicit instruction purposes. As explained in section 6.4.1.1 – lesson plans - Ruiz de

Mendoza and Agustín (2016) provide an outline for possible teaching materials, which is adopted in all the programme's units.

The research was set up with an experimental group only and consisted of a materials development phase, a treatment phase and an assessment phase. Altogether the study was carried out in 19 of the 27 sessions of English language teaching in Term 3. Treatment phase is divided into six units that correspond to the topics and particles covered: 01_metaphor awareness, 02_phrasal verbs, 03_UP/DOWN, 04_IN/OUT, 05_ON/OFF, and 06_BACK. In total, participants received 375 minutes of contrastive analysis, explicit explanation, exemplification, and in-class practice.

In the assessment phase, one session was used to show the participants' final task to all the classmates (50 minutes) and three other sessions were needed for the pre-tests and post-tests (50 minutes), rating slips and questionnaire (20 minutes). If we add treatment time and assessment time, a total of 545 minutes was needed to complete the programme. Homework and the creation of the comics for the task have to be added but it is impossible to calculate how long participants spent doing them. Presumably, each participant devoted different amount of time to their personal homework.

Table 6.4 displays a summary of the number of students who completed the tests and the task. Some students completed the pre-tests but not the post-tests, and vice versa because they missed class on that day. Others attended the day of the post-test but they had missed most previous explanations during treatment phase. There were also some participants who did not complete the task although they had attended classes during the treatment phase. The data that was obtained reflects different aspects of everyday classroom reality that can be valuable to researchers in the field. For example, experimental mortality is normal in this type of setting. In the analysis of results (see chapter 7, only 14 participants were taken into account for statistical computation, i.e. those students who completed the pre-test, post-test, and attended the classes during the treatment phase.

Table 6.4 Overview of participants

	PRE	TREATMENT	TASK	POST	R.S.Q.
PARTICIPANTS	15	14	9	18	12

Note 6.a PRE = pre-tests; POST = post-tests; R.S.Q. = rating slips and questionnaire.

PowerPoints were always projected as a visual aid to the explanations and the worksheets. I followed the indications in the lesson plans to structure the explanations. Students were provided with a handout at the beginning of units 3 to 6 with a diagram of the particles and their meanings for note taking. They also received a copy of all the practice worksheets. All the aforementioned documents can be found in the appendices.

The activities contained in the worksheets were done in class or at home depending on the time already taken from the general English lesson. We did not collect the completed worksheets but we wrote down any detail that seemed relevant for the study, such as which activities were too easy or too difficult, and how many participants were really engaging with the programme.

Whenever it was possible, we tried to revise the previously explained PVs with mimic or drawing activities where there were two teams and one person in the team had to make the others guess a PV that was in the context of a sentence. This was a good warming-up exercise to bring the participants attention back to the topic. Unfortunately, there was no time at the end of the programme for a general revision class that would have been beneficial before the tests.

Assessment phase started with one session where students shared their completed writing task. A copy of each comic circulated so that all students could check their classmates' work and compare to theirs. Participants had to read it aloud and explain their choice of PVs. This material is valuable to evaluate medium-term productive use of PVs together with the productive test.

In the assessment phase two tests were carried out in class besides the completion of the writing task at home. The aim of the tests was to check the progress in PVs acquisition due to metaphor teaching. The tests were given to participants in a single lesson with a short break between the tests. Although the tests included instructions

explaining their purpose and format, participants were led through all the instructions, paying attention to the example items, the "Don't know" option, the initials, the definitions and synonyms given to help them. They had sufficient time to complete the tests: 25 minutes for the productive test and 20 minutes for the receptive test. The productive test was administered first in order to avoid the possibility of students remembering the multiple-choice answers from the receptive test.

Finally, the rating slips and the questionnaire took place during the final week of 2016 Term 3. Participants were given 25 minutes to complete them although some finished earlier. As mentioned before, they were set up in English but translations were given when necessary as they were completing it in order to avoid misunderstanding. They were told to write their answers in Spanish if they felt more comfortable.

In sum, the usage of different instruction materials and assessment instruments, all exclusively developed, will provide measurable data to evaluate the effects of this explicit CL-inspired teaching approach. Besides, previous laboratory evidence has been applied in an authentic classroom, and ecological validity is a result of the method and materials employed in the real world. In the following section, the selected methods for qualitative and quantitative data analysis are further explained before the description and interpretation of the results.

6.6   DATA ANALYSIS

In order to develop reliable and practical findings, data analysis measures are outlined in the section that follows. As mentioned in the preliminary remarks - section 6.2 - a mixed methods design was adopted to maximise the strengths and minimise the weaknesses of quantitative and qualitative research. The underlying framework is a pragmatic worldview that 'focuses on what works and believes in the centrality of the research questions' (Riazi and Candlin, 2014, p.142). Finding practical answers to our research questions is the major drive for this thesis, rather than rejecting previous approaches to PVs teaching.

Mixing quantitative and qualitative data was done by triangulation. It attempts to achieve more comprehensive understanding of the issues under study at the same time that it avoids the bias inherent in the use of a single method. Triangulation seeks

convergence between the results and validity is added to the study because a variety of sources were used: pre-tests, a diary, a task, post- tests, rating slips and a questionnaire.

In fact, using reliable and valid instruments is essential for the mixed methods researcher (Riazi and Candlin, 2014). The findings have to be meaningful not only to the participants that were tested but also to a broader population (Mackey and Gass, 2005). Data collection instruments suitable for our research were not available so we had to develop specific assessment materials. Tests, rating slips and a questionnaire are the data collection instruments in the quantitative phase. By triangulating the results of these materials with the qualitative data obtained from the task, the diary, and the open-ended questions, validity was guaranteed. Furthermore, to ensure reliability, a detailed provision of the materials and the steps of the procedures is available so that anyone interested in transferability to a broader sample will be able to compare results. Additionally, the internal consistency of the questionnaire was tested by calculating the medians across the two general topics -difficulty of the programme and interest for participants – and verifying that such medians were inside the range.

Making sense out of the data was a challenge and in order to report it in a through manner a division between quantitative and qualitative data analysis has been implemented in the subsequent sections.

6.6.1 METHODS FOR QUANTITATIVE DATA

The quantitative study to answer RQ1 (medium-term productive and receptive improvement) followed the general one-group pre-test-post-test pre-experimental design (Creswell, 2009). The null hypothesis (H_0) presumes that there will be no difference between the results of the pre-tests and the post-test because the treatment phase does not matter. However, if probability (p) of H_0 is ≤ 0.05, the alternative hypothesis (H_1) will be strengthened. In sum, if H_1 is true, the independent variable (using CL-inspired methodology and materials to teach PVs) will have a positive effect on the dependant variables (productive and receptive knowledge of PVs). We used SPSS 19.0 to conduct descriptive and inferential statistical analysis. The

inferential statistical test used to examine the hypothesis in the study was a Wilcoxon signed-rank test. It will determine if there is a significant difference between the pre-test and the post-test scores.

Pearson correlation coefficients were calculated to test the strength of the relationship among the following variables: final mark in the subject, productive pre-test, productive post-test, receptive pre-test, and receptive post-test.

The level of difficulty of each particle meaning in the tests was analysed using an item difficulty test. The aim of this test is to determine how difficult or easy a particle and its meaning is for 4 ESO students once they have received the treatment. The results can range from 0.0 when none of the students answered the item correctly to 1.0 when all the students answered it correctly.

Descriptive statistics, namely means, standard deviations, and medians, were calculated not only for the tests but also for the rating slips and the questionnaire. Quantitative data from closed-ended questions in the rating slips and in the questionnaire contributed to answer RQ2 (difficulty and interest). Furthermore, collected quantitative data was converted into narratives that can be analysed qualitatively. Data conversion was done with tests results, closed-ended questions in the rating slips, and closed-ended questions in the questionnaire to clarify participants' responses. The answers to the open-ended questions are subject of qualitative analysis since the data helps verify patterns that have been noticed. For example, some participants commented in item m that "phrasal verbs are very difficult" or "*se hacía un poco difícil*". There is a common theme that may (or not) be confirmed by the average score in item 21 - "I thought the approach was…" (from 1 = very difficult to 5 = very easy) as well as by the results of the post-tests.

6.6.2 METHODS FOR QUALITATIVE DATA

Some of the data that was collected during this research was in the form of narrative text. Data has to be manageable and easily understandable in order to analyse it. Data coding is therefore necessary and it involves several processes. The process of content analysis begins with the transcription of the data, followed by coding, memoing or

taking notes of the ideas that occur during the process, and finally interpreting and drawing conclusions (Dörnyei, 2007).

The narrative data included transcriptions of all open-ended questions in the rating slips and in the questionnaire, as well as transcriptions of the writing task and the teacher's diary. The content of this narrative text was analysed in order to evaluate CL-inspired teaching. Overall, the purpose of content analysis is to take text data and reduce it into variables that can be examined. Instead of exploring the transcripts deeply, common themes are extrapolated to communicate the essence of what is revealed by the data.

Data from open-ended questions was collated into an Excel spreadsheet with a row for each participant and one column per question. This spreadsheet provided the starting point for my data analysis. I coded the data (except the data from the task) based on its connection to RQ2. This allowed us to capture common points of view regarding two central issues: difficulty of programme and interest for participants. Once we read through narrative data, we noted the common themes and we left out unconnected data. Larger common themes were allocated a code, and each participant was coded with a colour in order to facilitate retrieval and its display in a table (see Figure 6.18).

Regarding the task, the data was handled qualitatively and quantitatively through data conversion in order to answer RQ1 (medium-term productive knowledge). Given as a homework assignment, only 9 out of 14 participants handed in the comic. The individual texts were coded for the phrasal verbs usage. First, the number of PVs used by each participant was counted. Every instantiation of a semantically correct PV counted towards the final token score. Using a PV wrong syntactically was not penalised since it is out of the scope of this study. In a finer analysis, a type score per particle was generated to differentiate between students who used the same particle or phrasal verb repeatedly and students using a variety of PVs and particles. Furthermore, a detailed analysis of the meaning types and meaning tokens was also carried out. The data obtained from this analysis was triangulated with the results of the item difficulty test to compare the participants' knowledge of particles.

APPROPRIACY & DIFFICULTY					
LEVEL OF DIFFICULTY					PF
DIFFICULT				NOT DIFFICULT	
GENERAL	EXPLANATION/UNDERSTAND	MEANINGS	LOST		
For my opinion Phrasal verbs are very dificult	Yes because I didn't understand a lot of things with ours explications.	Porque había bastantes significados y se hacía un poco dificil aprenderlos.	de vez en cuando la gente se perdía. Falta ponerle un poco de pausa a la explicación del powerpoint	No era dificil de entender	it's un so be
sometimes some lessons were difficult	muchas veces no entiendo como se hacen	Lo que menos entendía es los diversos significados de una misma partícula.	A veces las diferencias lingüísticas nos impedían comprender bien el concepto.	sometimes some lessons were … Easily	
Yes, because for me the learn the phrasal verbs is difficult.	algunos dibujos costaba relacionarlos con el phrasal.	Sí, the verbs up, and out.		the phrasal verbs were easy understand.	
	The explications wasn't good I don't understand as much. And I prefer learnt ths verbs with head.			No,	
	I only will change the explication because it wasn't very clear.			No, very easy.	
				No,	
				No me han parecido muy difíciles	
				No era de excesiva dificultad.	

Figure 6.18 Screenshot of data analysis

Finally, a qualitative analysis of the narrative records obtained from the teacher's diary was done. Recorded struggle and success factors were searched and added to the themes coded in the other qualitative data to reinforce the answers to this study research questions (see Figure 6.19).

In order to bring all of the information to the table at once, diagramming helped lie out all the data and organise it into a concise visual display. We could remove unnecessary data or add notes before writing the results and discussion of this research which are included in the following section.

	DIFFICULTY/APPROPRIACY		MEANINGS
NEGATIVO	Nivel flojo de la clase		turn out,
	Nunca habían oído hablar de metáforas literarias		get off
	Her/us, before/after		OUT IS VISIBLE
	No conjugan los verbos		OUT IS ACCESSIBLE
	Buscan definiciones en vez de aplicar partículas		UP IS MORE
	Español frecuentemente para las explicaciones		UP IS VISIBLE
	No entienden preguntas de los tests		break up/down
			turn up
			opacos
POSITIVO	Las explicaciones las van siguiendo		OUT IS VISIBLE
	Entienden lo que se explica		CONTAINER
	Los dibujos ayudan		DIRECTION
	Se acuerdan de meanings de otros días		
	Usan containers and direction para drawing		

Figure 6.19 Screenshot of teacher's diary analysis

CHAPTER 7 RESULTS

In order to evaluate the effects of the materials developed in the first phase of this research and the potential for inclusion of this methodology and materials within a regular 4 ESO English course, we set two specific research questions (RQ1 and RQ2) which guided our investigation. In turn, each main research question was divided into two more research sub-questions so that we could address with precision pertinent issues such as receptive knowledge of PVs improvement (RQ1A), productive knowledge of PVs improvement (RQ1B), difficulty level of the methodology and materials (RQ2A), and participants' engagement and interest in the programme (RQ2B).

In the present chapter, we share the results obtained from each of the assessment materials: tests (productive pre-test, receptive pre-test, productive post-test, and receptive post-test), task, rating slips, questionnaire, and teacher's diary. We have opted for presenting the results by type of assessment material since we mixed quantitative and/or qualitative data analysis tools (see section 6.6) and we have tried to be as clear as possible about the data obtained. Finally, the triangulation of the data will be outlined in the following sections too so that we capture different angles of the same issue and we cross-validate our results.

7.1 TESTS

In order to address the first research question (RQ1), namely, whether the incorporation of CL-inspired methodology and materials had an effect in the medium-term knowledge of phrasal verbs, participants took productive and receptive post-tests two months after the pre-tests were administered and eight days after the last day of the treatment phase.

The sample relevant for statistical computation with data obtained from the tests comprised 14 subjects: 8 with A1 CEFR level and 6 with A2 CEFR level. Statistical tests were performed using SPSS 19.0. Table 7.1 shows the group statistics results for the productive and receptive pre-test and post-test.

Table 7.1 Group statistics for the tests

	PARTICIPANTS	MEAN	SD	MEDIAN
PRODUCTIVE PRE-TEST (PREPRO)	14	8.71	4.36	7
PRODUCTIVE POST-TEST (POSTPRO)	14	16.29	7.60	14.5
RECEPTIVE PRE-TEST (PREREC)	14	16.86	5.60	16
RECEPTIVE POST-TEST (POSTREC)	14	18.14	8.66	17.5
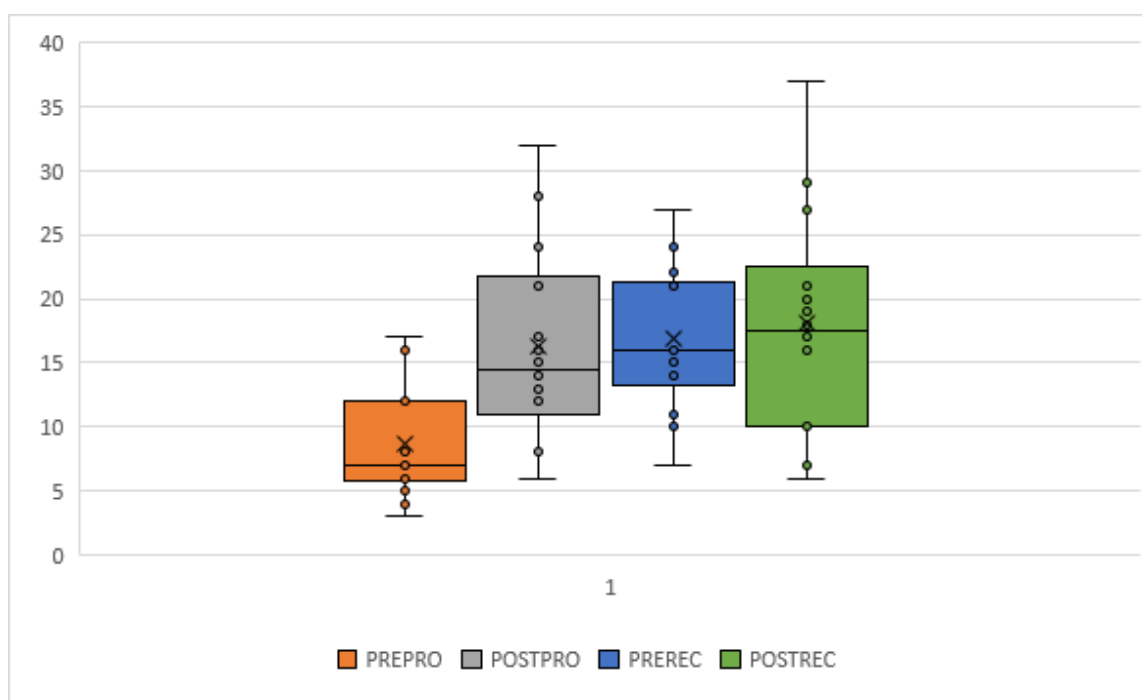
Figure 7.1 Range of scores in all tests

In order to visualise better the range of scores, Figure 7.1 shows the scores by circles, the mean score by an X, and the median score by a line in the box. This first set of data alerts about the low performance of the group in all four tests since none of the means are above the half. It is noteworthy the higher standard deviation in both post-tests (7.60 and 8.66) if compared to the standard deviation in the pre-tests (4.36 and 5.60), showing a high degree of range of scores. In the group, there are several students outside the mean range of scores both at the top and at the bottom, which reflects a real classroom feature, i.e. there are students who perform much better or much worse than the mean. Participant 11 (ID11) obtained the best scores in all four tests followed by ID2. Together with ID10, who obtained the third best result in the postpro, prerec, and postrec tests, are the three students who are outside the mean range of

scores at the top. At the bottom and outside the range, ID6 obtained the worst results in the prepro and postpro tests followed by ID9. ID8 and ID1 have also low scores in two tests at least. Only ID12 and ID14 can be found once at the bottom and outside the range. Nevertheless, ID12 showed a persistent lack of interest in the class and during the tests. ID14's level of English was one of the lowest in the group and this participant tended to copy during the tests, which explains why he/she is outside the range in one test only.

There was an increase in the post-tests' results, especially in the productive test, that needs to be further analysed to confirm or reject statistical significance and the null hypothesis (H_o = methodology and materials do not make a difference).
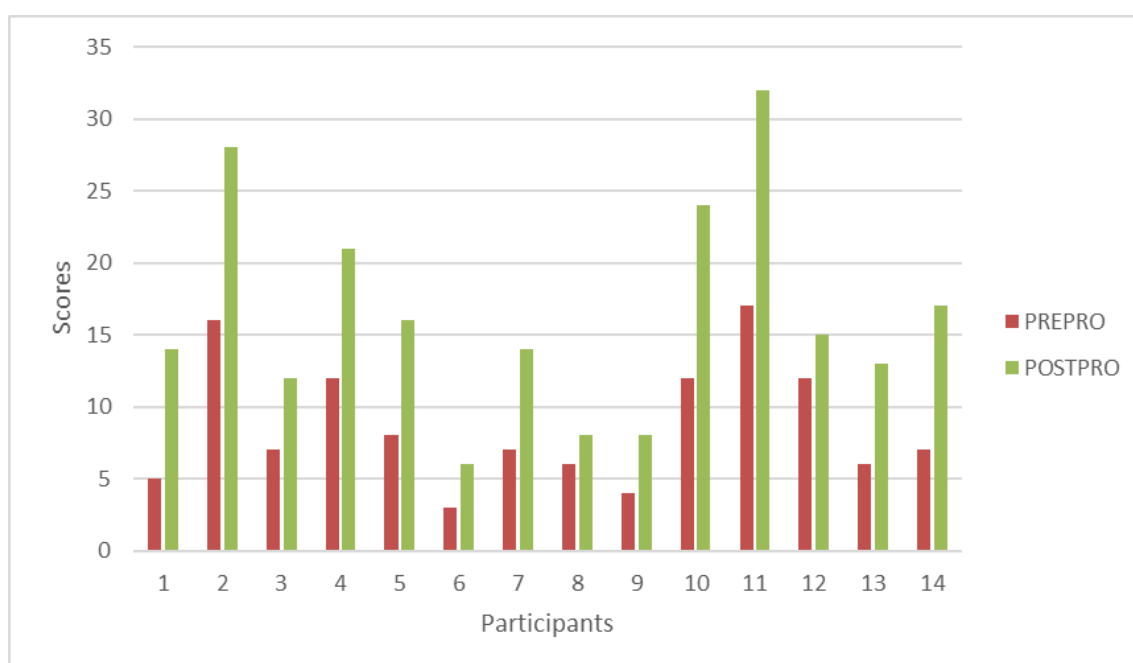
Figure 7.2 Participants' results in productive pre and post-tests

A Wilcoxon signed-rank test was used to compare the two sets of scores displayed in Figure 7.2 and Figure 7.3, i.e. the results of the participants in the pre-tests and the post-tests after receiving the treatment. Table 7.2 shows that this study's CL-inspired methodology and materials elicited a statistically significant change in PVs productive usage ($Z = -3.299$, $p = 0.001$) but they did not in PVs receptive usage ($Z = -1.141$, $p = 0.254$). Therefore, the null hypothesis cannot be completely rejected. Methodology and materials made a positive difference in productive knowledge but they did not in receptive knowledge.
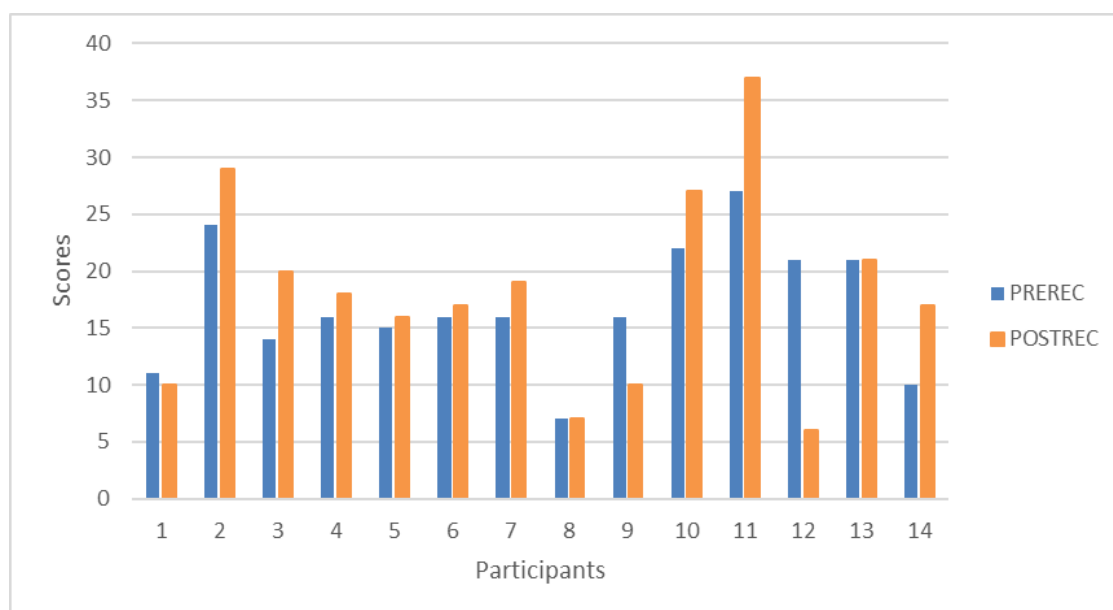
Figure 7.3 Participants' results in receptive pre and post-tests

It can be observed in Figure 7.2 and Figure 7.3 that all participants improved their productive usage, whereas 3 participants scored lower and 2 participants obtained the same results in the receptive pre-test and post-test. ID1, ID9, and ID 12 are the participants who scored lower. They are three of the participants who are bottom outliers of the mean range of scores. ID8 and ID13 did not improve in the receptive post-test and obtained the same result. Again, ID8 is among the bottom outliers. The lack of motivation and interest of these students on the day of the post-tests, in particular participant 12, may be the reason for the decrease. Another important factor is the tiredness of completing two tests written in English, which demands a great effort considering their English level (all these factors will be examined in section 7.5).

Table 7.2 Wilcoxon signed-rank test statistics

	postpro-prepro	postrec-prerec
Z	-3.299	-1.141
Asymp. Sig. (bilateral)	.001	.254

In order to address the second research question (RQ2), namely, whether these the CL-inspired phrasal verbs methodology and materials may be included in a regular 4 ESO English course in the future, the relationship between the language level of the participants and the results in the tests was investigated using Pearson correlation coefficients. The aim of calculating these coefficients is to know whether students in 4 ESO can benefit from this approach. Also, if students with A1 or A2 CEFR levels respond equally to the treatment. In sections 7.3 and 7.4, the analysis of the rating slips and the questionnaires will provide qualitative data to address this RQ2.

The language level refers to the final mark that the students obtained in the general subject at the end of the academic year. Students who failed the subject or passed with the minimum mark were considered to be A1 CEFR level (8 participants). Students who passed with higher marks were considered to be A2 CEFR level (6 participants). See Table 7.3 for specific details of the participants.

Table 7.3 CEFR levels of participants

STUDENT ID	TERM I MARK	TERM II MARK	TERM III MARK	CEFR LEVEL
1	6	6	6	A2
2	8	8	8	A2
3	5	4	4	A1
4	7	7	7	A2
5	6	6	6	A2
6	5	4	5	A1
7	6	6	5	A1
8	5	4	4	A1
9	4	3	2	A1
10	7	7	7	A2
11	5	5	6	A2
12	4	5	5	A1
13	4	4	5	A1
14	5	5	4	A1

Table 7.4 shows the descriptive statistics of the group and Table 7.5 represents the Pearson Correlation findings among the variables. A significant correlation was found between most of the variables, which indicates that in general the higher the result of a participant in a test, the higher it was in another test. For example, a significant

correlation existed between the productive post-test and the receptive post-test (r = .791, p = .001). Regarding the language level, there was a significant correlation with the productive pre-test (r = .678, p = .008), productive post-test (r = .722, p = .004), and receptive post-test (r = .538, p = .047). In other words, participants with higher final marks also obtain higher results in the productive pre-test, productive post-test and receptive post-test. Therefore, language level is an important factor when considering this CL-inspired methodology and materials. Learners with a low proficiency level are less likely to benefit from this approach to PVs learning.

Table 7.4 Descriptive statistics

STUDENT ID	PREPRO	POSTPRO	PREREC	POSTREC
1	5	14	11	10
2	16	28	24	29
3	7	12	14	20
4	12	21	16	18
5	8	16	15	16
6	3	6	16	17
7	7	14	16	19
8	6	8	7	7
9	4	8	16	10
10	12	24	22	27
11	17	32	27	37
12	12	15	21	6
13	6	13	21	21
14	7	17	10	17
NUMBER	14	14	14	14
MEAN	8,71	16,29	16,86	18,14
SD	4,36	7,60	5,60	8,66
MEDIAN	7	14,5	16	17,5
MINIMUM	4	6	7	6
MAXIMUM	17	32	27	37
RANGE	13	26	20	31

Since RQ2 deals with the level of difficulty of this CL-inspired approach, an analysis of the difficult level of each particle included in the materials was carried out. The analysis of the data will shed light about those particles which are suitable for this type of students and those which are not. This time, the analysis has not discriminated

productive against receptive results since RQ2 is not concerned about specific areas of word knowledge. Therefore, the following analysis has been all-inclusive. In order to determine how difficult or easy a particle and its meaning is for 4 ESO students once they have received the treatment, item difficulty values (p values) were calculated using an item difficulty test (see Table 7.6). Such values are obtained when the number of participants answering the item correctly is divided by the total number of participants answering item (14 in this study). The proportion of students answering an item correctly indicates the difficulty level of the item. Item difficulty can range from 0.0 (none of the students answered the item correctly) to 1.0 (all of the students answered the item correctly). A difficulty index between 0.25 and 0.75 can be interpreted as average difficulty.

Table 7.5 Pearson correlation coefficients

		final mark	prepro	postpro	prerec	postrec
final mark	**Pearson correlation**	1	.678[**]	.722[**]	.496	.538[*]
	Sig. (bilateral)		.008	.004	.071	.047
	N	14	14	14	14	14
prepro	**Pearson correlation**	.678[**]	1	.929[**]	.728[**]	.653[*]
	Sig. (bilateral)	.008		.000	.003	.011
	N	14	14	14	14	14
postpro	**Pearson correlation**	.722[**]	.929[**]	1	.706[**]	.791[**]
	Sig. (bilateral)	.004	.000		.005	.001
	N	14	14	14	14	14
prerec	**Pearson correlation**	.496	.728[**]	.706[**]	1	.716[**]
	Sig. (bilateral)	.071	.003	.005		.004
	N	14	14	14	14	14
postrec	**Pearson correlation**	.538[*]	.653[*]	.791[**]	.716[**]	1
	Sig. (bilateral)	.047	.011	.001	.004	
	N	14	14	14	14	14

** Correlation is significant at the 0.01 level (bilateral).
* Correlation is significant at the 0.05 level (bilateral).

There were two questions (or items) per meaning, which were randomly ordered in each test (pre-test and post-test) and have been re-organised in Table 7.6 . A media per meaning was calculated taking into account four indexes. For instance, the first value, $\underline{p}$ = 0.66, is the media of the following difficulty values: particle UP IS UPWARD item 1 productive post-test, particle UP IS UPWARD item 1 receptive post-test, particle UP IS UPWARD item 2 productive post-test, particle UP IS UPWARD item 2 receptive post-test.

A more fine-grained analysis of the students' performance is obtained from these results. The highest value is $\underline{p}$ = 0.77 in DOWN IS DOWNWARD, followed by $\underline{p}$ = 0.68 in BACK IS RETURN TO INITIAL LOCATION, $\underline{p}$ = 0.66 in UP IS UPWARD and UP IS APPROACH. Therefore, these meanings may be considered suitable for this type of approach to teaching PVs, as well as those meanings whose $\underline{p}$ value is above 0.25. Only values $\underline{p}$ = 0.23 in OUT IS BEING OUTSIDE OR MOVING OUT and OFF IS LOSS OF CONTACT reveal that such meanings are too challenging relative to the level ability of the class.

Table 7.7 shows difficulty values by particle, meaning, and type of test. A subtraction operation of the difficult values before and after the treatment (pre-test and post-test) helps understand in which particles and meanings participants have improved. When the difference (diff.) is negative, there is an increase in the percentage of students who guessed the item right. For example, the difficult values of items 1 and 2 UP IS UPWARD (*get up* and *put up)* in the pre-tests and post-test were subtracted (1.00-0.79=0.21; 0.36-0.50=-0.14; 0.93-0.64=0.29; 0.50-0.71=-0.21). Then, the average of the differences was calculated giving as a result 0.04. This means that after the treatment, the number of participants who did better in this meaning was lower.

Table 7.6 Item difficulty values per particle and meaning

	PARTICLE	MEANING	PV	POST PRODUCTIVE	POST RECEPTIVE	MEAN PER MEANING
1	UP	UPWARD	get up	0.79	0.64	0.66
2	UP	UPWARD	put up	0.50	0.71	
3	UP	MORE	go up	0.79	0.79	0.63
4	UP	MORE	turn up	0.29	0.64	
5	UP	APPROACH	give up	0.29	0.21	0.66
6	UP	APPROACH	take up	0.50	0.57	
7	UP	COMPLETION (HIGHEST)	put up	0.57	0.21	0.36
8	UP	COMPLETION (HIGHEST)	break up	0.36	0.29	
9	UP	VISIBLE	bring up	0.29	0.43	0.43
10	UP	VISIBLE	set up	0.50	0.50	
11	DOWN	DOWNWARD	sit down	0.86	0.86	0.77
12	DOWN	DOWNWARD	put down	0.86	0.50	
13	DOWN	LESS	go down	0.50	0.64	0.38
14	DOWN	LESS	look down	0.14	0.21	
15	DOWN	COMPLETION (LOWEST)	break down	0.36	0.36	0.57
16	DOWN	COMPLETION (LOWEST)	put down	0.86	0.71	
17	IN	BEING INSIDE OR ENTERING	come in	0.86	0.29	0.46
18	IN	BEING INSIDE OR ENTERING	bring in	0.36	0.36	
19	OUT	BEING OUTSIDE OR MOVING OUT	come out	0.36	0.29	0.23
20	OUT	BEING OUTSIDE OR MOVING OUT	take out	0.07	0.21	
21	OUT	NON-ACCESSIBLE	go out	0.43	0.57	0.38
22	OUT	NON-ACCESSIBLE	put out	0.07	0.43	
23	OUT	ACCESSIBLE	find out	0.29	0.43	0.29
24	OUT	ACCESSIBLE	come out	0.14	0.29	
25	ON	CONTACT OR GETTING CLOSER	take on	0.64	0.14	0.46
26	ON	CONTACT OR GETTING CLOSER	get on	0.36	0.71	
27	ON	CONTINUATION	carry on	0.50	0.86	0.48
28	ON	CONTINUATION	get on	0.21	0.36	
29	OFF	LOSS OF CONTACT	take off	0.50	0.29	0.23
30	OFF	LOSS OF CONTACT	set off	0.07	0.07	
31	OFF	ENDING	turn off	0.64	0.79	0.63
32	OFF	ENDING	go off	0.36	0.71	
33	OFF	CHANGE FROM PREVIOUS STATE	set off	0.14	0.07	0.25
34	OFF	CHANGE FROM PREVIOUS STATE	go off	0.21	0.57	
35	BACK	RETURN TO INITIAL LOCATION	come back	1.00	0.64	0.68
36	BACK	RETURN TO INITIAL LOCATION	take back	0.29	0.79	
37	BACK	RETURN TO EARLIER STATE OR TIME	look back	0.14	0.71	0.34
38	BACK	RETURN TO EARLIER STATE OR TIME	bring back	0.21	0.29	

Table 7.7 Pre and post-test difficulty values compared

	PARTICLE	MEANING	PV	PRODUCTIVE			RECEPTIVE			AVERAGE
				PRE	POST	DIFF	PRE	POST	DIFF	
1	**UP**	UPWARD	get up	1.00	0.79	0.21	0.93	0.64	0.29	0.04
2	**UP**	UPWARD	put up	0.36	0.50	-0.14	0.50	0.71	-0.21	
3	**UP**	MORE	go up	0.21	0.79	-0.57	0.71	0.79	-0.07	-0.16
4	**UP**	MORE	turn up	0.36	0.29	0.07	0.57	0.64	-0.07	
5	**UP**	APPROACH	give up	0.00	0.29	-0.29	0.07	0.21	-0.14	-0.23
6	**UP**	APPROACH	take up	0.36	0.50	-0.14	0.21	0.57	-0.36	
7	**UP**	COMPLETION (HIGHEST)	put up	0.36	0.57	-0.21	0.36	0.21	0.14	-0.05
8	**UP**	COMPLETION (HIGHEST)	break up	0.00	0.36	-0.36	0.50	0.29	0.21	
9	**UP**	VISIBLE	bring up	0.00	0.29	-0.29	0.36	0.43	-0.07	-0.25
10	**UP**	VISIBLE	set up	0.00	0.50	-0.50	0.36	0.50	-0.14	
11	**DOWN**	DOWNWARD	sit down	0.79	0.86	-0.07	1.00	0.86	0.14	-0.05
12	**DOWN**	DOWNWARD	put down	0.71	0.86	-0.14	0.36	0.50	-0.14	
13	**DOWN**	LESS	go down	0.21	0.50	-0.29	0.00	0.64	-0.64	-0.23
14	**DOWN**	LESS	look down	0.07	0.14	-0.07	0.29	0.21	0.07	
15	**DOWN**	COMPLETION (LOWEST)	break down	0.00	0.36	-0.36	0.07	0.36	-0.29	-0.38
16	**DOWN**	COMPLETION (LOWEST)	put down	0.43	0.86	-0.43	0.29	0.71	-0.43	
17	**IN**	BEING INSIDE OR ENTERING	come in	0.36	0.86	-0.50	0.43	0.29	0.14	-0.20
18	**IN**	BEING INSIDE OR ENTERING	bring in	0.00	0.36	-0.36	0.29	0.36	-0.07	
19	**OUT**	BEING OUTSIDE OR MOVING OUT	come out	0.21	0.36	-0.14	0.29	0.29	0.00	-0.05
20	**OUT**	BEING OUTSIDE OR MOVING OUT	take out	0.07	0.07	0.00	0.14	0.21	-0.07	
21	**OUT**	NON-ACCESSIBLE	go out	0.21	0.43	-0.21	0.57	0.57	0.00	-0.04
22	**OUT**	NON-ACCESSIBLE	put out	0.00	0.07	-0.07	0.57	0.43	0.14	
23	**OUT**	ACCESSIBLE	find out	0.07	0.29	-0.21	0.14	0.43	-0.29	-0.14
24	**OUT**	ACCESSIBLE	come out	0.07	0.14	-0.07	0.29	0.29	0.00	
25	**ON**	CONTACT OR GETTING CLOSER	take on	0.43	0.64	-0.21	0.50	0.14	0.36	0.11
26	**ON**	CONTACT OR GETTING CLOSER	get on	0.50	0.36	0.14	0.86	0.71	0.14	
27	**ON**	CONTINUATION	carry on	0.00	0.50	-0.50	0.50	0.86	-0.36	-0.29
28	**ON**	CONTINUATION	get on	0.07	0.21	-0.14	0.21	0.36	-0.14	
29	**OFF**	LOSS OF CONTACT	take off	0.14	0.50	-0.36	0.36	0.29	0.07	-0.07
30	**OFF**	LOSS OF CONTACT	set off	0.00	0.07	-0.07	0.14	0.07	0.07	
31	**OFF**	ENDING	turn off	0.64	0.64	0.00	0.93	0.79	0.14	0.05
32	**OFF**	ENDING	go off	0.21	0.36	-0.14	0.93	0.71	0.21	
33	**OFF**	CHANGE FROM PREVIOUS STATE	set off	0.00	0.14	-0.14	0.07	0.07	0.00	-0.07
34	**OFF**	CHANGE FROM PREVIOUS STATE	go off	0.07	0.21	-0.14	0.57	0.57	0.00	
35	**BACK**	RETURN TO INITIAL LOCATION	come back	0.64	1.00	-0.36	0.79	0.64	0.14	-0.18
36	**BACK**	RETURN TO INITIAL LOCATION	take back	0.00	0.29	-0.29	0.57	0.79	-0.21	
37	**BACK**	RETURN TO EARLIER STATE OR TIME	look back	0.07	0.14	-0.07	0.79	0.71	0.07	0.00
38	**BACK**	RETURN TO EARLIER STATE OR TIME	bring back	0.07	0.21	-0.14	0.43	0.29	0.14	

The data in Table 7.7 confirms that participants have improved in most meanings after the treatment. Only BACK IS RETURN (0.00), UP IS UPWARD (0.04), OFF IS ENDING (0.05) and ON IS CONTACT OR GETTING CLOSER (0.11) show similar or worse results. However, these average differences between the pre-tests and the post-tests are not extremely high. The phrasal verbs in items ON IS CONTACT OR GETTING CLOSER *take on* (accept some work) and *get on* (enter a bus) were hard to understand after the treatment. It seems illogical, especially with *get on* (enter a bus), because it is a phrasal verb that is typically learnt from early stages in language learning. A possible explanation is that participants did not understand the context of the item in the test. On the other hand, the meanings that improve the most are UP IS VISIBLE (-0.25), ON IS CONTINUATION (-0.29), and DOWN IS COMPLETION (LOWEST) (-0.38). All three improve 25% or more on average. Nevertheless, the results in this section will also be compared to the results of the task to gain a better understanding of the difficulties of 4 ESO students in the acquisition of PVs.

7.2 TASK

Participants had to create a comic using the phrasal verbs seen in class. After each unit, they had to make one comic strip (mini-task) and follow a common story line of their choice. The writing task was given as a homework assignment and did not count towards the final mark. As a consequence of the students' lack of motivation, it did not produce the intended return and only 9 participants out of 14 handed in the homework. The individual comics were coded for the targeted phrasal verbs usage, that is, every phrasal verb counted towards the final token score of which a type score was generated. The type score counted examples of the same phrasal verb only once so that repetitions did not count towards the final score. The meaning types were examined to evidence those meanings which are problematic for the students' level.

The analysis of the number of PV tokens used by the learners shows that UP, ON, and DOWN PVs were the most commonly used in the task and account for 60% of the total (see Table 7.8 and Figure 7.4). UP and DOWN coincide with three of the meanings with the highest proportion of correct answers in the post-tests (DOWN IS DOWNWARD, UP IS UPWARD and UP IS APPROACH). On the other hand, IN, OFF, and OUT PVs were the least commonly used. Two of these particles, OFF and OUT, are the same as those

particles whose meanings have the lowest proportion of correct answers (OUT IS BEING OUTSIDE OR MOVING OUT, OFF IS LOSS OF CONTACT, OFF IS CHANGE FROM PREVIOUS STATE, and OUT IS ACCESSIBLE).

Table 7.8 Tokens in task

PARTICLES	TOKENS
UP	16
DOWN	12
IN	6
OUT	7
ON	13
OFF	6
BACK	8
TOTAL	68
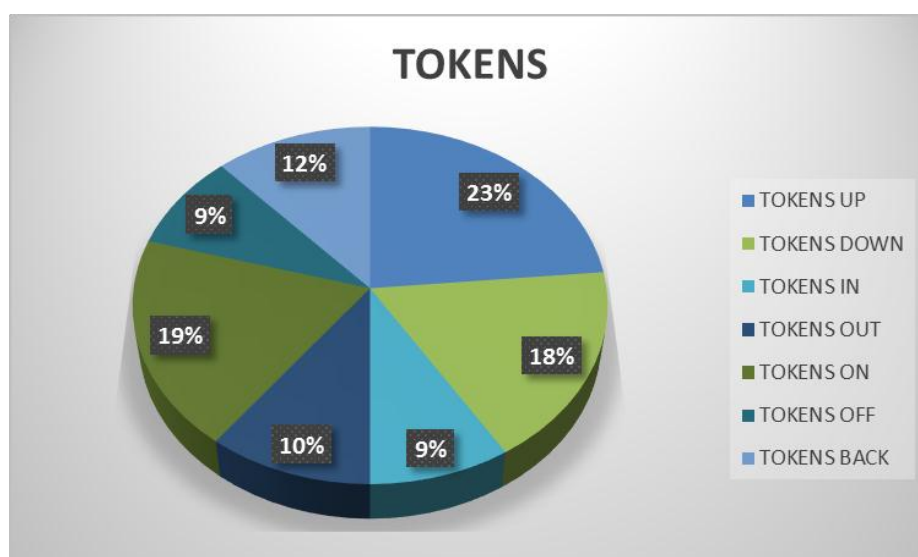
Figure 7.4 Percentages of tokens in task

However, the question remains whether a detailed analysis of the meaning types matches the tendency of the meanings according to their difficulty levels. Table 7.9 shows the meaning types used by the group along with their corresponding meaning tokens and types.

Table 7.9 Meaning types in task

MEANING TYPES	MEANING	TYPES	PARTICLE
COMPLETION (LOWEST)	10	break down, put down	DOWN
CONTACT/GETTING CLOSER	9	get on, put on, take on, turn on	ON
RETURN TO INITIAL LOCATION	8	come back, go back, bring back,	BACK
UPWARD	8	get up, come up, pick up, go up	UP
COMPLETION (HIGHEST)	6	call up, fix up, meet up, dress up,	UP
BEING INSIDE OR ENTERING	6	get in, come in, go in	IN
BEING OUTSIDE OR MOVING	6	go out, get out, look out, take out	OUT
CONTINUATION	4	come on, carry on	ON
LOSS OF CONTACT	4	get off, set off	OFF
DOWNWARD	2	come down, take down	DOWN
ENDING	2	turn off	OFF
MORE	1	look up	UP
ACCESSIBLE	1	find out	OUT
APPROACH	1	give up	UP
TOTAL	68	36	

DOWN IS COMPLETION (LOWEST) is the meaning type that was used the most by the students (10 meaning tokens). *Break down* was used 8 times and *put down* twice (see Figure 7.5). The difficulty value of this meaning, p = 0.57, is not one of the highest but more than 50% of participants answered correctly in the post-tests. These two results confirm that this meaning is suitable for this type of approach in 4 ESO.

The same can be concluded for the following meanings since they were used several times by the participants in their tasks and their difficult index is not below 0.25: ON IS CONTACT OR GETTING CLOSER (9 meaning tokens, p = 0.46), BACK IS RETURN TO INITIAL LOCATION (8 meaning tokens, p = 0.68), UP IS UPWARD (8 meaning tokens, p = 0.66), IN IS BEING INSIDE OR ENTERING (6 meaning tokens, p = 0.46), UP IS COMPLETION (HIGHEST) (6 meaning tokens. p = 0.36), and ON IS CONTINUATION (4 meaning tokens, p = 0.48).

OUT IS BEING OUTSIDE OR MOVING OUT presents confusing results: 6 meaning tokens but a p = 0.23. It is one of the difficult meanings with a low p value but students used PVs *go out, get out, look out* and *take out.* Such PVs were used with their literal meaning in the task whereas *come out* and *take out*, the PVs in the tests, had figurative meanings. Therefore, students did not fully recognise this metaphorical meaning.

OFF IS LOSS OF CONTACT is also confusing, with 4 meaning tokens and p = 0.23. *Get off* was used three times and *set off* once. *Get off* is a frequent PV that students probably

knew before the study. Interestingly, *set off* had a p = 0.07 (productive and receptive post-tests). One student used it in the task but in general this metaphorical meaning was not fully understood by students.

Regarding the meanings that were used once or twice (DOWN IS DOWNWARD, OFF IS ENDING, UP IS MORE, OUT IS ACCESSIBLE and UP IS APPROACH), they can also be considered suitable for this approach if we take into account their difficult values, which are all above 0.25.

For its part, the analysis of the number of types (see Figure 7.5) gives a general picture of how many times each of them was used by all the learners. Most of the PV types that students used in their tasks had been explained during the treatment phase, with the exception of *call up*, *fix up, shut up*, *meet up, dress up*, and *take on*. One possible reason for this is that learners used these PVs because they already knew them (e.g., *shut up*) or they applied a meaning learnt in class (e.g. UP IS COMPLETION in *call up, dress up* and *fix up*). The great number of times that *break down*, *come back* and *get on* were used can be interpreted by reference to the topic of the comics. A couple of learners drew comics where an object had broken down (e.g. a mobile phone), they had to get on a bus to go a shop to buy a new one, and come back home. This contrast the results depicted in Table 7.7, where ON IS CONTACT OR GETTING CLOSER, with phrasal verb *get on*, did not improve after the treatment. This can be explained, as stated before, by a possible misunderstanding of the context of the test item.

The average number of tokens used in the tasks is 8 but a frequency analysis indicated that the highest number of tokens used in a single text is 13 (student ID 10) and the lowest token count is 3 (ID 11 and ID 13). The reason is that students' motivation during the study was variable, some showed great interest whereas others did not pay much attention. In fact, not all participants handed in the task and some of the tasks were incomplete. This observation will be fully developed in the discussion section of this study.

In sum, the results obtained in the previous analysis support RQ1A and RQ2A posited at the outset of the study, namely, that mid-term productive knowledge improves and the level of difficulty of this methodology and materials is appropriate. What was unexpected was the result concerning mid-term receptive knowledge. Not only did

receptive knowledge not improve but there were 3 participants who did worse in the post-test.
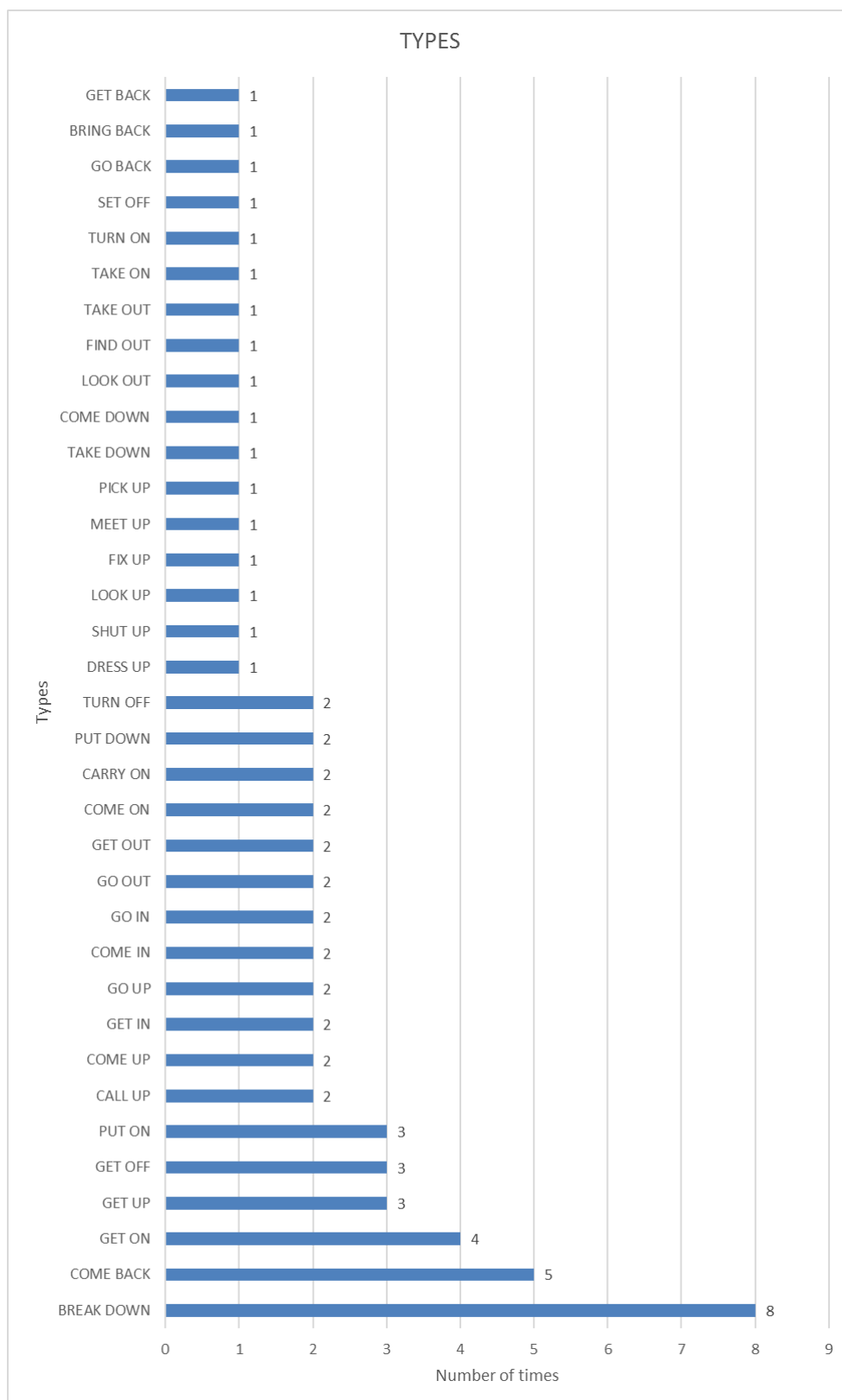
Figure 7.5 PV types in task

7.3   RATING SLIPS

Quantitative data from the closed-ended questions in the rating slips contribute to answer RQ2. Rating slip 1 (RS1) enquires about how useful (RS1U) and interesting (RS1I) the task is for the participants. In addition, rating slip 2 (RS2) asks participants to think about how difficult (RS2D) and interesting (RS2I) they think the new approach to study PVs is. The Likert scales employed throughout the study are five-point scales with the same order of choices (from negative to positive = 1 to 5). For example, in RS1U: 1 means not useful at all; 2 means not very useful; 3 means neutral opinion; 4 means useful; and 5 means very useful.

Altogether 12 students returned both the rating slips and the questionnaire and thus their answers became part of statistical computation. This means that 2 students who participated in the programme and completed the tests did not attend the classes when the rating slips and questionnaire were distributed.

First, the medians were calculated (see Table 7.10). Three medians have a value of 3, which reflects a neutral opinion about the interest of the task and the difficulty and interest of the approach to PVs. Only completing the task is found useful (median = 4). These results need to be compared to the results of the questionnaire so that a more exhaustive analysis of the programme can be carried out.

Table 7.10 Medians in rating slips

	RS1U	RS1I	RS2D	RS2I
MEDIAN	4	3	3	3

Figure 7.6 gives information about the percentage of the participants selecting Likert items 1 to 5 in each question. Following RS1U and RS1I, more than 60% of the participants believe that the task is useful or very useful but only 41% think that it is interesting or very interesting. Regarding RS2D, 25% consider that the approach is easy and nobody thinks that it is very difficult. Besides, RS2I reveals that 42% think it is interesting and less than 10% think it is not interesting.
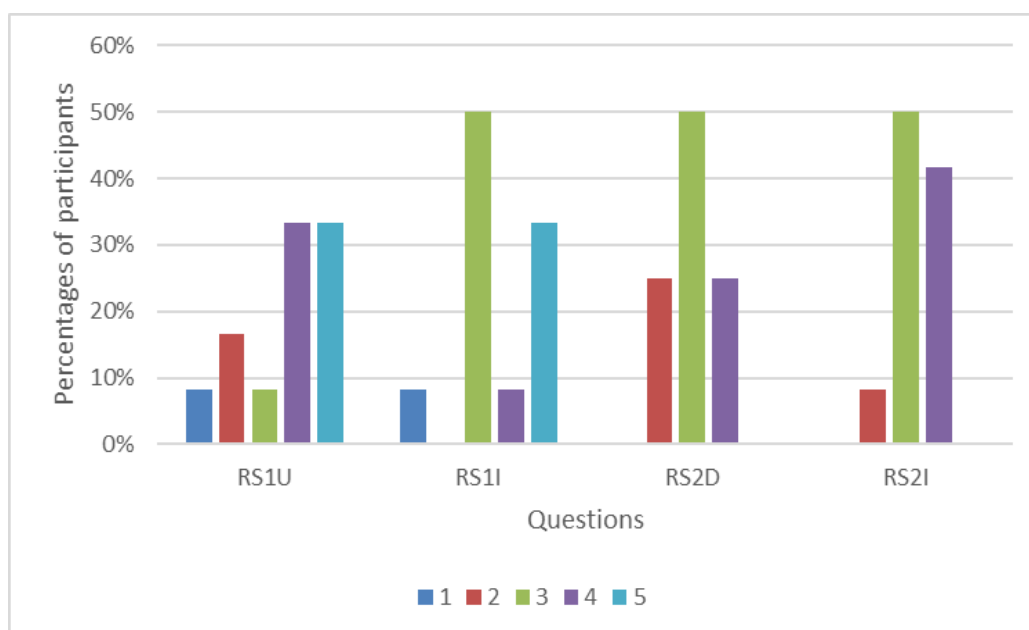
Figure 7.6 Participants' answers in rating slips grouped from 1 to 5 (negative to positive)

If we compare the answers of RS2D by participant and their results in the tests (see Figure 7.7), the participants with the higher marks in the post-tests are not necessarily those who considered the approach the easiest. For example, student ID2, who got 28 right answers in the productive post-test and 29 marks in the receptive post-test, has a neutral opinion regarding the approach. Student ID1, who obtained 14 marks in the productive post-test and 10 marks in the receptive post-test, also has a neutral opinion regarding the approach. However, student ID8, who found the approach easy, only scored 8 marks in the productive post-test and 7 marks in the receptive post-test.

Similarly, if we compare the answers in RS2I by participant and their results in the test (Figure 7.8), some of the students with the highest marks (e.g. ID2), found the approach boring, whereas others with the lowest marks (e.g. ID8) thought that the approach was interesting. It can be said that the opinion of participants regarding the interest and difficulty of the approach is not connected to their test results. Participants' opinions should be taken into account in order to alter the techniques employed in class and make participants feel more motivated but they are not representative of their improvement in the acquisition of phrasal verbs.
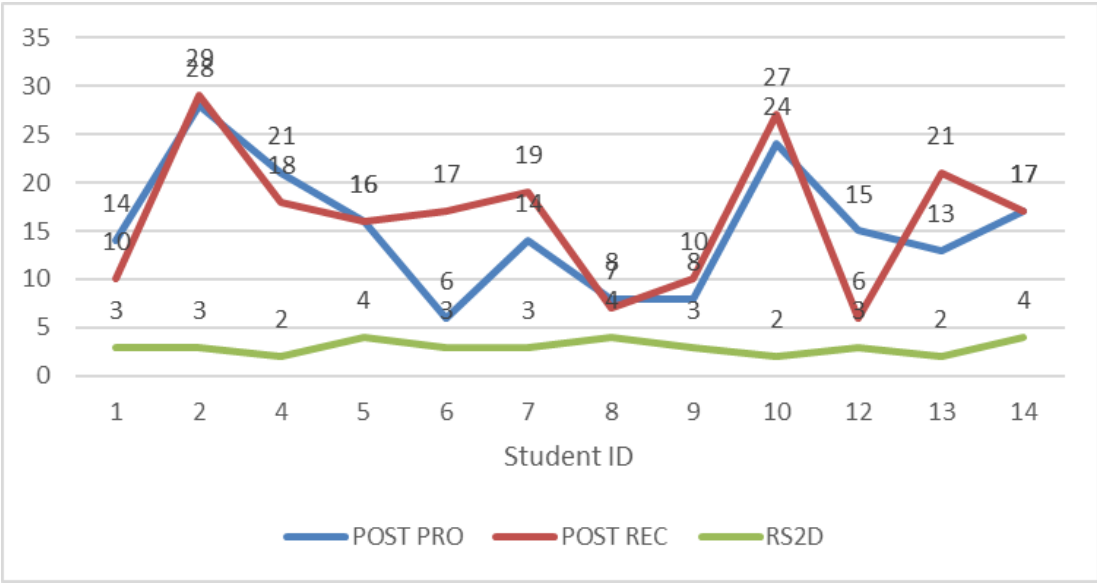
Figure 7.7 Comparison between RS2D and tests results by participant
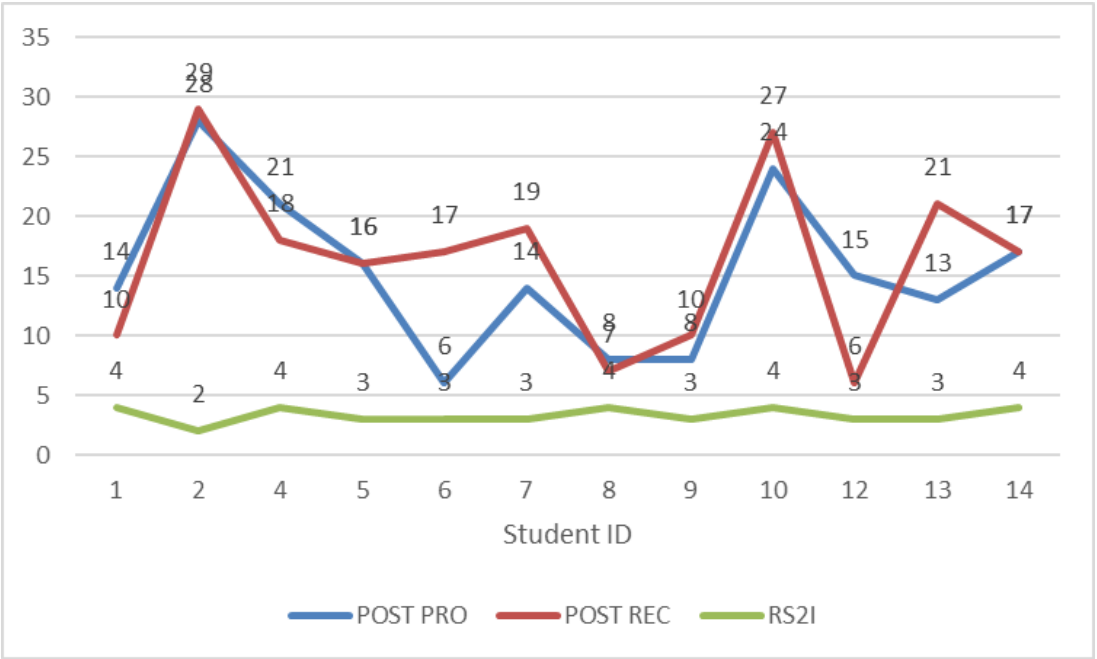
Figure 7.8 Comparison between RS2I and tests results by participant

Finally, the data that emerged from the open-ended questions in the rating slips will be examined together with the data from the open-ended questions in the questionnaire in order to group common themes and ease its analysis (see section 7.4).

7.4 QUESTIONNAIRE

This tool is particularly useful to answer RQ2, in particular how interesting and difficult the programme is for the learners. The questionnaire is an evaluation sheet of the programme and the materials, being questions 1 to 9 (EV1-EV9) related to their difficulty and questions 10 to 18 (EV10-EV18) related to the interest that they stimulate in the participants.

On average, the medians show positive evaluations (see Table 7.11 and Table 7.12). The questions relating to the difficulty have medians above 3 (neutral opinion) and the most common median is 4 (not very difficult). The same happens in the questions relating to how interesting the process is. Only EV15 is below 3 but in this case the question is *"Did the materials remind you of earlier learning?".* It is logical that the median score is low since the students have never been explained PVs this way and the materials used in class are innovative.

Table 7.11 Medians in questionnaire (difficulty)

	EV1	EV2	EV3	EV4	EV5	EV6	EV7	EV8	EV9
MEDIAN	3	4	4	4	3	3	3.5	4	4

Table 7.12 Medians in questionnaire (interest)

	EV10	EV11	EV12	EV13	EV14	EV15	EV16	EV17	EV18
MEDIAN	3	4	3.5	4	4	2.5	4	4	3

A visual analysis is presented in Figure 7.9. First of all, items 1 and 2 together are never over 50%, i.e. more than 50% of the participants have a neutral or positive opinion in general. In contrast, 42% believe that the material is too much for the lessons (EV5; items 1 and 2) and at the end of the programme 42% also feel that they do not have a sense of achievement (EV18; items 1 and 2). EV15 shows that 50% do not think that the materials remind them of earlier learning. As explained before, this result is logical because the materials are innovative.

Furthermore, items 3, 4 and 5 together are 100% in EV2, EV8, EV11, EV14 and EV17. All participants think that the lessons have a clear focus and had enough opportunities to

participate. They value positively the materials and feel that this novel way to practise phrasal verbs is helpful.

When items 4 and 5 are added, there is another question that shows a high percentage, namely EV13. This means that 83% believe that the materials, in particular the handouts, PowerPoints and graphics, are effective.
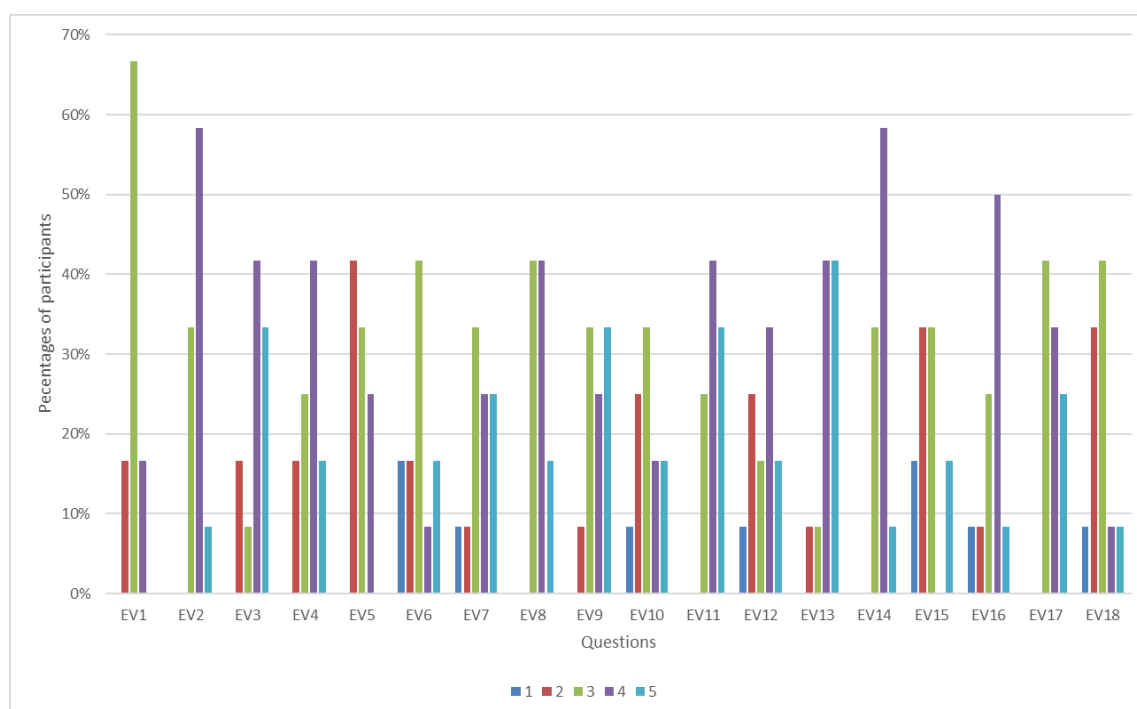
Figure 7.9 Participants' answers in questionnaire grouped from 1 to 5 (negative to positive)

If we compare the medians of questions EV1 to EV9 by participant, which measure the difficulty of the programme, and their results in the tests (see Figure 7.10), some participants with low marks in the post-tests (e.g. ID1 and ID8) thought that the programme was easy. Other students with high marks in the post-tests found it easy (e.g. ID10) or neutral (e.g. ID2). Figure 7.11 shows important data too as regards the interest arisen in participants and their test results. Most students found the programme neutral or interesting regardless their marks, with the exception of ID6, who found it boring, and ID8, who found it very interesting. Nevertheless, ID6 and ID8 are bottom outliers of the range of scores, and it is not surprising that they do not fit in the general tendency of the group. In general, it can be said that the programme is interesting enough for students with high or low marks but some participants are not aware of the difficulties of the programme.

A qualitative analysis of the data that emerged from the open-ended questions, both in the rating slips and in the questionnaire, is mainly to be considered as background information on the students' general attitude towards the present experience. The answers provide insights into the students' perceived DIFFICULTY/APPROPRIACY as well as the most or least ENGAGING/INTERESTING parts of the programme. Eight major specific themes were developed from the aforementioned general categories, three from the first category (CHANGE *EXPLICATIONS*, MEANINGS, and EASY) and five from the second one (COMIC, DRAWINGS, POWERPOINT, GAMES, and *FOTOCOPIES*).
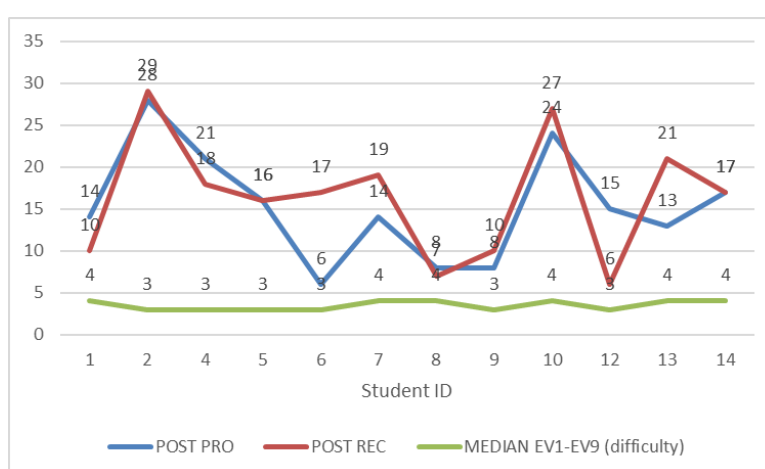
Figure 7.10 Comparison between tests' results and median of EV1-EV9 (difficulty) per participant
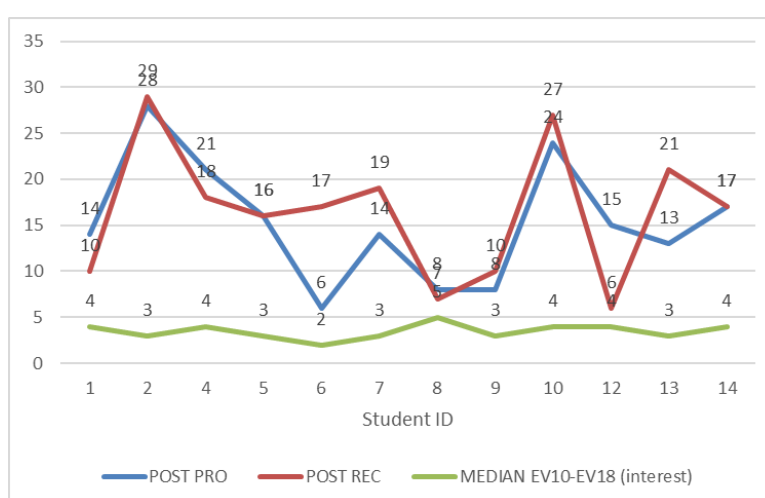
Figure 7.11 Comparison between tests' results and median of EV10-EV18 (interest) per participant

The first theme that evolved from the data collected is CHANGE *EXPLICATIONS*. Students use the term *explication* to refer to the English word *explanation*. Many of

the participants feel that they don't understand the phrasal verbs because they don't understand the explanation, therefore the level of difficulty is too high for them. As one participant expressed: "I didn't understand a lot of things with *ours explications*". From this and other examples, it can be concluded that they do not have the appropriate linguistic resources to express themselves correctly and to understand all the explanations given in class.

The second theme is MEANINGS. Several participants mention the difficulty of understanding the different meanings of the particles and how overwhelming the amount of meanings is. For example, *"Lo que menos entendía es los diversos significados de una misma partícula"* ("What I understood the worst is the various meanings of the same particle").

However, it was observed that the group included numerous instances of the opposite impression, hence the third theme, EASY. It might seem surprising that opposite opinions flow together but such dichotomy is representative in a heterogeneous group with different levels of involvement and ability. The following quotations are from text that was coded into this category: "*No era difícil de entender*", "The phrasal verbs were easy understand", "Very easy", "*No me han parecido muy difíciles*".

There is an example that can summarise the first general category DIFFICULTY/APPROPRIACY: "Sometimes some lessons were difficult and the others easily". In fact, this opinion parallels the quantitative results in terms of item difficulty (see section 7.2) as well as the teacher's diary observations (see section 7.5).

As regards the second category ENGAGING/INTERESTING, the general feeling is that they had fun in class and they are specific about the features of the programme that are the most interesting. These comments have been labelled COMIC, DRAWINGS, POWERPOINT, GAMES and *FOTOCOPIES*. The first four themes receive positive comments whereas the fifth one has negative ones.

The most frequent comment is that making the comic is the best part of the programme. Some students focus on the usefulness of this task to understand and learn PVs. For example, *"El cómic me ha ayudado a entender mejor los phrasal verbs"* ("The comic has helped me understand PVs better") and "Make comics is a good form to learn the phrasal verbs". This fourth theme COMIC is connected to the fifth one

DRAWINGS. All students drew the comics by hand. The original idea was to use a free on-line software but terms and conditions changed and they could not do it electronically for free. Besides hand-drawing the comic, students were asked to draw on the board the meanings of the PVs during the classes. Cross-curricular teaching and learning is well perceived by students since such artistic activities were given a positive assessment.

POWERPOINT comprises the PowerPoints that were specifically developed for this study and the drawings and pictures that were shown in them. Participants liked visual aids like the minions and the drawings adapted from Rudzka-Ostyn (2003). Some illustrative comments are *"Lo mejor … el powerpoint"* ("The best part… the PowerPoint") and *"El power point era perfecto para esta actividad"* ("The PowerPoint was perfect for this activity").

On the negative side, the most traditional activities included in the photocopies, such as fill in the gap activities without options, receive the most critical comments. These comments were labelled *FOTOCOPIES*. Students think that this type of activities are boring and not useful. They suggest including more games in several questionnaires. GAMES is the last theme that emerged from the qualitative analysis of the data. Students had fun in general during the classes. As one participant expressed: *"Algunas clases han sido divertidas"* ("Some classes were fun"). In sum, they would like to play games all through the programme rather than completing activities from a photocopy.

7.5 TEACHER'S DIARY

The teacher's diary is the last data set elicited in this research. It is a personal record of observations, feelings, reflection, hypotheses and explanations. The terms DIFFICULTY/APPROPRIACY and ENGAGING/INTERESTING were employed to categorise the information in order to answer RQ2. The term TIME also emerged from the analysis of the data.

In the first two categories, the strengths of the methodology and the materials are presented as well as the weaknesses to better understand what needs to be maintained and improved. Extracts from the diary are also provided as typical responses under each category to illustrate the findings.

The most common strength of the programme in terms of DIFFICULTY/APPROPRIACY is that students understand what is explained during the classes based on their reactions and responses to the teacher's questions. They also remember explanations from previous classes and apply the theory to the practice activities and homework. On the other hand, a major weakness of the programme is that the students' English level is not enough at times. For example, "Students cannot use the verbs in the appropriate tense" or "Spanish is frequently needed to explain the concepts" are utterances that reflect this handicap. Besides, students claimed that they had never heard the term "metaphor". I checked with the Language and Literature teacher if this was true and she told me that they should know what a metaphor is since it is part of the national curriculum in previous academic years.

This issue is directly related to the second category INTERESTING/ENGAGING. The lack of motivation and collaboration at the age of 15 and 16 is a reality in class. Students are frequently absent-minded and they tend to get bored easily. A typical comment from the diary is as follows: "Long faces and yawning". Students seemed interested at the beginning of the programme because it was a fresh approach full of images and drawings but they lost interest as time passed. Some students missed many English classes but it was due to their general attitude since they also missed other subjects' classes. Another weakness of the programme is that students were asked to complete homework and the tendency, as in other subjects, was that only 3 or 4 students regularly did it. On the positive side, the main strengths were the types of activities that students liked. The comic generated expectation from the beginning and students paid attention to the explanations and their classmates' tasks. Miming, drawing on the board and the speaking activities were very popular. It can be said that any group activity that involves a game is well accepted.

Related to the category TIME, many utterances in the teacher's diary express the view that too much time was allocated to the programme. For example, almost 30% of the classes in term III were devoted to the treatment phase and this percentage goes up to 40% when the assessment phase is included. It is unrealistic to devote so much time to a single aspect of the curriculum. Paradoxically, the feeling was that the time was not enough and many activities and explanations were carried out in a rush. Frequent comments were "There was not time for all the planned activities", "Too much

material" and "Too many concepts for such short time". The national curriculum had to be followed at the same time and completing both the programme and the curriculum was stressful for the teacher and the students. In fact, the last particles ON/OFF and BACK received less treatment time in comparison to the other particles. One reason may be the lack of time but the fact that students were used to the dynamics of the programme also had an impact.

The teacher's diary gathered some reflection and ideas for improvement too. The main one is that this programme would hypothetically work better if the time was not constraint to one term only but to a whole academic year. With this time allocation, there would be enough time for explanations and practice. Finally, the examples that were presented in the exemplification step seemed to distract students. This is the last step before the practice step and students find it repetitive instead of helpful. A possible solution would be to include more examples in the explanation step. These and other ideas will be developed in the following sections.

CHAPTER 8 FINDINGS AND DISCUSSION

This study aimed to examine an innovative programme that follows a CL approach to teach PVs in 4 ESO. The self-developed lesson plans and materials were expected to make an impact in enabling learners to use PVs. If their evaluation is positive, the effectiveness of this methodology will be proved and it will be eligible for inclusion in a Cognitive Pedagogical Grammar as part of a regular 4 ESO English course in Spain.

The main findings will be discussed with reference to the research questions formulated in section 6.1. First, we will evaluate what effect the incorporation of the CL-inspired phrasal verbs methodology and materials in this thesis have on 4 ESO students (**RQ1**). To that end, we will explore medium-term productive (**RQ1A**) and receptive knowledge (**RQ1B**) of the selected PVs in our participants. In other words, by assessing whether our participants improved their productive and receptive knowledge of PVs after using our methodology and materials as the medium of instruction, we will be able to extrapolate the results to other EFL learners under the same conditions.

Second, we will discuss to what extent and in which ways the CL-inspired phrasal verbs methodology and materials in this thesis can be included in a regular 4 ESO English course (**RQ2**). Attention will be paid to two criteria to answer this research question: difficulty (**RQ2A**) and interest (**RQ2B**). We conjectured that it should be worth considering whether the difficulty level of the meanings of the particles and the CL approach are appropriate for the English level of 4 ESO students. Similarly, how interesting and engaging participants found the methodology and materials will provide information that will help us understand to what degree a regular 4 ESO course is likely to be the successful environment to develop our programme.

Then, a closer evaluation of the treatment materials will be undertaken as part of the general evaluation of the programme. This thesis has focused primarily on the elaboration of the appropriate methodology and materials to answer the above posited questions. In fact, the idea of developing new materials stemmed from a gap identified in the Spanish education system since we observed that PVs were not given in the English classroom the importance that they have in real life. Students do not receive enough explicit teaching of PVs and when they receive instruction, it is done in

an unsystematic manner. Furthermore, as we have mentioned in previous chapters, EFL teaching in ESO is not benefiting from the innovations in the field of CL that could help improve teaching and learning PVs. More precisely, the coursebook used in the classroom, *Interface* (Mauchline, 2002), encompassed insufficient references to PVs and did not support our beliefs about teaching and acquisition.

During the writing process, we tried to produce specific objectives to assess the success or failure of this CL-inspired methodology. Two of these objectives were improving productive and receptive knowledge of PVs. In turn, the first research question (RQ1) provided measurable outcomes for the evaluation of these two objectives. For this reason, RQ1 was divided into two sub-questions that addressed the effect of the CL-inspired methodology in the medium-term productive knowledge and medium-term receptive knowledge of PVs. In the following section, we discuss RQ1 and its two research sub-questions.

8.1   MEDIUM-TERM PRODUCTIVE AND RECEPTIVE KNOWLEDGE

We made use of the assessment materials (see section 6.4.2) to investigate the effects of the methodology and treatment materials. The results obtained from the productive tests and the writing task bear out the findings of Boers' (2000) study indicating that a CL approach can indeed enhance the productive knowledge of previously taught PVs. In the productive test, the statistical computation provided positive data, i.e. the results of the participants after receiving the treatment improved significantly ($p = 0.001$). In the task, the post-treatment learners' knowledge of PVs was verified by the number of meaning types (e.g. UP IS UPWARD), meaning tokens (e.g. students used 8 times a phrasal verb motivated by metaphor UP IS UPWARD), and types (e.g. *get up*) employed. Logically, this knowledge cannot be compared to the students' pre-treatment knowledge of PVs since the same task was not completed at the beginning of the experiment but it can be ascertained by this PhD candidate that participants were neither familiar with PVs nor their metaphoric motivation. All the meaning types seen in class, a total of 68 meaning tokens, and 36 types covering all seven particles UP, DOWN, IN, OUT, ON, OFF, and BACK were employed in the tasks. This usage of PVs and meanings supports Condon's (2008, p.153) claim that 'spending time on CL insights can be of benefit in the classroom for the purposes of learning English phrasal verbs'.

On the basis of these results, RQ1A can be answered positively. Our CL methodology and materials had a positive effect on medium-term productive knowledge.

Regarding RQ1B, the results obtained from the receptive tests are much less encouraging. Despite the fact that receptive tests are *a priori* easier than productive tests, no significant difference was found in PVs receptive usage ($p = 0.254$). Previous research had showed that metaphoric awareness and explicit instruction of motivation is beneficial for L2 receptive knowledge of PVs (Talebinejad and Sadri, 2013; Nhu and Huyen, 2009). Unfortunately, we cannot corroborate this and more research is needed in the receptive knowledge area.

We may speculate that the low performance in the receptive area is partially due to four bottom outliers of the mean range of scores. This came as no surprise as the general attitude of these participants during the second test (the receptive test) was negative and they did not show interest in doing their best. The participants' language level is also a reason for low performance as it will be discussed in the following sections.

To sum up, RQ1B cannot be answered positively based on the available data. Therefore, the methodology and materials did not have a positive impact in receptive knowledge.

Hitherto, one of the objectives of the methodology and materials, i.e. improving productive knowledge, has been accomplished. Nonetheless, the main aim of our study was to create interesting and motivating materials to bring CL theory and classroom practice together. In order to determine whether they are suitable for a regular 4 ESO English course, the evaluation of the content itself was planned too. The student-based evaluation of the content was conducted by means of the rating slips and the questionnaire. We also evaluated the appropriateness of the content in connection with the students' English level. With the intention of easing this analysis, we divided the second research question (RQ2) into two sub-questions that addressed, on the one hand, the level of difficulty of this approach in relation to the students' expected CEFR level and LOE/LOMCE requirements (RQ2A), and on the other hand, whether this approach is interesting and engaging for the target students (RQ1B). In the following section, the findings regarding RQ2 are discussed.

8.2 INCLUSION OF METHODOLOGY AND MATERIALS IN A REGULAR 4 ESO COURSE

The tools used to answer the second research question were the productive and receptive tests, the task, the rating slips, the questionnaire, and the teacher's diary. As regards the tests, a significant correlation was found between the students' CEFR level (A1 or A2) and the productive post-test ($p = 0.004$), and the students' CEFR level and the receptive post-test ($p = 0.047$). Therefore, the higher the level, the more likely these CL-inspired methodology and materials will yield a gain in the students. Both A1 and A2 CEFR-level students benefited from the programme and the materials but the improvement was greater in A2 students. The results of our small-scale study corroborate the broad conclusion of Piquer (2008) that not only adult intermediate and advanced learners may benefit from the pedagogical application of CL to metaphor. More generally, it adds support to the claim that all students at an intermediate level of English proficiency are able to benefit from metaphor teaching (Juchem-Grundmann, 2008) and it expands the applicability of the method to A2-level learners.

The analysis of the teacher's diary shed light on the difficulties that learners had with the materials. One of the categories that emerged from this analysis was DIFFICULTY/APPROPRIACY. Although students seemed to understand some of the basic explanations during the classes, this PhD candidate felt that the students' English level was not advanced enough. Translations were frequently needed during the classes and the tests, which was a handicap for the total development of the programme. It is undeniable that CEFR-level A1 is not enough for this PhD methodology and materials. In general, as Boers (2004) suggested, it can be concluded that beginners lack the lexical knowledge needed to interpret figurative expressions. Therefore, they have difficulty in applying a strategy of metaphor awareness and they feel that the materials are too demanding (Kurtyka, 2001).

By contrast, these results oppose the information collected from rating slip 2, namely the question that enquired about how difficult participants found the new approach to PVs (RS2D). Nobody considered that the approach was very difficult, 25% considered that it was easy, and 50% had a neutral opinion. Also, students who performed well in the tests found the approach more difficult than their low-scorer peers. A possible

explanation for this is the excess of self-confidence of those students with a low English level. Sometimes, less-proficient students are more secure about themselves because they are not aware of the intricacies of a subject.

The questionnaire (items EV1 to EV9) also shed light about the difficulty of the methodology. More than 50% of the participants had a neutral or positive opinion, i.e. they did not find the approach very difficult. These results are similar to the conclusions drawn from the rating slips since participants with low marks in the post-tests thought that the programme was easy.

The open-ended questions in the rating slips and in the questionnaires provided background information of the students' general attitude towards this experience. They felt that they did not understand the PVs because they did not understand the explanations, which is consonant with the teacher's opinion. However, the opposite view was also gathered and numerous opinions echoed the easiness of the programme.

This general dichotomy difficult/easy is representative of a real classroom environment where the levels of involvement and ability of the students are heterogeneous. These contradictory results are, in the researcher's opinion, a strength of the classroom as an environment for L2 research. When laboratory evidence is applied in an authentic situation, concerns are raised about the applicability of previous results to actual classroom participants (Pica, 2005). However, most instruction takes place in classrooms, and the ecological validity of instructed SLA is possible when the needs and expectations of learners, teachers, and researchers are taken into account.

Another theme that was common among the open-ended questions was the difficulty of the meanings of the particles and how overwhelming the amount of meanings was. In order to add a quantitative analysis to this theme, the results obtained after calculating the difficulty values of the meanings in the tests are noted next. Difficulty values were calculated using an item difficulty test so that it was known which particles and meanings were suitable for this type of students after the treatment phase. There were meanings, such as DOWN IS DOWNWARD, BACK IS RETURN TO INITIAL LOCATION, UP IS UPWARD, and UP IS APPROACH, which obtained the highest values. In other words, these meanings were the easiest because students performed better in the test items that exemplified them. Only meanings OUT IS BEING OUTSIDE OR MOVING OUT and OFF IS LOSS OF CONTACT obtained extremely low values, which

means that these meanings are too challenging for the target students. It can be concluded that the remaining thirteen meanings (UP IS MORE, UP IS COMPLETION (HIGHEST), UP IS VISIBLE, DOWN IS LESS, DOWN IS COMPLETION (LOWEST), IN IS BEING INSIDE OR ENTERING, OUT IS NON-ACCESSIBLE, OUT IS ACCESSIBLE, ON IS CONTACT OR GETTING CLOSER, ON IS CONTINUATION, OFF IS ENDING, OFF IS CHANGE FROM PREVIOUS STATE, and BACK IS RETURN TO INITIAL LOCATION), together with the four which obtained the highest values (DOWN IS DOWNWARD, BACK IS RETURN TO INITIAL LOCATION, UP IS UPWARD, and UP IS APPROACH), are appropriate for the students' English level.

Since the effectiveness of the methodology and materials was under test, difficult values before and after the treatment were compared too. The meanings that improved the most were UP IS VISIBLE, ON IS CONTINUATION, and DOWN IS COMPLETION (LOWEST). There were few meanings which showed similar or worse results: BACK IS RETURN, UP IS UPWARD, OFF IS ENDING, and ON IS CONTACT OR GETTING CLOSER. Nonetheless, the average difference of these few meanings was not very high and a possible explanation is that students did not understand the context of the test items.

In turn, the difficulty values of the meanings in the tests were compared to the results of the task in order to understand the difficulties of 4 ESO students in the acquisition of PVs. On the one hand, phrasal verbs containing particles UP, ON, and DOWN accounted for 60% of the total number of PVs tokens. UP and DOWN were the first particles to be explained in class and more time was devoted to them. On the other hand, IN, OFF, and OUT PVs were the least used. A detailed analysis of the meaning types employed in the task matches the tendency of the difficulty values of the meanings. DOWN IS COMPLETION (LOWEST) was the meaning type used the most by the students and more than 50% of them answered the corresponding items correctly in the post-tests. The same was concluded for the following meanings: ON IS CONTACT OF GETTING CLOSER, BACK IS RETURN TO INITIAL LOCATION, UP IS UPWARD, IN IS BEING INSIDE OR ENTERING, UP IS COMPLETION (HIGHEST), and ON IS CONTINUATION. These meanings were used several times by the participants in their tasks and their difficult index was appropriate (more than 25% of students answered the post-tests items correctly). Although other meanings were used once or twice only (DOWN IS

DOWNWARD, OFF IS ENDING, UP IS MORE, OUT IS ACCESSIBLE, and UP IS APPROACH), their difficult values were appropriate in the tests so they may be considered suitable. OUT IS BEING OUTSIDE OR MOVING OUT and OFF IS LOSS OF CONTACT were employed in the tasks several times with literal PVs but less than 25% of participants marked the right answers in the post-tests. These items in the post-tests (*come out*, *take out*, *set off*) had metaphorical meanings and we can speculate that they were not fully understood by students.

These results reaffirm that certain types of PVs are more amenable to a CL approach than others. As Condon (2008) concludes in her study, not all the phrasal verb categories are learnt equally by all the students. Typically, CL motivations closely related to the literal meanings of particles yield significantly better results. In consequence, the cognitive abilities of the students may have an impact in understanding certain metaphorical motivations (Kurtyka, 2001).

Considering all the different data, there is not a clear-cut answer to RQ2A. If we ponder objective measurements such as the difficulty levels of the meanings in the post-tests, the answer is positive. If consider the personal opinions of the students, the answer is positive too. However, some restrictions apply to a few meanings such as OUT IS BEING OUTSIDE OR MOVING OUT and OFF IS LOSS OF CONTACT. These would need teaching reinforcement.

Finally, although all students benefited from the methodology, CEFR-level A2 students showed more improvement. This PhD candidate believes that A2 is the minimum level required but B1 would be desirable. According to LOMCE, students in 4 ESO should be at the A2 or B1 level. None of the participants in this study were at the B1 level but, as we have confirmed, the higher the English level the better the results, so we can claim that students at the B1 level would benefit from this approach.

In sum, the answer to RQ2A is positive if students are at an A2/B1 level. We can conclude that the level of difficulty of these materials and methodology is appropriate for 4 ESO students.

However, there is one last question that needs to be evaluated before we can confirm that the CL-inspired phrasal verbs methodology and materials in this thesis could be included in a regular 4 ESO course in the future. Following Tomlinson's (2010) most

relevant principles to the development of materials, those materials which are meaningful, relevant and motivating for the learners are expected to be the most effective. We hoped that the activities and the task included in the treatment materials would have positive feedback from the learners since they comprised visual aids, songs, and comic strips besides traditional activities such as gap filling or sentence matching.

The students' feedback was collected from the information written in the closed-ended questions in the rating slips and the questionnaire, as well as the teacher's diary. All this data contributed to answer how interesting and engaging the materials and the methodology were (RQ2B). Rating slip 1 enquired about how useful (RS1U) and interesting (RS1I) the task was for the participants. The second closed-ended question in rating slip 2 (RS2I) asked participants to think about how interesting the new approach to study PVs was for them. 61% of the participants believed that creating a comic (the task) was useful or very useful and 41% thought that it was interesting or very interesting. 42% of participants thought that the new approach was interesting. Items EV10 to EV18 in the questionnaire evaluated the level of interest that the programme stimulated in the participants. 83% of them believed that the materials, in particular the handouts, PowerPoints and graphics, were effective. 100% valued positively the materials and felt that this novel way to practise PVs was helpful. More than 50% of the participants had a sense of achievement. Furthermore, their marks in the post-tests did not interfere with their opinion, i.e. most students found the programme neutral or interesting with the exception of two bottom outliers. It can be said that this methodology and materials are appealing for most students regardless their marks.

These percentages were further analysed by using the qualitative data obtained from the open-ended questions. This allowed us to verbalise the participants' opinions beyond the numeric figures. The general category ENGAGING/INTERESTING emerged with five specific themes: COMIC, DRAWINGS, POWERPOINT, GAMES, and *FOTOCOPIES* (PHOTOCOPIES). The general feeling of the participants was that they had fun in class. Making the comic was the best part of the programme and many students commented on its usefulness to understand and learn PVs. Hand-drawing the comic and drawing on the board to do some class activities was well perceived by them.

Participants also assessed positively PowerPoints and visual aids such as the drawings of the minions. It was the traditional activities included in the photocopies that received the most critical comments. Students found them boring and not useful and they suggested including more games all through the programme.

This analysis indorses the aspects that Dörnyei and Csizér (1998) believe motivate learners. By offering a variety of materials and activities based on the students' interests and making the task challenging, learners felt that the programme was interesting and engaging. Finally, the teacher's diary complements the students' opinions. Despite the fatigue caused in the students when they had to invest cognitively to understand PVs, the comic and other popular activities such as miming, drawing, and speaking activities balanced the programme. The results lend support to Condon's (2008) study which shows that a CL approach to teaching PVs can successfully be integrated into a pre-existing English course if the appropriate balance between simplicity and precision is maintained. In other words, it is necessary to supply details of CL insights without overwhelming students. Providing a good amount of interesting and engaging activities, as it has been the case, is helpful.

Overall, RQ2B can be answered positively. Our materials and methodology were sufficiently interesting and engaging for 4 ESO students. In view of the previous findings, we can conclude that the CL-inspired phrasal verbs methodology and materials in this thesis can be included in a regular 4 ESO English course in Spain.

To complete this chapter, we would like to emphasize the importance of the evaluation carried out. There is little published research on the process of evaluating materials in production and many of those reports are confidential since they are written for publishers (Tomlinson, 2012). Opposite this trend, we have tried to evaluate our programme in order to share the results with other teachers. As Alderson (1992) suggests, we have evaluated the content of the materials retrospectively focusing on both the outcomes (what students learnt) and the process (what happened in the classrooms) of the programme.

The treatment materials consisted of lesson plans and pedagogical materials (worksheets), and the assessment materials consisted of tests, a task, rating slips, a questionnaire, and the teacher's diary. Since RQ1A, RQ2A, and RQ2B have been answered positively, it can be said that the activities and techniques that have been

adapted for the classroom materials of this PhD thesis have been successful. Furthermore, this supports the exiting literature that has inspired us in their elaboration. First, it corroborates Sökmen's (1997) claim that incidental learning through inferring should be complemented with explicit instruction. We have integrated new PVs with the previously seen PVs and provided several encounters of each target PV. For example, unit 02 is an introductory unit to phrasal verbs and the same phrasal verbs are explained again in their corresponding lessons. Within each unit, the same PVs appear on several occasions too. Other techniques proposed by Sökmen (1997) and included in the materials are guessing games like Pictionary and word unit analysis. The former has helped learners associate pictures drawn by them to the corresponding phrasal verbs and the latter has drawn their attention to prefixes and word roots (e.g. *re-* in *regresar* corresponds to BACK in *go back*) that will help them retrieve knowledge.

The activities developed in this study follow Nation's (2001) selection too and have given learners the opportunity to learn the three aspects of word knowledge: form, meaning, and use. Some of the activities that can be found in the worksheets are matching words and definitions, finding common PVs to different definitions, choosing the right meaning, finding opposites, or matching sentence halves. Therefore, we have shown that complementing incidental learning with explicit instruction is beneficial for learners. In our opinion, solely incidental learning approaches as advocated by Krashen (1982) and Long (1991) would not address all of the word knowledge aspects required for full vocabulary use.

Furthermore, we have promoted deep level of processing (Craik and Lockhart, 1972) by creating a task where learners had to operate effortful mental work. They had to make the phrasal verbs concrete and real by giving personal examples and relating those words to their own lives. The stories that they created reflected their concerns and hobbies (e.g. broken mobile phones and pets). Task-based learning has been taken one step further in this thesis and we have grounded our task on Laufer and Hulstijn's (2001) task-induced involvement. The amount of involvement in the task has determined its effectiveness. The students' need to learn the new PVs was moderate since it was not part of the final course mark. However, the search and evaluation

were strong because they had to select PVs to express themselves and choose suitable collocations in their comics.

The lesson plans, in turn, helped learners make verbal and non-verbal links (dual coding theory) with the phrasal verbs learned (Clark and Paivio, 1991). The PowerPoints contained diagrams in order to enhance the students' visual memory system. The diagrams were created by grouping the target meanings of PVs around a particle and including the drawings that represent these meanings (see Appendix E). Our diagrams are an example of semantic mapping, i.e. a memory strategy that belongs to the category of the direct strategies which help learners store and retrieve new information. Besides, learners had to take notes in their diagrams to ease comprehension and production. Taking notes is a cognitive strategy that belongs to the category of direct strategies too (Oxford, 1990). Direct learning strategies deal directly with the new language, PVs in our case, and require its mental processing. The positive effects of employing memory and cognitive strategies have assessed that dual coding theory is successful in FLT. We can claim that establishing verbal and non-verbal links has caused a positive effect in the students and it has helped them store and retrieve PVs.

Along with the diagrams, the PowerPoints contained many images that enhanced the students' visual memory system too. In fact, one of the most interesting aspects of the lesson plans was the drawings that contained minions so that participants could understand the meanings of the particles in PVs. Most drawings were adapted from Rudzka-Ostyn's (2003) book, and her interpretation of the semantics of particles that enhance awareness of orientational metaphors in students has proved to be beneficial as it was suggested by Kuryka (2001).

Finally, the evaluation of the materials is completed with the evaluation of the CL based approach to pedagogical grammar (PG) that has driven our methodology. The results of this PhD work confirm that Dirven's (2001) requirements, i.e. anticipating learning problems, a contrastive approach, and containing visual schemas and exercises, are valid. More importantly, the model developed by Ruiz de Mendoza and Agustín (2016) has been tested and it has been confirmed that including CL insights in L2 pedagogy is successful. All lesson plans started with L1-L2 contrastive analysis to raise the students' awareness of different ways to express the same idea (e.g. *go up* vs.

subir, motion and direction are expressed in a general verb in Spanish but not in English). The explicit explanation and exemplification steps have provided learners with the opportunity to comprehend PVs and the existence of motivation in language. The worksheets, where we included the previously mentioned activities, were developed for the practice step. The self-assessment step was conducted at the end of the programme and it added valuable information about the learner's opinions. Last but not least, Ruiz de Mendoza and Agustín's (2016) model was intended for CEFR-level B2 or C1 students. However, we have contributed with this PhD dissertation to the possibility of incorporating CPG into an English L2 teaching syllabus for Spanish learners at A2-B1 level.

CHAPTER 9 CONCLUSION

In this final chapter, we include the conclusions drawn from our investigation as well as the theoretical implications and practical applications of CL to the field of FLT. The final section addresses the limitations of the study and further research lines.

We began this dissertation by hypothesizing whether the appropriate pedagogical materials can assist 4 ESO students to develop their metaphorical competence and enable them to use PVs. Since previous research had proved that metaphor awareness raising and explicit teaching of PVs under a CL approach is better short term, especially for adults (Talebinejad and Sadri, 2013; Yasuda, 2010; Nhu and Huyen, 2009; Condon, 2008; Kurtyka, 2001; Boers 2000b; Kövecses and Szabó, 1996), we wondered if teenagers would also benefit of this innovative approach in the medium-term. Another question under investigation addressed to what extent the CL-inspired phrasal verbs methodology and materials could be included in a regular 4 ESO course taking into account the expected A2/B1 English level of students and the interest stimulated.

Then, we offered a critical review of the existing literature on language and vocabulary learning and teaching, and an overview of cognitive linguistics and the semantics of particles was provided too. We focused on the significance of CL for foreign language teaching and reviewed the effectiveness of CL-inspired instructional methods.

A separate chapter was devoted to phrasal verbs to justify their importance in English. In fact, PVs have occupied a relevant place in the application of CL to language teaching. Cognitive linguists have developed radial networks to explain how the meanings of particles are derived (Tyler and Evans, 2003; Brugman and Lakoff, 1988; Lakoff, 1987). The application of this approach to PVs can be found in Rudzka-Ostyn's (2003) textbook *Word Power: Phrasal Verbs and Compounds* and Lindstromberg's (1998) reference book *English Prepositions Explained*. The effectiveness of teaching PVs under the CL theory has been explored in didactic contexts (Yasuda, 2010; Skoufaki, 2008; Condon, 2008; Kurtyka, 2001; Boers, 2000b; Boers and Demecheleer, 1998; Kövecses and Szabó, 1996) but the present thesis has broken through the constraints about learners' age and language proficiency.

Boers and Lindstromberg (2008a, p.38), in their state-of-the-art article, considered how CL effective vocabulary teaching remained unexplored in one aspect:

> *'a considerable amount of work still needs to be done to translate the insights and principles of CL pedagogy into realistic and appealing classroom activities and instructional practice in general'.*

Other questions in research impasse were the effectiveness beyond short-term retention and whether less proficient and younger students would successfully benefit from metaphor awareness (Boers, 2004). A Cognitive Pedagogical Grammar, specifically devised as part of an English L2 teaching syllabus, may be the solution for the translation of CL principles into real classroom practice. Ruiz de Mendoza and Agustín (2016) developed a five-step model that is illustrative of how to carry out this process. Their model was implemented for the creation of our lesson plans and materials which serve as the starting point for answering the research questions of this thesis.

In our design and methodology chapter, a number of methodological issues were discussed, such as how to avoid impressionistic evaluations and what method fitted the best the needs of this research. A mixed methods design was selected since the combination of qualitative and quantitative approaches offered superior strength to the study. We formulated a complex research design plan which contained the materials for data collection and the method of analysis needed to answer each research question.

The following two chapters constituted the analytical contribution of this dissertation. All collected data was sorted out and analysed with the appropriate tools. The self-developed materials were employed during the treatment phase and the assessment materials provided insightful quantitative and qualitative data in order to verify or reject the initial hypothesis and answer the research questions.

To our knowledge, this dissertation is the first preliminary step in this field of research to be carried out in a real 4 ESO classroom over a three-month period which investigates the effects of CL-inspired teaching of PVs. Lesson plans, PowerPoints, and worksheets have been created adopting a CL approach and well-established techniques for foreign language teaching. We have explored the effects of this programme and its suitability for the target group. Furthermore, the opinions of the

participants, both students and researcher, have been reported to determine the future of the project. In view of the results and the answers given to our research questions, let us now explore the theoretical implications and practical applications of this PhD thesis.

9.1 THEORETICAL IMPLICATIONS AND PRACTICAL APPLICATIONS

In general, the picture that emerges from this study is a complex one. The main findings made over the course of this work are related to our initial research questions so that theoretical implications and practical applications can be evaluated.

RQ1 was formulated in order to explore the effects of our methodology and materials. It can be argued that this CL-inspired phrasal verbs methodology and materials have a positive effect in the medium-term productive knowledge of PVs for 4 ESO students. Generally, this indicates that a CL approach enhances the productive knowledge of previously taught PVs. Unfortunately, the effect is not positive in the medium-term receptive knowledge since no significant difference was found.

Despite the need of improvement in the empirical results, how participants received the materials and the programme is encouraging. RQ2 sought to determine to what extent and in which ways this CL-inspired phrasal verbs methodology and materials can be included in a regular 4 ESO English course. The analysis of the results showed that participants found our materials, especially the task, engaging and interesting, and the innovative approach useful and interesting. Motivating learners provoke an emotional response which is as important as the rational elements of any given teaching programme. In this order, we can corroborate that integrating this CL approach to teaching PVs into a pre-existing 4 ESO English course is possible if a balance is kept between simplicity and precision. Students should not be overwhelmed with new complicated concepts and they need to relate to their previous knowledge of the language. Furthermore, the level of difficulty of the approach is appropriate for 4 ESO when students are at the expected A2 or B1 CEFR level according to LOE/LOMCE. Students at the A1 level may experience difficulties to follow the explanations and the programme but they will also show improvement. Regarding the level of difficulty of the meanings of the particles, most of the phrasal verbs included in the tests are not too challenging for the target audience. Moreover, participants in this research

included in their tasks PVs with particles instantiating most meanings. Nevertheless, it was confirmed that certain types of PVs are more amenable than others since those with literal meanings yielded better results.

Overall, the five-step model advanced for a Pedagogical Cognitive Grammar (Ruiz de Mendoza and Agustín, 2016), as well as the application of CL tenets to language teaching (De Knop *et al.*, 2010; Lindstromberg, 2010; Littlemore, 2009; De Rycker and De Knop, 2009; Boers and Lindstromberg, 2008a; 2006; Achard and Niemeier, 2004; Dirven, 2001a; Deignan *et al.*, 1997; Lazar, 1996; Pütz *et al.*, 2001), has proved to be practical and effective. Foreign language learners can benefit from a Pedagogical Cognitive Grammar that rests on contrastive analysis of L1 and L2 to address difficult learning areas such as meaning extensions associated with the particles in PV. The learner-friendly design of this study has been successfully implemented and evaluated.

We have provided, for the first time, further evidence of the benefits of explicit teaching of PVs under a CL approach for less proficient younger students. It can be said that grouping PVs by conceptual metaphors has facilitated the learning of PVs. Besides and more importantly, we have retrospectively evaluated the materials and the programme that were specifically created for this thesis by adopting concrete techniques for foreign language teaching. We have confirmed the suitability of task-based learning and we have provided an example of effectiveness with strong task-induced involvement. Pictorial elucidation for dual coding and deep level of processing have helped learners acquire PVs too. The treatment materials are full of pictures and drawings showing the meanings of the selected particles. In general, the findings of this study point to a favourable evaluation of our lesson plans, PowerPoints, and worksheets based on the results of the assessment materials. This dissertation has filled in the existing void of good materials which turn the metaphor approach into a learning strategy that contributes to the learner's autonomy.

The development of the materials has absorbed a large part of the time devoted to this research. Each explanation, example sentence, or activity has received thoughtful consideration and everything has revolved around the selected PVs and meanings of particles. The practical purpose of adopting this intricate system was our belief that this dissertation could serve as a starting point to develop other similar studies applied to real classrooms. In this regard, the present research can be replicated since it has

been described in detail and all the materials and procedures are available. More importantly, the incorporation of other teachers to this project would mean that they receive formal instruction at the same time as they contribute with their know-how. Hence, this methodological innovation would finally leave the laboratory environment and reach the real world.

9.2 FURTHER RESEARCH LINES

There are limitations to the present research. The results are not conclusive based on the small size of the sample and therefore more empirical research is needed with a larger sample. This is only a preliminary step in this field of research and it should be replicated in order to strengthen its validity. We suggest that both specialised teachers with CL background and teachers who are newly exposed to this linguistic approach carry out the programme with their own students. This way, the effects that produce different teachers with different backgrounds could be compared in order to assess which causes a greater impact, the teacher or the methodology.

An aspect that was not covered in the research is whether the obtained improvement is the result of CL motivation or categorisation in general. The same can be said about the effects of pictorial elucidation or time exposure. We have been able to measure productive knowledge improvement but there were so many factors involved in the methodology that isolating each of them would need a separate course of investigation.

Another limitation to this investigation is that too much time was allocated to the programme. It is unrealistic in a real context to devote 30% of the classes in one term to one aspect of the curriculum. This figure goes up to 40% if the assessment phase is included. A side effect of the lack of time for the rest of the curriculum was that the last lessons covering particles ON/OFF and BACK received less treatment compared to the other particles.

These appreciations lead to some suggestions for programme improvement. First of all, this programme, in the researcher's opinion, would work better if time was not constraint to one term. It is more suitable for a whole academic year. There would be enough time for explanation and practice and students would not feel overwhelmed.

Secondly, rating slips at the end of each unit would add more detail about the personal opinions of the students and the level of difficulty of the meanings of the particles. This is the fifth step of the model, self-assessment, but in this preliminary investigation rating slips were only completed at the end of the programme.

Thirdly, regarding the exemplification step of the model, students found it repetitive. The explanation and exemplification steps could be merged so that students find the examples more useful. Also, in order to add interesting activities to the practice step, students themselves could create vocabulary revision activities in accordance with the PVs seen in class. A drawing competition, where students have to draw in groups the illustrations seen in class and ask other groups to add a corresponding PV, could be a good example.

Finally, students' performance is typically measured individually at the end of each trimester. If the progress in PVs acquisition is included in the end-of-the-term tests, it would count for their mark in English and they would pay more attention and revise for the exam. It is important to highlight that the aim of this approach is to learn and remember PVs rather than the metaphors so such tests should contain items targeting the PVs themselves.

Unfortunately, secondary school teachers are not aware of the methodological developments and innovations that have been launched in this thesis. The communicative approach to language teaching has been in vogue for the last decades and many teachers focus on the communicative competence of their learners neglecting difficult linguistic structures. More recently, content-based instruction has made a triumphal entrance in the Spanish education system and some schools focus on preparing students to learn a specific subject (e.g. History) through the L2. It is not our intention to criticize these approaches but we defend a different approach to language and L2 teaching. Furthermore, promoting learning strategies should be the ultimate goal of all teachers if they want to provide students with the necessary resources to become independent learners. Turning the metaphor approach into a conscious learning strategy would contribute unquestionably to the learner's autonomy.

A lot of work needs to be done to translate the insights of CL to pedagogy. Researchers should not stop at the theoretical level but move forward and translate their

intellectual discoveries to down-to-earth teaching practice. This is a research agenda that needs the aid not only of university scholars but also of secondary school teachers. Researchers have to make teachers interested in this type of innovations by providing them with practical applications. Teacher training seminars are vital if scholars want to see their discoveries applied in real classrooms. However, this is a two-way conversation and researchers should also listen to the teachers and accept their expertise. This investigation was undertaken hoping for a better understanding between the two worlds, which seem to live separate from each other.

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APPENDIX A. LESSON PLANS

01 METAPHOR AWARENESS LESSON PLAN

This pedagogical implementation follows the model set by Ruiz de Mendoza and Agustín (2016). The explanations and examples have been adapted from Doiz and Elizari (2013); www.onestopenglish.com; Boers (2000b); Boers and Lindstromberg (2008).

Use PowerPoint in Appendix D as visual support for this lesson plan.

STEP 1. CONTRASTIVE ANALYSIS.

Look at the following conversation between a teenager and his parents.

In English, there are many words and phrases connected to life that use the metaphor of a journey. Life is like a journey, and your experiences are like different parts of a journey. First, underline the words which convey the key idea of travelling (an example has been done for you).

Parents	Hey Tony, how are you feeling today?
Tony	The same. My life <u>has no direction</u> at the moment. I don't know where I'm heading.
Parents	But look how far you've come.
Tony	I don't know. It's been a long year. I'm really tired and I don't think I can pass the exams. Anyway, I am not sure if going to university next year is the right option for me. Maybe I could take a gap year. I'm stuck!
Parents	Look, you are at a crossroads but you should study for your exams. You can't turn back now.
Tony	You don't understand me. You are over the hill!
Parents	Wait, don't worry about university now. You will cross that bridge when you come to it; it is only February.
Tony	I suppose so…

Can you think of equivalent expressions in Spanish? Try to think of the meaning of the sentence and not so much of its form. This will help you find a relationship between Spanish and English.

POSSIBLE ANSWERS: has no direction (no tener rumbo); I'm heading (hacia dónde voy); how far you've come (lo lejos que has llegado); a long year (un año muy largo); I'm stuck (no voy para atrás ni para adelante); at a crossroads (en un momento decisivo, una encrucijada); you can't turn back (no hay vuelta atrás); you are over the hill (estáis muy lejos de saber lo que siento); cross that bridge when you come to it (cuando llegue el momento pensaremos en eso)

STEP 2. EXPLICIT EXPLANATION.

English expressions and the possible Spanish equivalents have different forms but deliver the same key idea. Sometimes there are exact translations but most times only approximate translations can be used.

The important thing is that we all share common key ideas in our heads, for example we imagine life as a journey where people are travellers and where we find obstacles before we get to our destination. It doesn't matter if you are English or Spanish, in many cultures we share this idea.

Obviously, some of the expressions that we use to talk about life shouldn't be understood in a literal sense but in a figurative sense. There is a metaphor which motivates their figurative sense. A metaphor is a type of comparison. For example, Tony says that he doesn't know where he is heading. He is not really walking or heading anywhere at that moment, but he is comparing life to a journey; he is imagining himself walking along a path which represents life. Metaphors are a powerful tool that helps us understand abstract ideas.

On the other hand, some of these expressions are conventional, i.e. used commonly by everyone, and we don't usually think of them as metaphorical. We use them all the time without noticing it. This type of language is very useful when we want to talk about mental states (e.g. happy and sad), feelings (e.g. anger and love), and abstract ideas (e.g. time and life). We compare them to something physical or a physical process (e.g. a journey or money) because it is easier to describe. When we talk, we refer to our knowledge of the physical word and to our physical experience in life. Our observations of the external, spatio-physical world provide a frame for our internal sub-conscious thoughts and such thoughts are like scenes with participants.

STEP 3. EXEMPLIFICATION.

Let's see some examples of expressions where feelings and ideas are compared to a physical process.

- Could you point out what feeling is referred to? And what is it compared to?

I hate it when somebody moves in front of me in a queue. It makes my blood boil.

I was so angry that smoke was coming out of my ears.

My boyfriend was late again. I was fuming!

Keep cool, try to calm down. Don't start an argument.

ANSWERS: anger; a hot liquid in a container.

In English, like in Spanish, anger is compared to a hot liquid in a container that eventually will explode, like a bomb.

- Could you point out what the abstract idea is? What is it compared to?

We need to buy some more time for our assignment.

I can't afford to spend any more time on this.

It was worth waiting for.

This is wasting my precious time!

ANSWERS: time; money.

In English, like in Spanish, time is like money, or like something you can buy and use. Can you mention a well-known Spanish idiom where time is compared to money?

POSSIBLE ANSWERS: el tiempo es oro; time is gold.

STEP 4. PRACTICE.

Separate worksheets (Appendix C).

STEP 5. SELF-ASSESSMENT.

Now it is time to reflect about what you have learned and whether you have found it interesting. Your teacher will give you a rating slip with some questions that you must answer carefully.

02 PHRASAL VERBS LESSON PLAN

This pedagogical implementation follows the model set by Ruiz de Mendoza and Agustín (2016). The explanations and examples have been adapted from Evans and Tyler (2005); Sadri and Talebinejad (2013); Rudzka-Ostyn (2003); *Macmillan Phrasal Verb Plus Dictionary* (Rundell, 2005).

Use PowerPoint in Appendix D as visual support for this lesson plan.

STEP 1. CONTRASTIVE ANALYSIS.

Now look at these pictures. Can you describe, in Spanish, what the minions are doing? And in English?
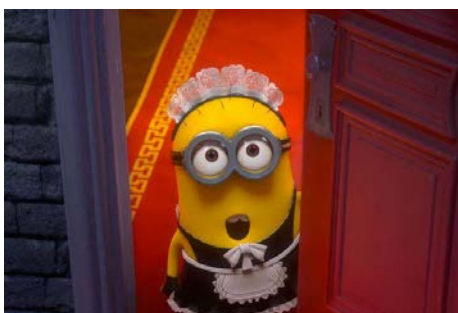
The minions are walking into a shop.

The minion is walking out of the house.

Los minions están entrando en una tienda.

El minion está saliendo de casa.

In Spanish, we have verbs of movement that specify the direction of the movement: *entrar/salir.* In English, we need to add particles to show such direction: *into/out of*. On the other hand, Spanish verbs don't reflect the manner in which the movement is performed: *entrar/salir* don't specify whether the minions are walking, running or even riding a bike! As you can see, the English verb walk is specifying the manner. In Spanish, we should add a gerund like *andando*. In conclusion, single English verbs typically state manner and movement, but most times they need particles to state the direction of the movement.

Now think about similar examples with *subir* and *bajar*.

ANSWERS: El minion está subiendo las escaleras; The minion is walking/going up the stairs.

In Spanish, we use one single verb *subir* but in English we use one verb *go/walk* and one preposition UP. Actually, *subir* implies *andar* o *moverse hacia arriba*. Spanish expresses the motion and its general direction (in, out, up, down) in a general verb (*subir*). In the example, the manner is specified in English (*walk*). However, we don't know if the minion is walking, running, or jumping in the Spanish sentence unless we use other verb forms or expressions for manner (e.g. *El minion está subiendo las escaleras andando*).

Look at the following verbs. They are easy basic verbs that you know. Again, they contain a preposition. Can you translate them using a single verb in Spanish?

Go in

Sit down

Take out

ANSWERS: entrar; sentarse; sacar

In English, these are called **phrasal verbs**. As you have noticed, we don't have this type of verbs in Spanish. We can say that a phrasal verb consists of a verb and a particle (adverb or preposition).

Now look at the following sentence containing a phrasal verb. Can you translate it as easily as before using the same pattern? Why not?

Turn up the volume. I love this song!

ANSWERS: Sube la voz. ¡Me encanta esta canción!

Turn means *girar* in Spanish. *Turn up* the volume means *subir la voz*. We are adding volume to the song by *turning (girando)* the knob of the radio with our hand. Our experience tells us that when we put more and more things, let's say on a pile of books, the quantity is higher, and the pile goes up. Therefore, the meaning is metaphorical: UP means more. It happens the same with the volume. You can't touch the volume but we are adding more and more volume to an imaginary pile; the volume is going up; it is bigger; it is louder.

This means that we can't always translate a phrasal verb by translating its parts. This is the fun part! You have to imagine the situation and deduce what the meaning of the particle is. In the next lessons, you will discover other meanings of particles, which are based on our human perceptions.

What we have just explained could be summarized in two key ideas or mental representations that you need to know before we explain phrasal verbs in detail: the idea of container and the idea of orientation. Actually, these two ideas are metaphors like the ones we mentioned in the previous unit. Remember that metaphors are like comparisons. For example, *entrar/salir/go into/go out of* are easily understood if we think of a container with sides, items entering it, etc. *Subir/bajar/go up/go down/turn up* follow the same reasoning. There is an imaginary vertical path with different levels and items moving along it.

Now, draw a container. How would you draw orientation? Try to draw any object in your container or out of it. Do the same in your orientation drawing. Describe your drawings, do you need particles to describe them? Particles are essential to express where objects are placed in relation to containers and orientation.
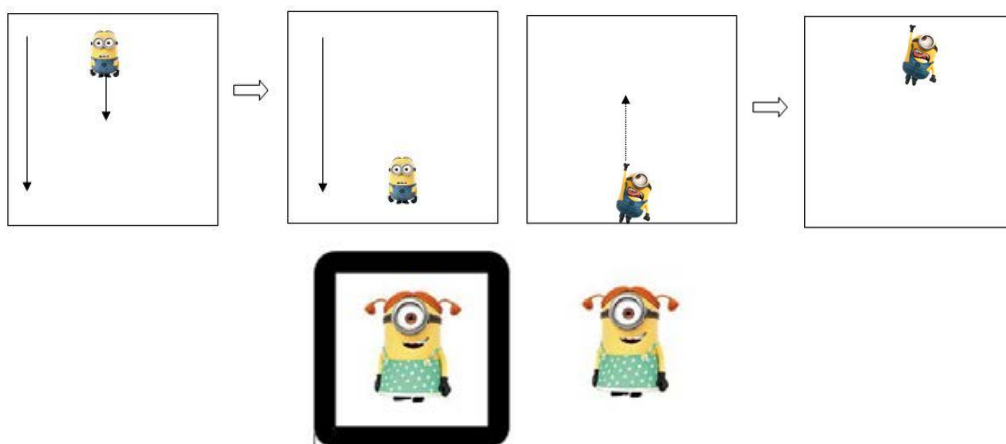
ANSWERS: students will draw all types of containers; try to find what they have in common (e.g. boundaries); orientation will be drawn vertically or horizontally.

Your drawings are probably similar to your classmates'. Why is that? Because we all share common mental representations and ideas about space. We think and speak taking into account our body experiences. We all understand what up/down, in/out is because we have grown up experiencing these concepts.

STEP 2. EXPLICIT EXPLANATION.

Over the next weeks, we will gradually introduce seven particles: UP, DOWN, IN, OUT, ON, OFF, BACK. It is important to notice that originally all these particles have spatial meanings. In other words, they show a relation between two entities and express direction, position and distance. Look at the drawings and the examples to understand this idea well.
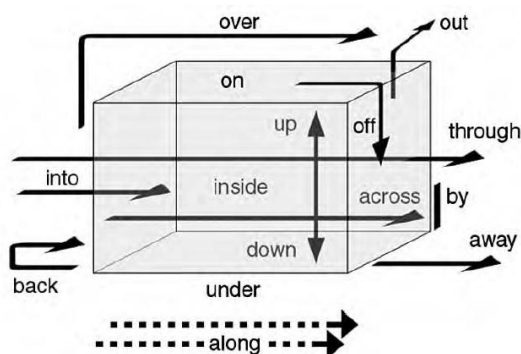
Take the stairs, the lift doesn't go up anymore.

Their house is down the street.

I think that John is in his room.

Someone called while you were out.

Could we not hang the picture on the wall opposite the entrance?

Two plates fell off the table.

Could you give me back the book I lent you months ago?

The problem occurs, however, when particles are used metaphorically. Do you remember some examples of metaphors from previous lessons?

ANSWERS: LIFE IS A JOURNEY; ANGER IS A HOT LIQUID IN A CONTAINER; TIME IS MONEY; UP IS MORE.

We explained that there are expressions that shouldn't be understood in a literal sense because metaphors motivate figurative meanings (e.g. *It makes my blood boil*). It happens the same with particles; they can express abstract ideas such as thoughts, intentions, feelings, attitudes, relations, etc., when they are used metaphorically.

How? For instance, when they are used in conjunction with a verb and form a phrasal verb, they typically show other meanings which are not spatial. These meanings are derived from the spatial ones and are metaphorical. In fact, many phrasal verbs are metaphorical. There is an explanation for them and if you understand the metaphors they use, it will be easier to learn them.

You are already familiar with the most frequent verbs that are used to make phrasal verbs:

go, come, take, get, set, carry, turn, bring, look, put, pick, make, point, sit, find, give, work, break, hold, and move.

Can you translate them all?

Now, let's analyse the following example with the verb *turn* again but this time with particle OUT:

We didn't believe her but it turned out that she was telling the truth.

Can you guess what metaphorical idea is expressed by the particle OUT? Maybe this drawing will help you understand it.
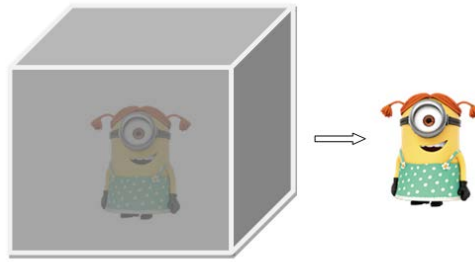
ANSWER: turn out means "become clear, known". There is a link with the original spatial meaning of out because it relates to something that was hidden in a container. That piece of information was metaphorically hidden, it was in a place where we couldn't see it, for example in a container. We compare a body to a container.

We perceive reality through really basic schemas. Entities are placed regarding other entities. Our mind looks at the scene and interprets it. We usually focus on one entity, which is moving, and view it against a background seen as container or surface. We do all this unconsciously!

Look at these illustrations and try to understand them in terms of entities which are IN or OUT a container/surface; have contact with it, or are in a vertical scale. Which entity is moving and which entity is the background container or surface?

I have to get on the bus before it leaves.

The plane took off on time.

Can you pick her up at the train station at 8pm?

Put the gun down, John.

Bring in the flowers before it starts freezing.

I put out food for the birds in cold weather.

She went back to Logroño.
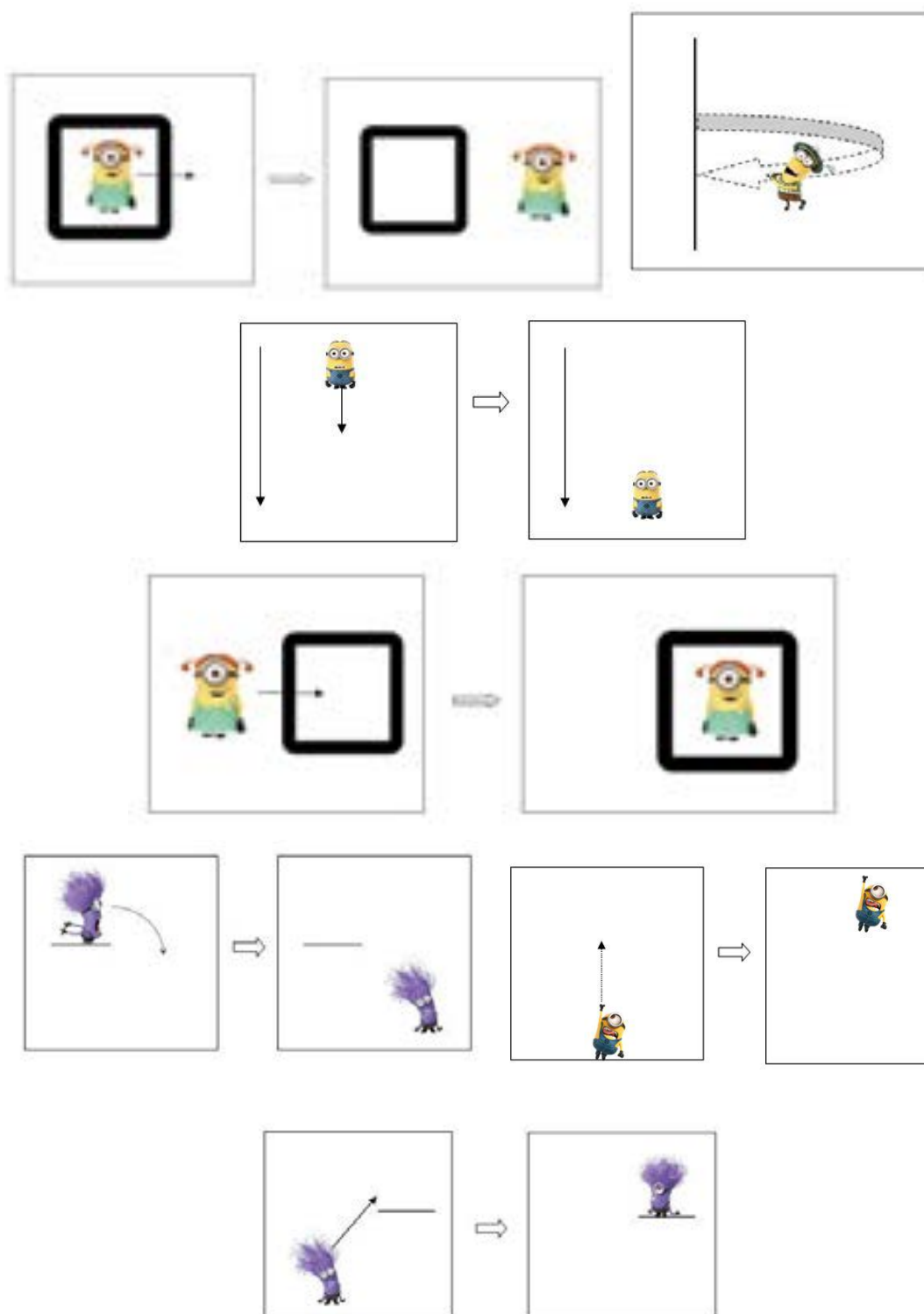
ANSWERS: the person was outside the bus and then she made contact with it (on); the plane was on the ground and then lost contact with it (off) and went into the air; the person was waiting at the train station and then she was collected, she was moved vertically (up) from the ground to a higher place like a car; the gun is moving from a higher position to a lower position (down), removing the danger; the flowers are moving from outside and going inside (in); the food is moving out of the flat (out); return or stay at an earlier location, moving back to Logroño (back).

ANSWERS: moving entities: I, plane, she, gun, flowers, food, she; containers/surfaces: bus, airport, train station, floor, table, flat, Logroño.

To finish this general introduction and explanation of particles and phrasal verbs, look at the dialogue and the drawing. It contains a popular phrase. Can you guess what *carry* on means? What idea does ON express?

John: I still haven't finished all my homework. And I have to read this book too!

Lucy: What can I say? Keep calm and carry on!
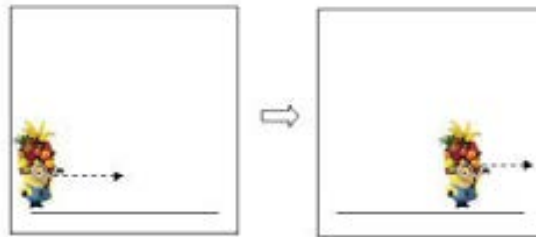
ANSWER: ON expresses the idea of continuing with an activity or task. If you are doing your homework, you are sitting at your desk, there is contact with your books, your notebooks, etc. If you don't continue, your will be OFF your task but if you do, you will carry on.

To sum up, you must remember two general ideas that apply to phrasal verbs:

CONTAINER / SURFACE

ORIENTATION

Regarding the structure of phrasal verbs in sentences, many phrasal verbs take an object. The particle may come before or after the object if the object is not a personal pronoun.

Can you pick my sister up at the train station at 8pm?

Can you pick up my sister at the train station at 8pm?

If the object is a pronoun (*me, you, him, us*, etc.), we always put the pronoun before the particle.

Can you pick her up at the train station at 8pm?

~~Can you pick up her at the train station at 8pm?~~

We can use some phrasal verbs without an object:

The plane took off on time.

There are other verbs that have two parts too. Those verbs have a verb and a preposition which cannot be separated from each other. They are not called phrasal verbs but in order to understand their meaning we can use the tips that we have explained today.

I have to get on the bus before it leaves.

STEP 3. EXEMPLIFICATION.

Let's see recap the phrasal verbs that we have seen so far. Other examples of the same phrasal verbs appear below. Look at them and see if you can find the working patterns explained above.

The price of electricity has gone up by twenty per cent in five years.

Don't turn the fire up - It's boiling in here!

I need to pick up my bags before we leave.

We were tired so we decided to sit down for a while.

The park is a dangerous place at night - Don't go in there alone!

Henry took out his wallet.

It turned out that he had written the letter.

Mary tried to apologize, but she couldn't get the words out.

The bus driver waited until we got on.

I need to carry on and cook dinner before everyone gets here.

He took off his hat when he entered the room.

The film has brought back many memories of my childhood.

ANSWERS: go up, turn up = moving upwards, increase in amount, UP IS MORE; pick up = UP IS MOVING UPWARDS, remove something from the ground; sit down = DOWN IS MOVING DOWNWARDS, move your body to a lower position; go in = entering a place or space , IN IS ENTERING A CONTAINER, enter a room, a building, etc.; take out, get out = leaving a place or space, OUT IS MOVING OUT OF A CONTAINER, Henry's pocket is the container, Mary's mouth is the container; turn out = being unknown is a state, it is like a container, the piece of information leaves that container and it is known, OUT

IS VISIBLE; get on = touching, be supported by the surface of something like a bus, ON IS CONTACT; carry on = continuing happening, continuing doing something, ON IS CONTINUATION; take off = off is breaking contact, the hat is no longer on the man's head, OFF IS LOSS OF CONTACT; bring back = return to an earlier state, time, or situation, memories are abstract but they are treated as if they were objects that move and can enter people's bodies, BACK IS RETURN.

STEP 4. PRACTICE.

Separate worksheets (Appendix C).

STEP 5. SELF-ASSESSMENT.

Now it is time to reflect about what you have learned and whether you have found it interesting. Your teacher will give you a rating slip with some questions that you must answer carefully.

03 UP AND DOWN LESSON PLAN

This pedagogical implementation follows the model set by Ruiz de Mendoza and Agustín (2016). The explanations and examples have been adapted from Lakoff and Johnson (1980); Neagu (2007); Sadri and Talebinejad (2013); Rudzka-Ostyn (2003); *Macmillan Phrasal Verb Plus Dictionary* (Rundell, 2005).

Use PowerPoint in Appendix D as visual support for this lesson plan.

STEP 1. CONTRASTIVE ANALYSIS.

Look at the following signs at the airport. What do they mean?

ANSWERS: make sure they understand the central locative use and meaning of UP/DOWN.

Apart from these general meanings, what does up/down suggest to you? Draw it.

ANSWERS: students will probably suggest similar meanings, always spatial.

There are other meanings that we associate with UP/DOWN. Let's explore them. Which Spanish and English words from the box would you use to describe these pictures?

up, happy, positive, down, sad, negative, full, empty, more, less

ANSWERS: We are moving to the meanings UP IS POSITIVE and DOWN IS NEGATIVE; battery = empty, less; Agnes = up, happy, positive; crowd = full, more; angry minion = down, sad, negative.

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Can you place the following adjectives along a vertical line? Do they express something positive or negative?

good

bad

Good/*bueno*, beautiful/*bonito*, cheerful/*alegre*, big/*grande*, strong/*fuerte*, solid/*sólido*

bad/*malo*, ugly/feo, sad/*triste*, small/*pequeño*, weak/*débil*, fragile/*frágil*

ANSWERS: What is good, beautiful, cheerful, big, strong, solid is positive because it is on top of the vertical orientation or UP; what is bad, ugly, sad, small, weak, fragile is at the bottom of this vertical line or DOWN.

Can you guess why? Now look at the following sentences and let's try to understand why UP IS POSITIVE and DOWN IS NEGATIVE.

Se vinieron arriba cuando vieron que la gente les aplaudía.

Cheer up! Things will be better soon.

Tengo un bajón…

He is down. He is depressed.

Can you mime them? Look at your body and your gestures. There is a <u>physical</u> basis for them. <u>Experience</u> has naturally guided you. We recall our body and face in those situations: upright position, happy face, sad face, shoulders down, etc. UP and DOWN in the previous examples express opposite ideas. UP is something positive and DOWN is negative. These ideas tend to be universal, that is why we can find them both in English and Spanish. As we have mentioned in previous lessons, our observations of the external, spatio-physical world provide a frame four our internal world, which is very primary and basic (we organise it around concepts like positive or negative, good or bad, etc.).

Now think about the Spanish verb *alcanzar* and these pictures. Can you write captions for them using the Spanish verb?

ANSWERS: *we are moving to a different sense but using contrastive analysis before a full explanation. Ha alcanzado la manzana. Está a punto de alcanzar al otro minion.*

Do you think that the verb *alcanzar* implies something positive? How would you describe yourself when you *alcanzas* something or somebody?

La manzana and *el otro minion* are at different heights. The former is up in a vertical axis but the latter is on a horizontal line. Nevertheless, we use the same word *alcanzar* because we are imagining the end of a line. It doesn't matter whether it is horizontal or vertical. You will learn that in English, particles UP/DOWN can be used when you aim at or reach the limit of something regardless the orientation. For example:

Go up to the window and see what is going on.

Our cat is so old and ill, we'll have to ask the vet to put her down.

ANSWERS: *the limits are the window and life/death.*

After this introduction, let's now explain in depth the extra uses of particles UP and DOWN.

STEP 2. EXPLICIT EXPLANATION.

Remember that words and expressions can be metaphorical (e.g. **The head of this school is Mr. Green**). Also, remember that particles in phrasal verbs (and verbs themselves) can show spatial/physical meanings or metaphorical/non-physical ones. Note that some phrasal verbs carry more than one meaning and could figure in more than one subsection.

UP IS UPWARD/DOWN IS DOWNWARD

UP literally describes movement towards a higher position and DOWN towards a lower position. When a verb is used with particle UP, we often expect it to indicate upward movement, a high position, or a change from a horizontal to a vertical position. The opposite goes for DOWN, there is movement from a higher to a lower place. It indicates downward movement. It can be geographically or time orientated.

Get up and go to school now.

Why don't you sit down and have a drink with me?

She puts down in her notebook every single word said by the professor.

UP

DOWN

<u>UP IS MORE/DOWN IS LESS</u>

As we explained in previous lessons, we associate UP with more: if a number increases, it goes up. The idea up/high refers to quantities because when more things are added to a pile, it becomes higher. It has to do with increases in size, number, or strength. UP can also imply moving to a higher degree, value or measure. The opposite happens for DOWN. It has to do with decreases in size, number, or strength, and moving to a lower degree, value or measure.

When we want to talk about something abstract, we need to use concrete terms. Furthermore, we assign values to many of them, and we do it spatially, along vertical lines. Generally, as we mentioned before, upward orientation tends to go together with positive evaluation while downward orientation with a negative one.

This is the case of temperatures, social and professional ranks, attitudes, knowledge, opinions, feelings, possession, accessibility of things, degrees of intensity, etc.

Look at the following examples that contain the particle UP or DOWN.

Which of the examples follow the pattern that we have just explained? Which doesn't?

House prices are going up.

Judy's temperature is going up, she may be getting the flu.

Why did the teacher put me down in front of the other students?

After lots of attempts I finally managed to give up smoking 5 years ago.

ANSWERS: the example "Why did the teacher put me down in front of the other students?" refers to being powerful because the teacher is the most powerful of them, he would metaphorically be on top of the student if it was a fight. The teacher allegedly knows more than the student, he is higher in some sort of vertical axis and puts the student down, criticises him.

Look at the example which does not follow the pattern. What function does UP have in this example?

After lots of attempts I finally managed to give up smoking 5 years ago.

ANSWERS: aiming/reaching a goal, end, limit. We explore this meaning in the following section.

UP IS APPROACH (GOAL, END, LIMIT)

UP is associated with the notion of <u>approach</u>; meaning aiming at or reaching a <u>goal</u>, an <u>end</u>, or a <u>limit</u>. There is motion towards the place where somebody or something is or might be. In the example, motion is along the horizontal, not the vertical axis, until the goal of not smoking anymore is reached. Do you remember the Spanish verb *alcanzar*? Its meaning is similar to this one. We explained that somebody or something can be reached vertically or horizontally. Therefore, you can aim at or reach a goal, an end or a limit in all directions.

After lots of attempts I finally managed to give up smoking 5 years ago.

UP IS COMPLETION (HIGHEST)/DOWN IS COMPLETION (LOWEST)

Now, remember the idea of container. When something is full, it is complete, it is at the highest limit, so UP has another meaning which has to do with completion. When something is empty, it ends, so DOWN can mean ending. DOWN also stresses completion, but this time the lowest limit on the scale of degree, value, measure, etc. The ideas of completion and ending are quite similar because something that is full can't be "fuller", and something empty can't be "emptier". To sum up, phrasal verbs with UP/DOWN may have a similar meaning, which is completion.

I could not finish my article because my computer broke down.

Apparently one in every three marriages is likely to break up.

UP IS VISIBLE/ACCESSIBLE/KNOWN

One last sense of UP indicates that higher up is more visible, accessible, known. When something is at a higher level, it is noticed more easily, either for concrete objects or abstract entities. Our attention will be drawn to them. Many verbs with UP mean that what was hidden or unknown becomes visible or known.

The multinational company is setting up new branches in Asia.

ANSWERS: the multinational is opening branches, these will be visible, the same as the multinational.

STEP 3. EXEMPLIFICATION.

Now look at the examples below. These new examples follow the same patterns as the ones that we have explained. We can use the drawings to explain them.

UP IS UPWARD

The children walked along the beach, picking up shells.

In the summer, the sun comes up at about 4.30 am.

DOWN IS DOWNWARD

You can go down those stairs and you will find the toilets.

Some of the trees in my garden came down because of the typhoon last night.

UP IS MORE

Jane is as clever as she is nice and all her classmates look up to her.

John is hopeless: he hesitates all the time and cannot make up his mind.

DOWN IS LESS

Our economy has been going down steadily over the last years.

Rich people should not look down on poor people.

UP IS APPROACHING/AIMING/REACHING A GOAL

I don't want this huge desk here; it takes up too much space.

Go up to the window and see what is going on.

<u>UP IS COMPLETION/HIGHEST LIMIT</u>

The lorry was held up by a gang of young hooligans.

I have decided not to put up with this nonsense any longer.

<u>DOWN IS COMPLETION/LOWEST LIMIT/ENDING</u>

The car broke down just outside London.

You don't want to put down an animal that is basically healthy.

<u>UP IS VISIBLE/ACCESSIBLE/KNOWN</u>

He was determined to bring up the issue to the meeting.

Your friend has a talent for coming up with idiotic ideas.

ANSWERS: take up, one desk already takes space, if we say takes up, in an abstract path scale, any change may be viewed as an abstract step towards a limit, which is the highest amount of space that can be taken; held up, completive up and obstruction process, the space is filled until it can be filled no more, allowing absolutely no passage, the obstruction seems more solid and denser than just using the single verb held.

Nevertheless, the aim of this unit is not only to identify the metaphorical idea behind the phrasal verb but to be able to use them. Let's do some activities using UP and DOWN phrasal verbs.

STEP 4. PRACTICE.

See attached worksheets (Appendix C).

STEP 5. SELF-ASSESSMENT.

Now it is time to reflect about what you have learned and whether you have found it interesting. Your teacher will give you a rating slip with some questions that you must answer carefully.

04 IN AND OUT LESSON PLAN

This pedagogical implementation follows the model set by Ruiz de Mendoza and Agustín (2016). The explanations and examples have been adapted from Porto and Pena (2008); Neagu (2007); Sadri and Talebinejad (2013); Breeze (2012); Rudzka-Ostyn (2003); *Macmillan Phrasal Verb Plus Dictionary* (Rundell, 2005).

Use PowerPoint in Appendix D as visual support for this lesson plan.

STEP 1. CONTRASTIVE ANALYSIS.

Look at the following pictures. Where are the minions?

ANSWERS: make sure they understand the central locative and physical meaning of in/out.

Now read the following examples in Spanish. Would you say that *Logroño, peligro* and *amor* are physically similar to a container/box? Why?

Mi padre está en Logroño y hoy no puede venir.

Los muchachos están en peligro.

Se enamora con mucha facilidad.

ANSWERS: abstract senses; metaphorical perception of a city as a bounded space. Peligro and amor are perceived as physical entities/boxes/containers that people can be in or out.

We do the same in English, we use metaphors to understand the world around us. Once again, we are referring to the container metaphor. We compare concepts and spaces to enclosed containers/boxes. Can you translate the previous sentences?

ANSWERS: My dad is in Logrono and he can't come today. The boys are in danger. She falls in love easily.
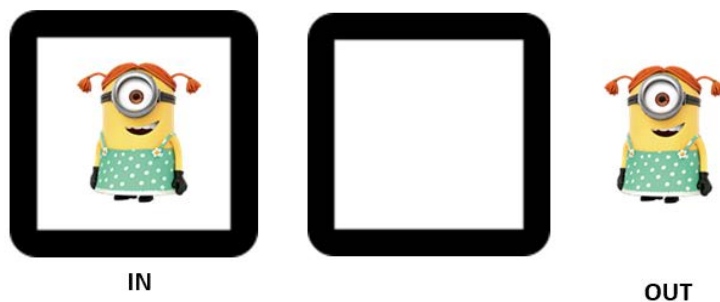
If we compare Spanish and English, how would you translate particles IN and OUT? Only *dentro* and *fuera*? Think about the following Spanish words:

expulsar

exportar

Latin prefix ex- means outwards (*hacia afuera*). Pellere means push (*empujar*) and portare means take (*llevar*). It seems that the idea expressed with prefix ex- is similar to OUT because some kind of border is being crossed, there is a transition from inside to outside a container.

The opposite goes for IN. Think about these words. What does im-/in- mean?

importar

inquirir

ANSWERS: im-/in- means inwards (hacia dentro). Portare means take (llevar). Quaerere means ask (preguntar). Particle IN implies the same, crossing a border like a border in a country or a mental border when somebody is asking constantly many questions.

In conclusion, there is change, movement, a border is being crossed. We don't always translate IN as *dentro* or OUT as *fuera*. You need to reflect about their sense in general and the connotations that these particles have.

STEP 2. EXPLICIT EXPLANATION.

Let's now explain the most frequent senses of IN and OUT with examples of phrasal verbs in sentences.

IN IS BEING INSIDE OR ENTERING A CONTAINER/OUT IS BEING OUTSIDE OR MOVING OUT OF A CONTAINER

IN is being inside or <u>entering</u> a container and OUT is being outside or <u>moving out</u> of containers. Remember that containers are not only physical objects, when we refer to containers these can be abstract concepts like states or situations (e.g. being alive, being happy, a crisis, etc.). Groups are also containers. Even our body can be a container! What are the containers in the following examples? What are the entities moving in and out?

Could you put the cat out at night?

They are bringing in experts from all over the world.

How can we find out the reasons for his strange behaviour?

ANSWERS: Containers are home, meeting and group of reasons; outside home and inside the meeting; there is a group of reasons, and you are isolating and taking out the good ones.

<u>OUT IS NON-ACCESSIBLE, NON-VISIBLE, NON-AVAILABLE</u>

An important sense of OUT indicates that the thing/idea inside the container with you is accessible and visible. Therefore, when that thing/idea leaves the container, it is <u>not accessible</u> or visible to you anymore (you are still inside). Draw this example in two steps: the first one when there is light and the second one when there isn't.

Tara put out the light and went to sleep.

ANSWERS: the light is now outside the container, it is not in the room, it is dark in the room where you are because the light is out.

<u>OUT IS ACCESSIBLE, VISIBLE, AVAILABLE</u>

The opposite can happen too if you are outside the container. The thing/idea inside is unavailable for you until it leaves the container and it is outside with you. At that moment, it is <u>accessible</u>. What is the meaning of carry out? Why?

Tara carried out her plan.

ANSWERS: carry out means realize because the plan is now out where you are, it is available and you can do it.

Look at the following drawings. Could you associate them to the senses that we have just explained?
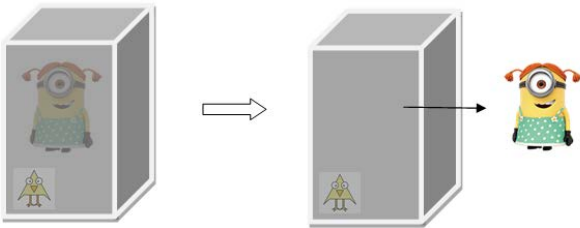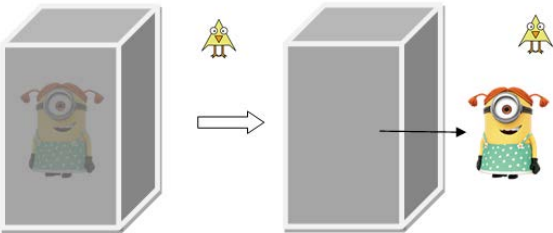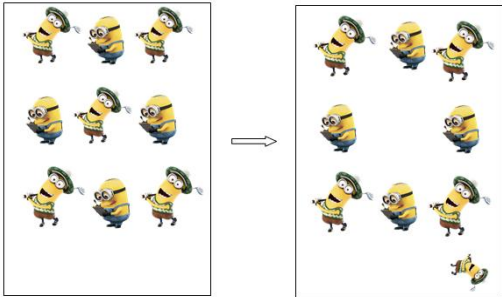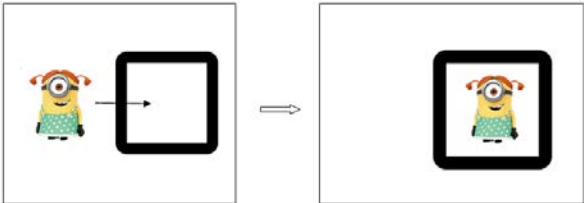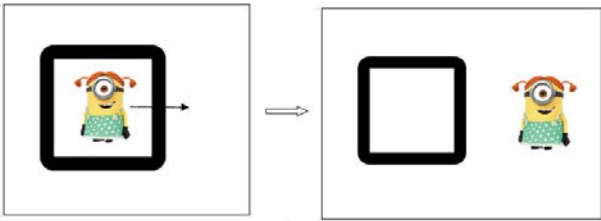
ANSWERS: moving in/out containers; groups are containers; OUT IS VISIBLE/ACCESSIBLE/AVAILABLE; OUT IS NON-ACCESSIBLE, NON-VISIBLE, NON-AVAILABLE.
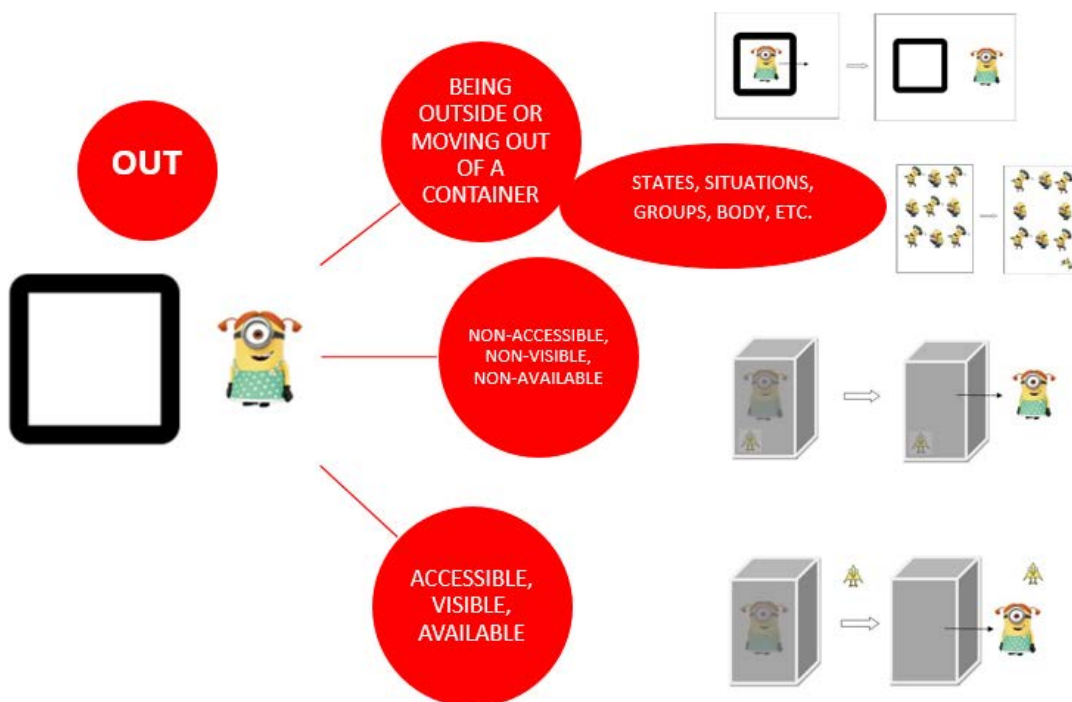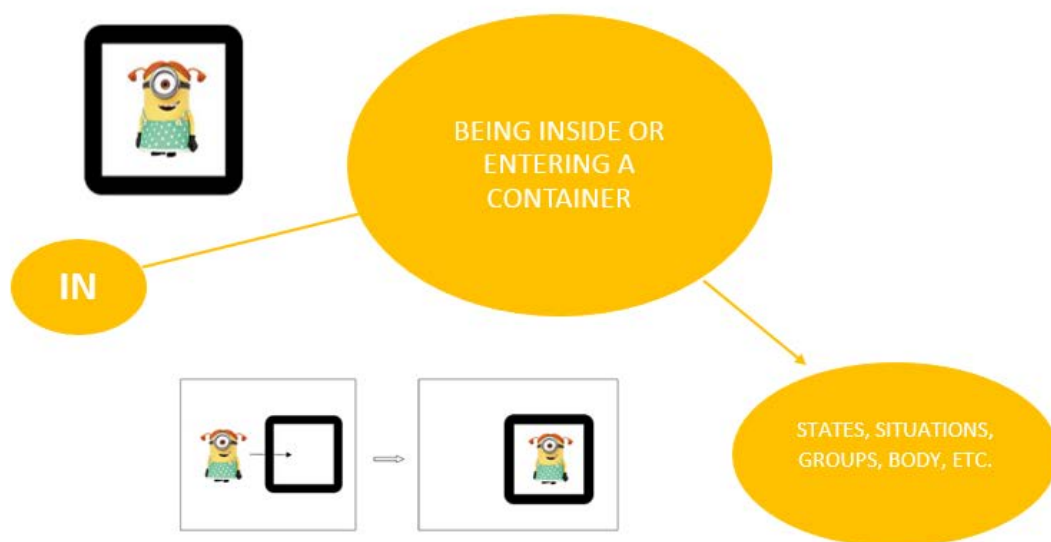
STEP 3. EXEMPLIFICATION.

Now look at the examples below. These new examples follow the same patterns as the ones that we have explained. We can use the drawings to explain them. Underline the phrasal verbs and work with a partner to understand them.

<u>IN IS BEING INSIDE OR ENTERING A CONTAINER (STATES, SITUATIONS, GROUPS, BODY, ETC.)</u>

Our unit will be going in first.

Please come in and sit down.

Personally, I would not go in for such a deal. Turn it down.

ANSWERS: buildings are containers; rooms are containers; a deal/situation is a container.

<u>OUT IS BEING OUTSIDE OR MOVING OUT OF A CONTAINER</u>

With this new detergent, all the dirty marks come out beautifully.

I would like to take you out for a meal.

Set the flowers out in a line, six inches apart.

He looks out of the window all day because he has nothing to do.

ANSWERS: clothes are containers and dirty marks are entities moving out; houses are containers and people move out when they eat out; groups of flowers are containers, you set/put them out of the group in a different order; your eyes move out of your body and are outside a room.

<u>OUT IS NON-ACCESSIBLE, NON-VISIBLE, NON-AVAILABLE</u>

The anaesthetic put her out for several hours.

Suddenly there was an explosion and all the lights went out.

The caretaker had turned out all the lights.

ANSWERS: OUT is unconscious, states are containers, being conscious is a the state/container; you are inside a room or building, if the lights go out you can't see the light because it has moved out; similar to go out but this example implies that a hand is turning the knob.

<u>OUT IS ACCESSIBLE, VISIBLE, AVAILABLE</u>

The sun came out very late this morning.

Get out of prison.

Find out what happened.

Point out mistakes.

The CD turned out to contain vital information.

Work out a better method.

ANSWERS: you are outside the container where the sun is, when the sun comes out of it, you can see it; a person who is free is not in a container anymore, now he is out and other people can see him; reasons are hidden inside a container where you are not, e.g. somebody's mind, you can know the reasons if these are out where you are; mistakes were hidden, then when they are out, you can point at them, show them, call attention to them; at first it seemed that the CD didn't contain vital information but then, something changed, something turned or crossed the border and when it was out, the information was available to you; a method that is out has been created and now is available for everybody, somebody has worked so much that the method has come out of their mind.

Let's do some activities using with IN and OUT phrasal verbs.

STEP 4. PRACTICE.

See separate worksheets (Appendix C).

STEP 5. SELF-ASSESSMENT.

Now it is time to reflect about what you have learned and whether you have found it interesting. Your teacher will give you a rating slip with some questions that you must answer carefully.

05 ON AND OFF LESSON PLAN

This pedagogical implementation follows the model set by Ruiz de Mendoza and Agustín (2016). The explanations and examples have been adapted from Breeze (2012); Yasuda (2010); Neagu (2007); Takahashi and Matsuya (2012); Kovács (2007); Moon (2005); Rudka and Ostyn (2003); *Macmillan Phrasal Verb Plus Dictionary* (Rundell, 2005).

Use PowerPoint in Appendix D as visual support for this lesson plan.

STEP 1. CONTRASTIVE ANALYSIS.

Let's start with our usual comparison of Spanish and English. Where are the minions in the first picture? What have they done with their clothes in the second one?

ANSWERS: the minions are on the cannon = están encima del cañón; they have taken their clothes off = se han quitado la ropa.

On this occasion, English is much easier to understand than Spanish, especially when it comes to OFF. Look at these expressions:

Get on/off the bus.

Put on/take off your clothes.

What happens when we say that one thing is ON another thing? For example, somebody and the bus, or somebody and his/her clothes. How do we say it in Spanish?

ANSWER: there is contact between the surface of one thing and the other thing.

ANSWER: subirse al/bajarse del autobús; ponerse/quitarse ropa.

And when we say one thing is OFF another thing?

ANSWER: there isn't contact between the surface of one thing and the other thing. One thing has been separated from the other one.

ANSWER: OFF in Spanish? Quitado, separado? Some verbs implicitly show separation: quitarse, marcharse, etc.

Phrasal verbs including particle OFF tend to rely on a basic container metaphor. OFF generally reflects separation from the container, and it is used with a wide range of verbs to this effect (e.g. take off).

In the following section, we will look into the extended meanings of these particles.

STEP 2. EXPLICIT EXPLANATION.

Let's now explain the most frequent senses of ON and OFF with examples of phrasal verbs in sentences.

ON IS CONTACT OR GETTING CLOSER/OFF IS LOSS OF CONTACT

The most important meaning of OFF is <u>loss of contact</u> with a surface. For example, when an object is separated from its place or from another object. On the other hand, ON means <u>contact or getting closer</u> to make contact.

He took off his hat when he entered the room.

The bus driver waited until we had got on.

ANSWERS: the hat has no contact with the head; the person is contacting the bus.

OFF also means loss of contact in a metaphorical sense. A given state or situation is different from the one which serves as a point of reference or comparison. For example, work, a habit, a financial situation may be taken as the norm. When you lose contact with the point of reference, you become separate from it.

It's high time we set off, we still have a long way to go.

He took a month off in order to finish his project.

ANSWER: the normal situation is being at home or in your town, if you leave you are metaphorically separating from it, you are leaving; the job is contacting the person.

The opposite goes for ON, a state can be in contact or getting in contact metaphorically with something.

If you don't have any spare time, you shouldn't have taken on the job.

Everyone applauded when Mario came on.

ANSWER: the job is metaphorically on you or it is close to you; the person in metaphorically on other people or on stage.

<u>OFF IS ENDING</u>

OFF can mean <u>ending</u> because there is an obstacle that makes two things being apart. There is no contact anymore, so it ends. Some ideas or situations can be regarded as a flow which is separated from the main one. Such separation means <u>interruption</u> and eventually ending. Think of an image with a switch with the words on/off written on it.

All the sudden, the lights went off.

ANSWERS: if there is a cut in the supply of electricity, lights are off.

<u>OFF IS CHANGE FROM PREVIOUS STATE (START)</u>

OFF can also mean starting. It is a bit confusing but it makes sense. If something <u>changes from a previous state</u>, there is separation from the previous state. Therefore, something can start functioning (it was not functioning before).

Jeff pushed the front door, which set off the burglar alarm.

Some kids were setting fireworks off in the street.

The party went off without any problems.

ANSWERS: the alarm and the fireworks were separated from the state of not working. Now they are functioning, they have been set off; the party happens as planned, it changes from non-existence to happening.

ON IS CONTINUATION

Finally, an important sense of ON is <u>continuation</u> of an action or situation. We explained this sense in a previous unit. ON is used to express the duration of motion or action along a metaphoric surface.

Come on! You can do it!

Don't disturb me. Please let me get on with my work.

Look at the following drawings. Could you associate them to the senses at the same time as we explain them?
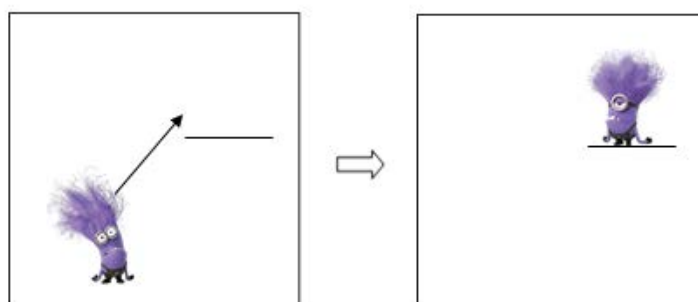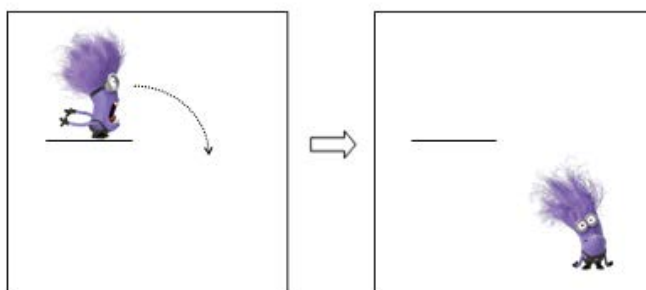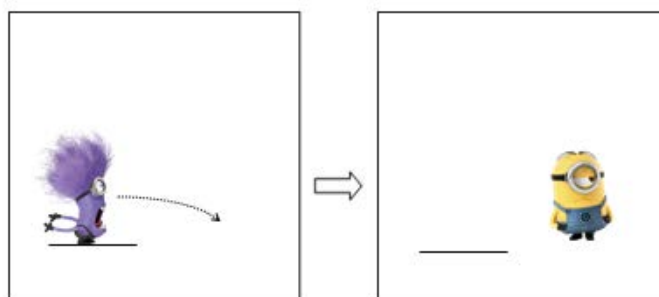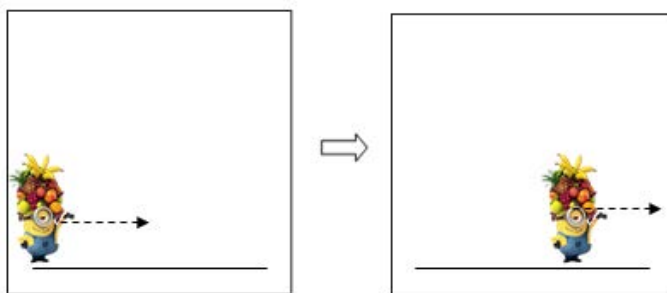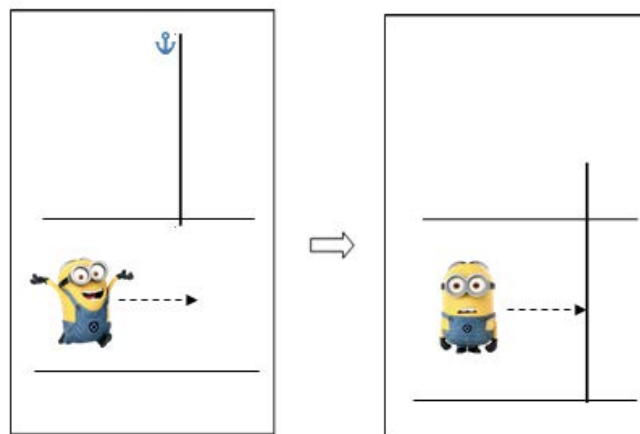
ANSWERS: OFF IS LOSS OF CONTACT; ON IS CONTACT; ON IS GETTING CLOSER (TO MAKE CONTACT); OFF IS ENDING; ON IS CONTINUATION; OFF IS CHANGE FROM A PREVIOUS STATE (START).
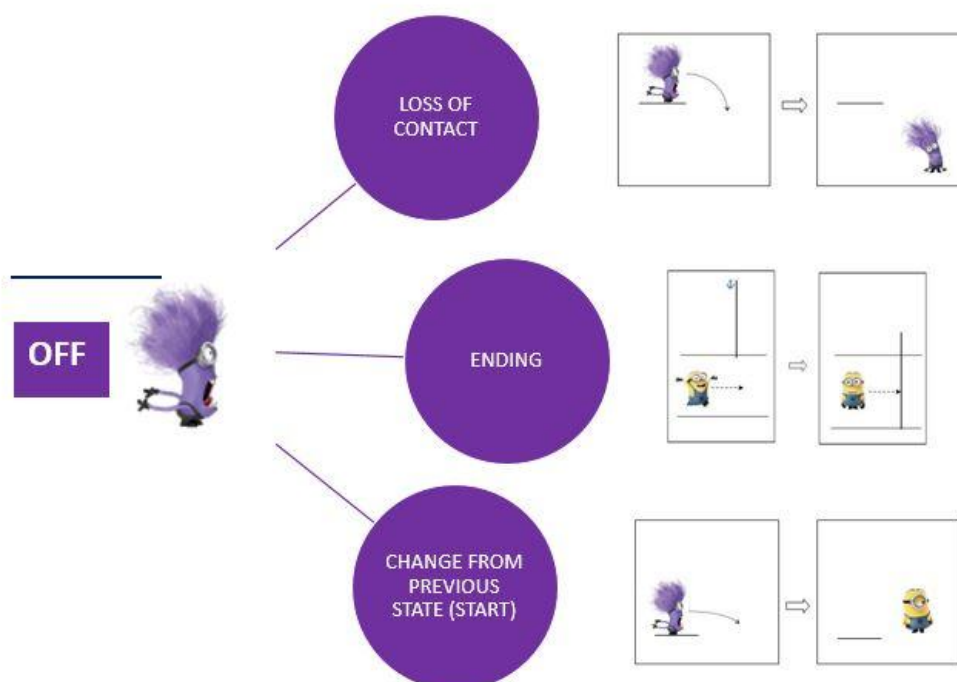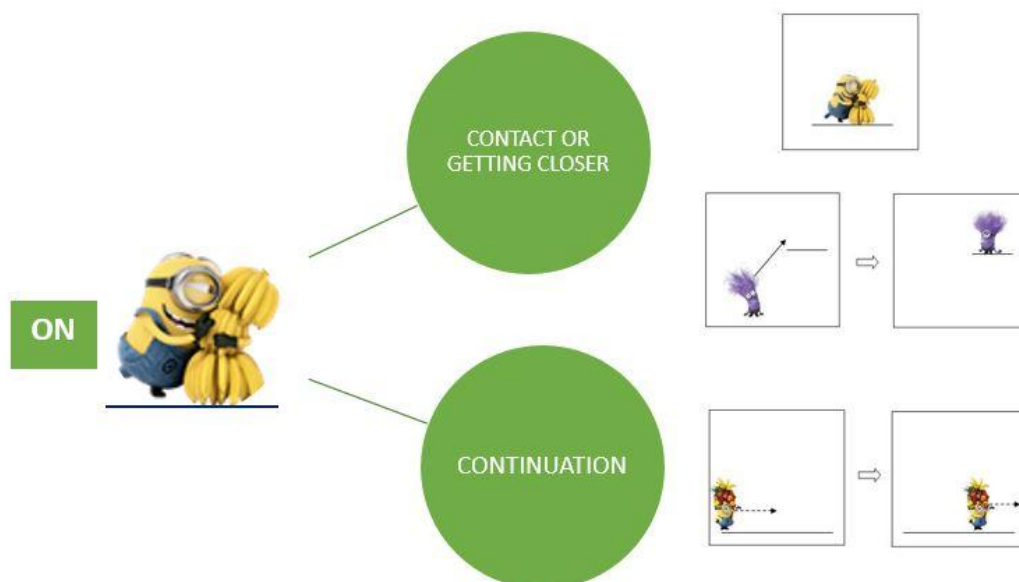
STEP 3. EXEMPLIFICATION.

Now look at the examples below. These new examples follow the same patterns as the ones that we have explained. We can use the drawings to explain them. Underline the phrasal verbs and work with a partner to understand them.

ON IS CONTACT OR GETTING CLOSER

I can't take on any more work at the moment.

We're not taking on any new staff at the moment.

ANSWERS: metaphorically the work/job/staff is getting in contact with the other people.

ON IS CONTINUATION

Let's go on! We will eat when we reach the shelter.

Don't disturb me. Please let me carry on with my work.

They stayed only a day before moving on.

ANSWERS: continue walking, doing work and going to another place as they have been doing so far.

OFF IS LOSS OF CONTACT

The plane took off at 10.30 pm.

We set off early the next morning.

ANSWERS: no more contact between the plane and the ground; set off means leave, start a journey, there is loss of contact between the place and you are at that moment.

OFF IS ENDING

I went off the idea of buying a sports car after I found out how much it would cost.

Turn off the TV and come to dinner.

ANSWERS: you stop having that idea, the idea separates from you, it ends in your head; the TV is off, you cut the electricity supply, no more electricity, no more TV.

OFF IS CHANGE FROM PREVIOUS STATE/STARTING

Fortunately, there was nobody in the hall when the bomb went off.

They were fighting and accidentally set off a fire extinguisher.

Let's so some activities using with ON and OFF phrasal verbs.

STEP 4. PRACTICE.

See attached worksheets (Appendix C).

STEP 5. SELF-ASSESSMENT.

Now it is time to reflect about what you have learned and whether you have found it interesting. Your teacher will give you a rating slip with some questions that you must answer carefully.

06 BACK LESSON PLAN

This pedagogical implementation follows the model set by Ruiz de Mendoza and Agustín (2016). The explanations and examples have been adapted from Breeze (2012); Takahashi and Matsuya (2012); Moon (2005); Rudzka-Ostyn (2003); Macmillan Phrasal Verb Plus Dictionary.

Use PowerPoint in Appendix D as visual support for this lesson plan.

STEP 1. CONTRASTIVE ANALYSIS.

Think about the space around us. Touch your back. If you try to look at your back, what do you do with your head? Where are the minions in the picture on the left? And in the picture on the right?

ANSWERS: you turn your head back, you look back; the minions are behind Gru; at the back; the minions are in front of Gru; delante; detrás.

Now think of this building. Where is the playground? At the front or at the back? What is there at the back? And in this classroom, who is at the back and at the front?

Finally, think about time. Which month is ahead? Which one has just gone? We could say that time is for us like space. We can talk about it as if we could look at it. If we refer to the previous month, it is as if we looked back and turned our head. BACK expresses the idea of past.

It's time for our usual comparison of Spanish and English. Imagine that it is school break and you go to the playground. When the bell rings, what do you do?

ANSWER: you go back to school; you go back to class; physically and metaphorically.

How would you translate particle BACK into Spanish?

ANSWER: volver, regresar.

Spanish prefixes re-, retro- express the idea of backwards (e.g. retroceder, retrovisor, etc.). Spanish verbs can express this notion without a particle. The direction of the movement is included. The same happened for verbs like entrar (go in) or salir (go out) in previous units. Nevertheless, Latin had an influence on English too and we can find some verbs like return that function very similarly to the Spanish verbs.

Dad always gets back home in time for dinner.

Dad always returns home in time for dinner.

Papá siempre regresa a casa a tiempo para cenar.

Can you think of other examples in Spanish?

ANSWERS: retroceder, regresar, recular, replicar, responder, etc. Careful with re- when it means again, as in retocar, reponer, etc.

In our life, we are continuously moving from one place to another: when we crawl, when we go to another classroom, etc. Again, our human experience guides us and orientate us in space and time.

Phrasal verbs including particle BACK tend to rely on a basic container metaphor and an orientation metaphor. BACK generally reflects the rear of the container or the place where you are moving from. We usually walk ahead and forwards, leaving everything behind us, at the back.

In the following section, we will look into the extended meanings of these particles.

STEP 2. EXPLICIT EXPLANATION.

We have already explained the up-down schema and the meanings that particles have due to it. Now, we are going to focus on the front-back schema. It is commonly used to indicate the following:

BACK IS RETURN TO INITIAL LOCATION

The return of an object to its initial location.

It started to rain, so we decided to go back.

We'll definitely come back next year.

ANSWERS: back means that they have returned to the initial location or to a location where they are now (home, this city)

BACK IS RETURN TO AN EARLIER STATE OR TIME

BACK also means return to an earlier state, time.

This film has brought back many memories of my childhood.

After the stroke his native language was the first to come back.

ANSWER: the earlier time is childhood; the earlier state is the moment in the past when you were fluent in your language.

Look at the following drawing. This time, with one drawing only we can visualise the particle BACK.
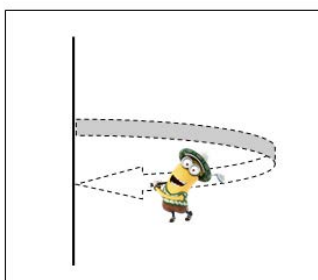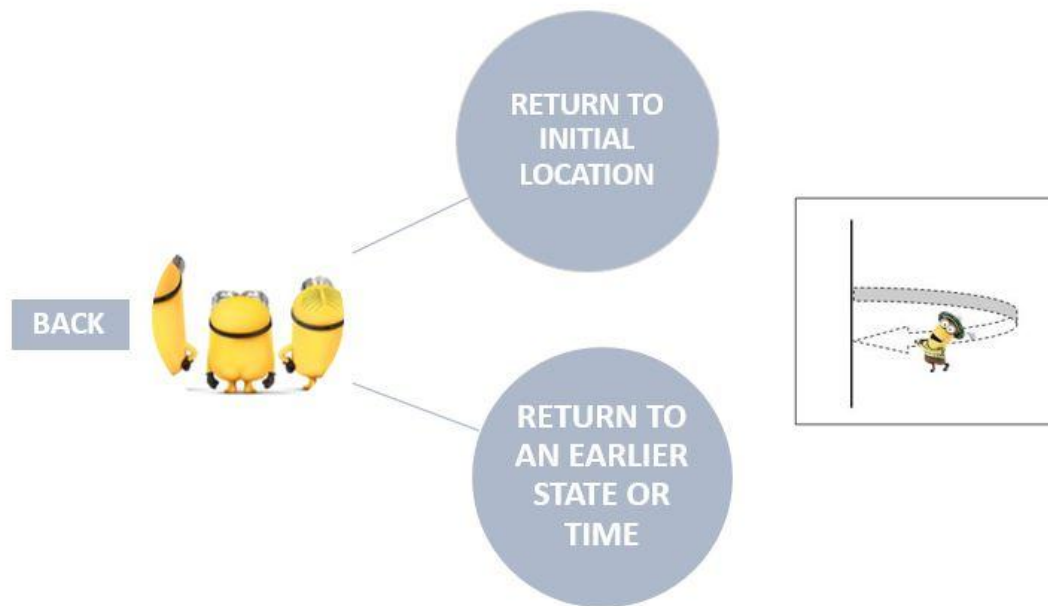
STEP 3. EXEMPLIFICATION.

Now look at the examples below. These new examples follow the same patterns as the ones that we have explained. We can use the drawing to explain them. Underline the phrasal verbs and work with a partner to understand them. What is the initial location, state or time?

BACK IS RETURN TO INITIAL LOCATION

If you don't like the scarf, I can take it back.

It's late, I ought to get back.

I'd left my keys in the office and had to go back for them.

ANSWERS: the initial locations are the shop; home; the office.

BACK IS RETURN TO AN EARLIER STATE OR TIME

Just talking about what happeed brings the fear back.

The pain has never come back since.

I won't take long for us to get things back the way they were.

I would like to go back to what Abby was saying just a minute ago.

Looking back, I think I made the right decision.

If the shoes have been worn, they won't take them back.

ANSWER: the earlier state or time is when he was scared; the moment when he was in pain; when things were in a certain way; when Abby was saying something; the moment when he made that decision; the time when the shop was the owner of the shoes.

Let's so some activities using BACK phrasal verbs.

STEP 4. PRACTICE.

See attached worksheet (Appendix C).

STEP 5. SELF-ASSESSMENT.

Now it is time to reflect about what you have learned and whether you have found it interesting. Your teacher will give you a rating slip with some questions that you must answer carefully.

APPENDIX B. DRAWINGS

Original (Rudzka-Ostyn, 2003) and adaptation.

UP AND DOWN DRAWINGS

UP IS UPWARD/DOWN IS DOWNWARD
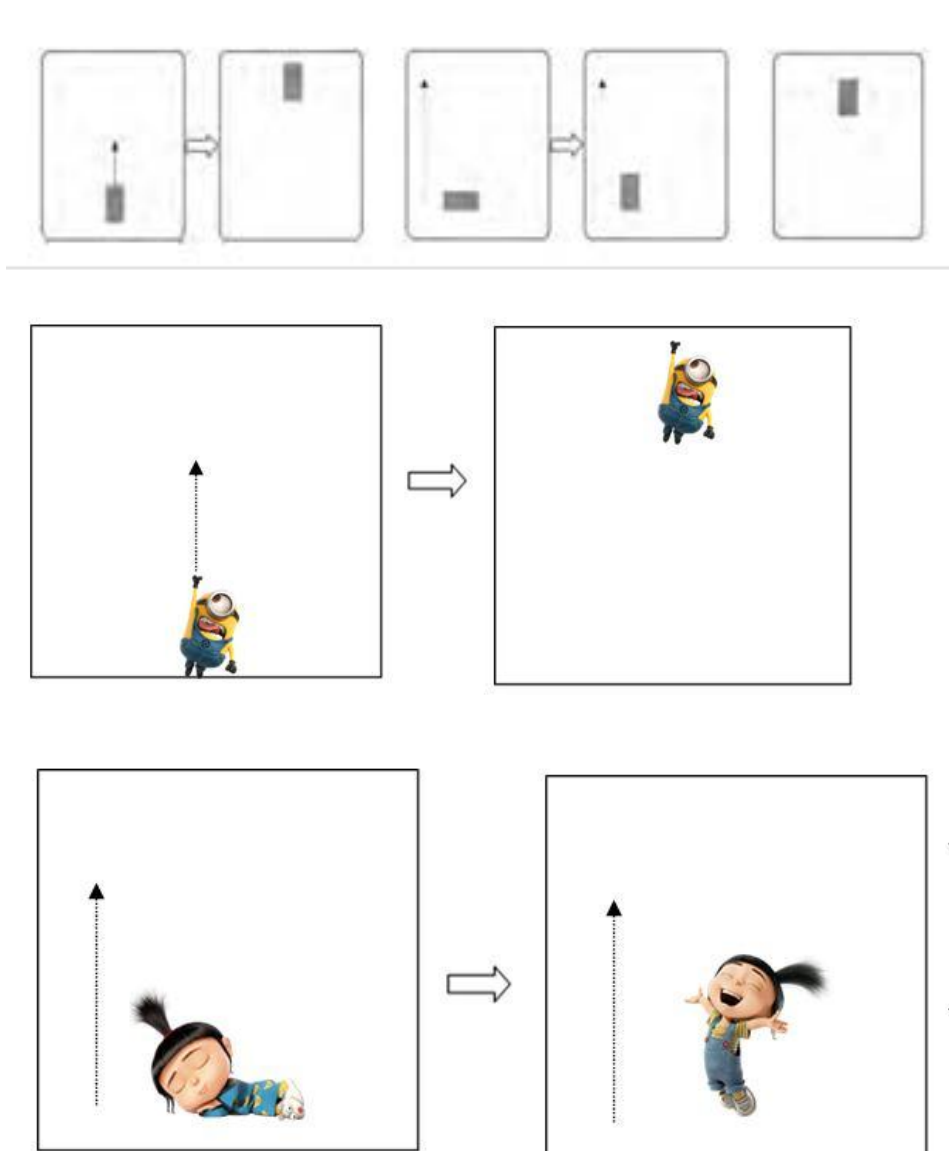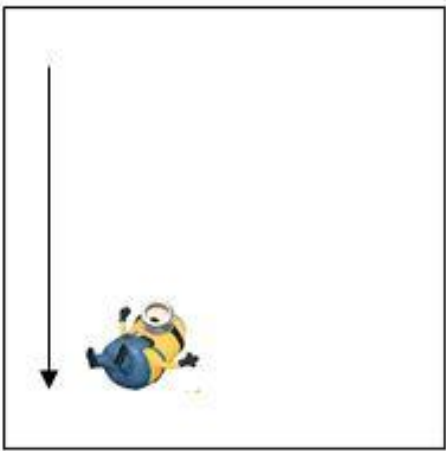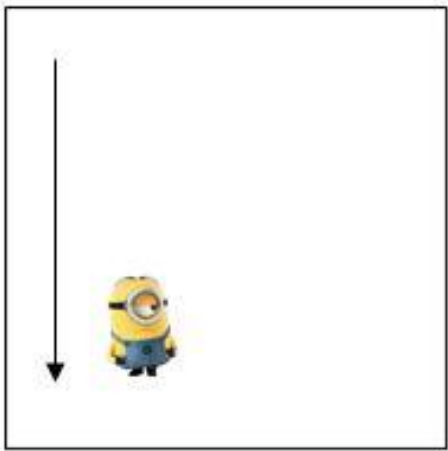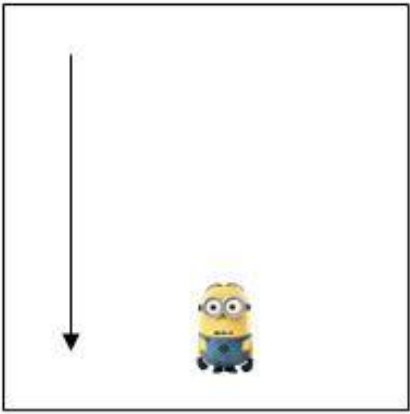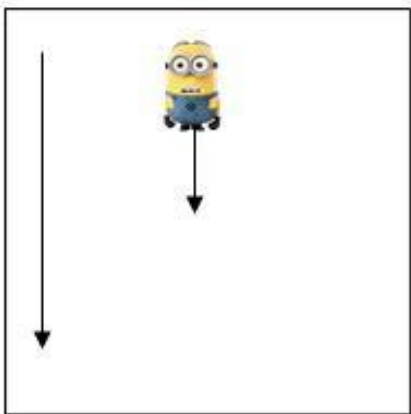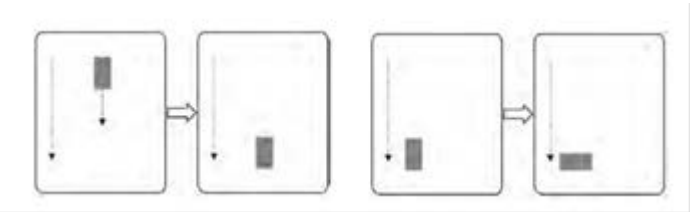
UP IS APPROACH (GOAL, END, LIMIT)
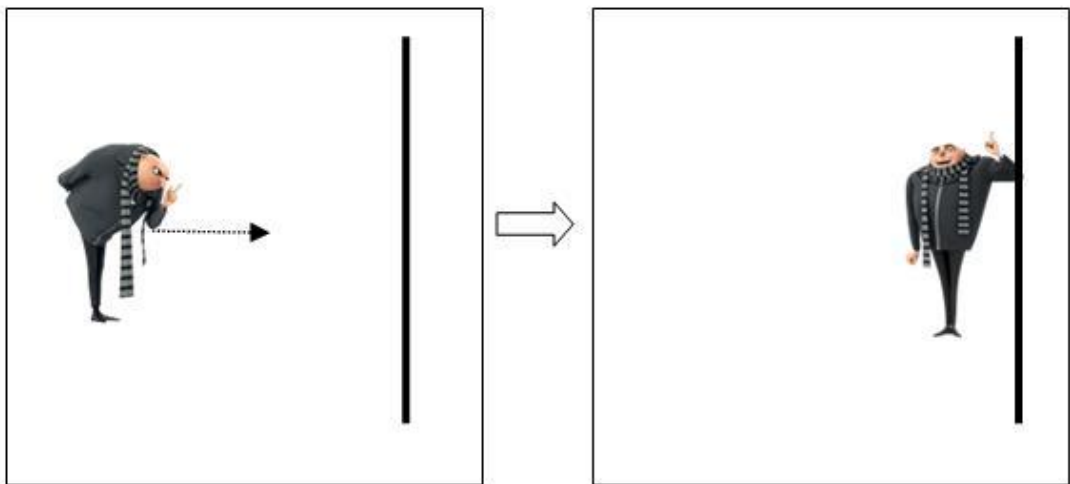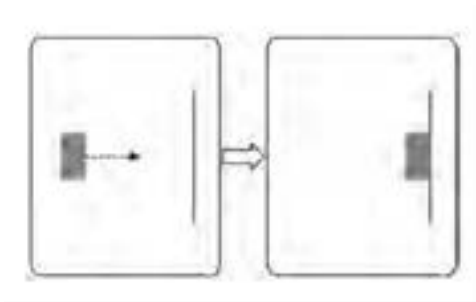
UP IS COMPLETION (HIGHEST)/DOWN IS COMPLETION (LOWEST)
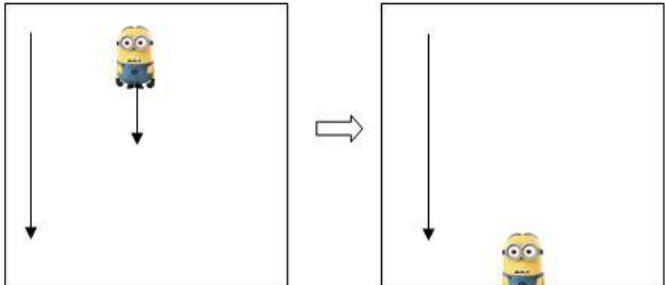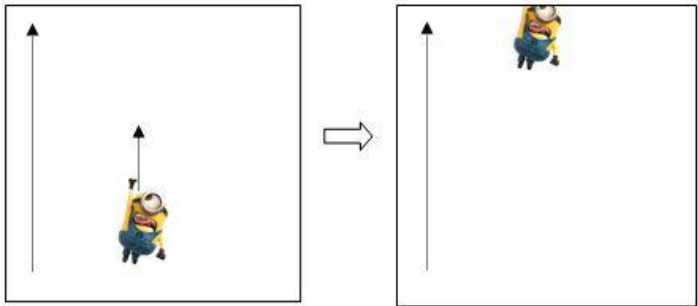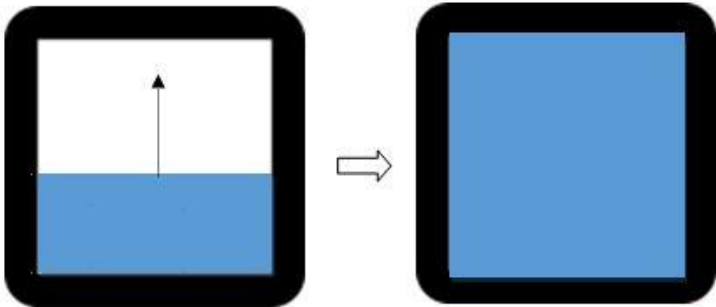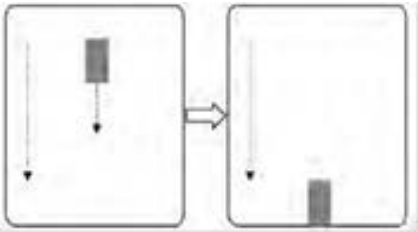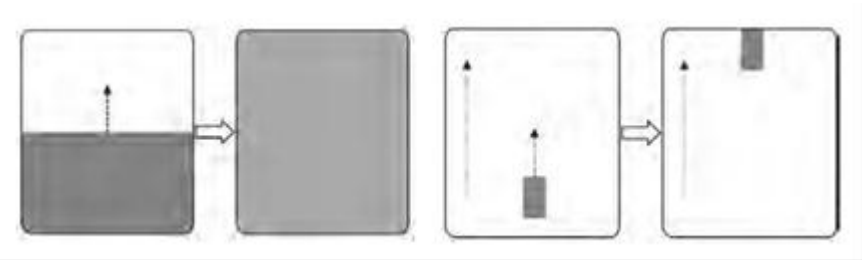
UP IS VISIBLE/ACCESSIBLE/KNOWN
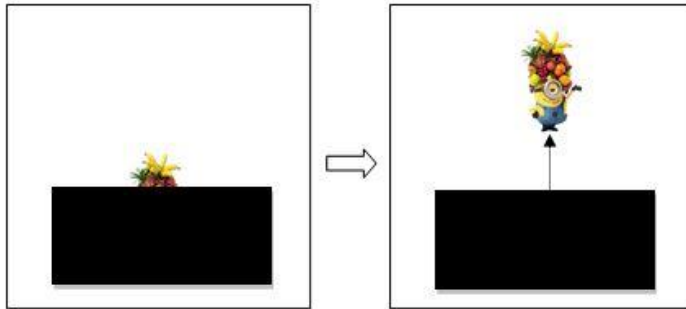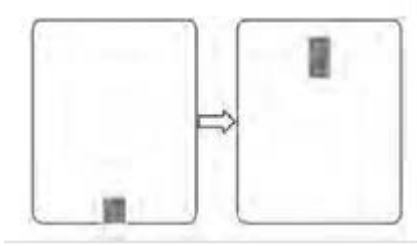
IN AND OUT DRAWINGS

IN IS BEING INSIDE OR ENTERING A CONTAINER/OUT IS BEING OUTSIDE OR MOVING OUT OF A CONTAINER

IN
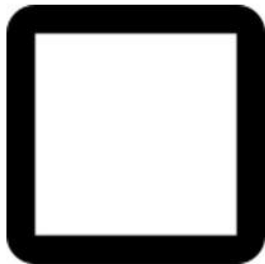
OUT
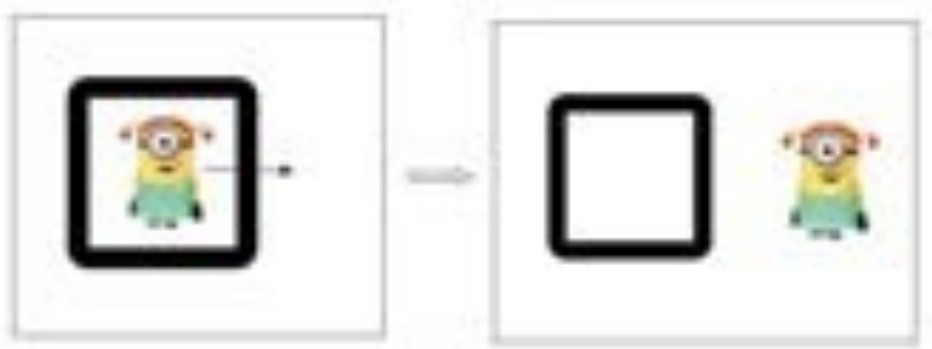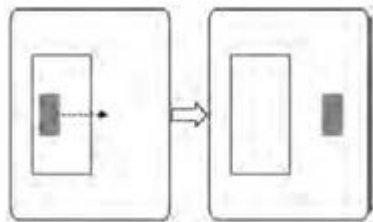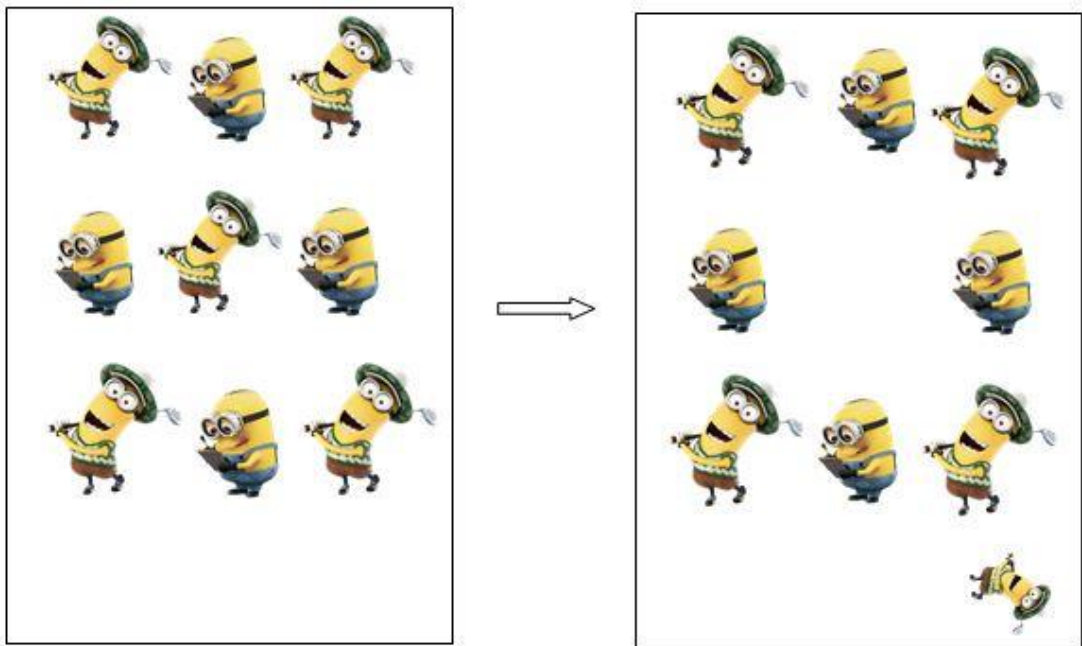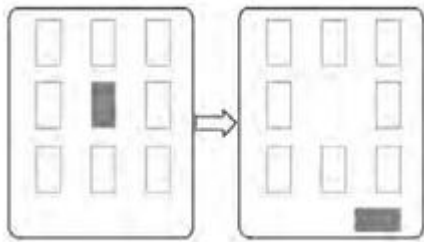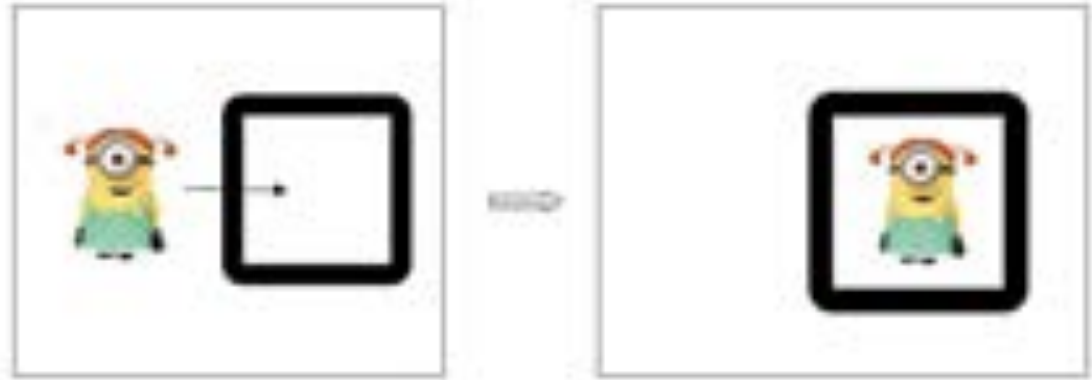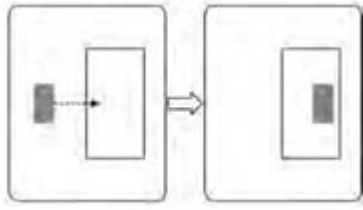
OUT IS NON-ACCESSIBLE, NON-VISIBLE, NON-AVAILABLE[5]
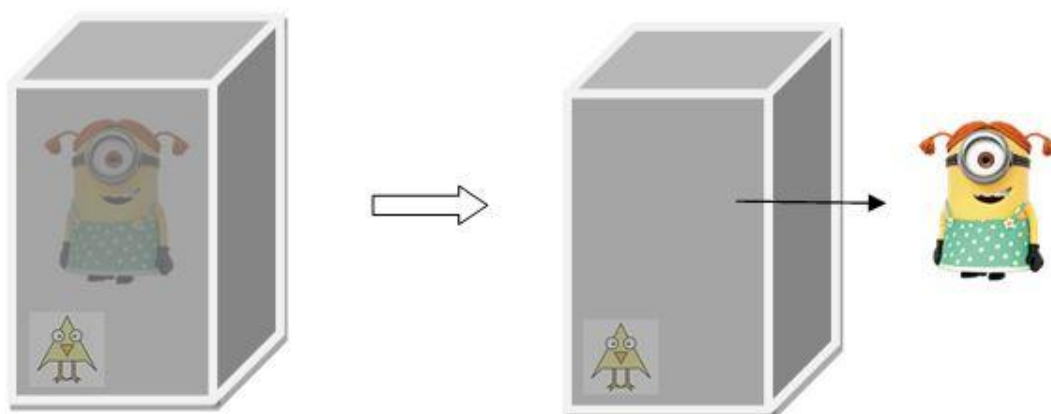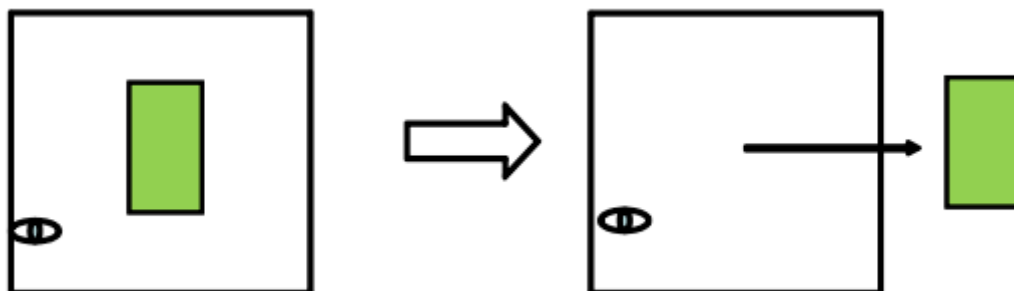
OUT IS ACCESSIBLE, VISIBLE, AVAILABLE[6]
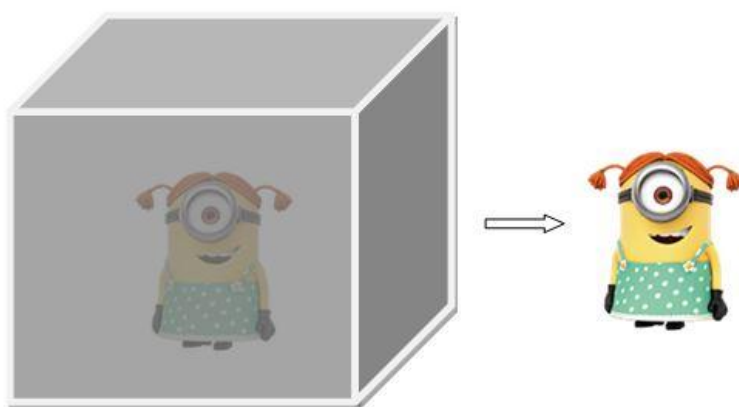
[5] Original drawing by Takahashi and Matsuya (2012).

[6] Original drawing by Takahashi and Matsuya (2012).
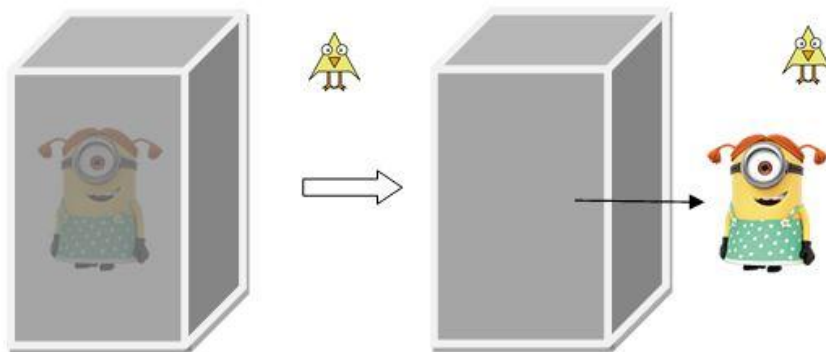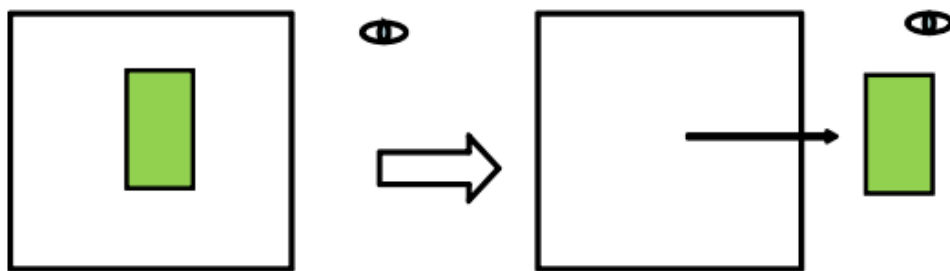
ON AND OFF DRAWINGS

ON IS CONTACT OR GETTING CONTACT/OFF IS LOSS OF CONTACT
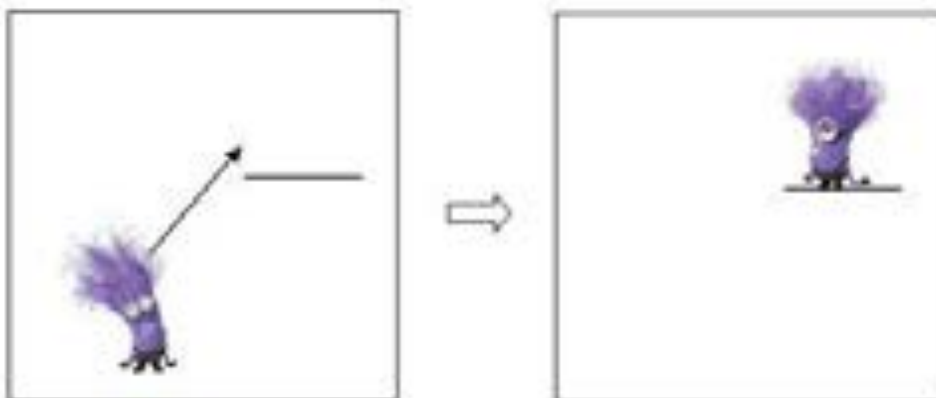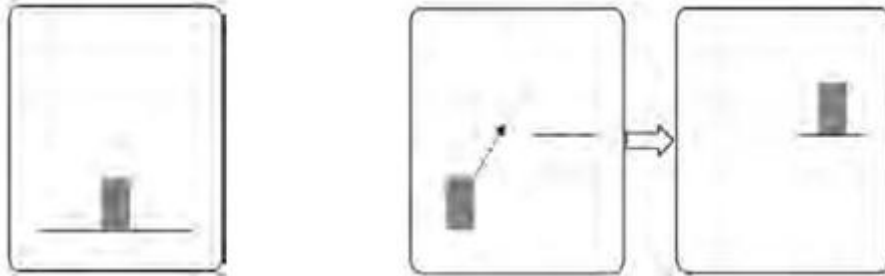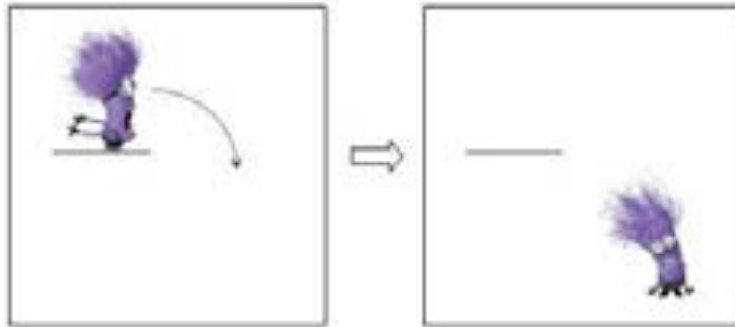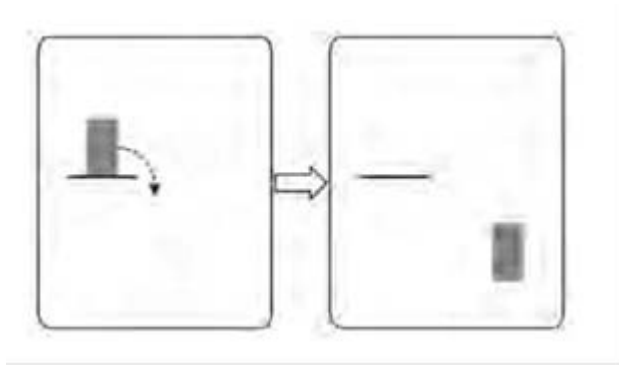
OFF IS ENDING
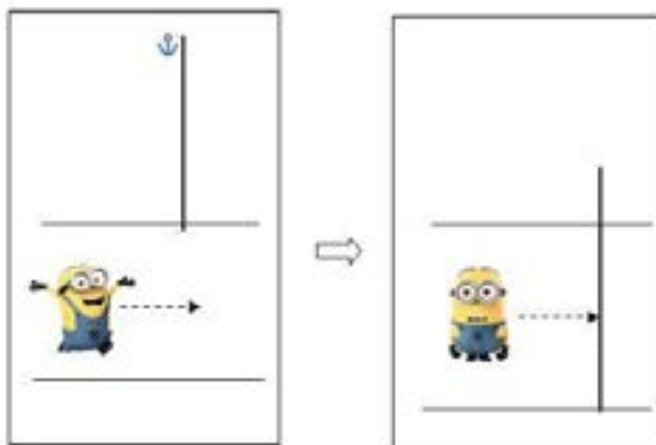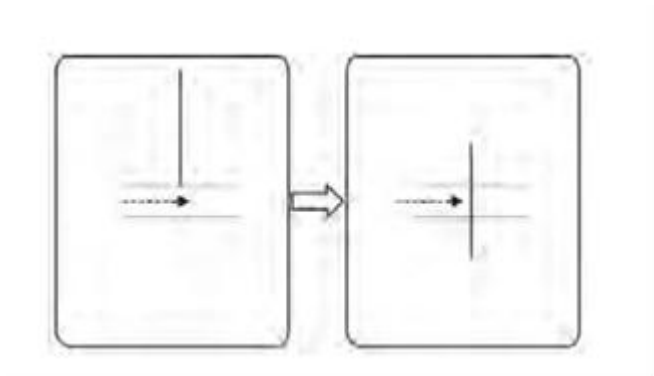
OFF IS CHANGE FROM PREVIOUS STATE (START)[7]
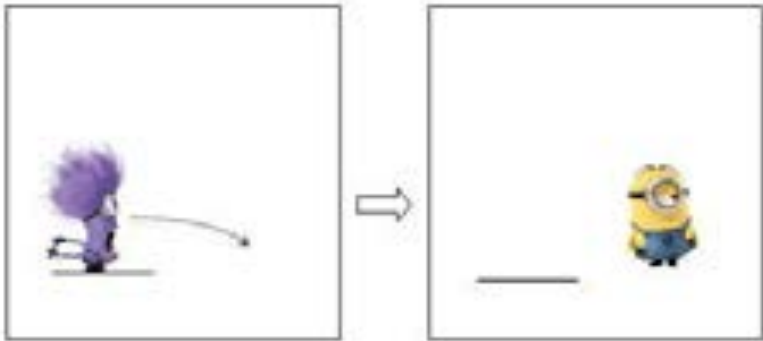
ON IS CONTINUATION

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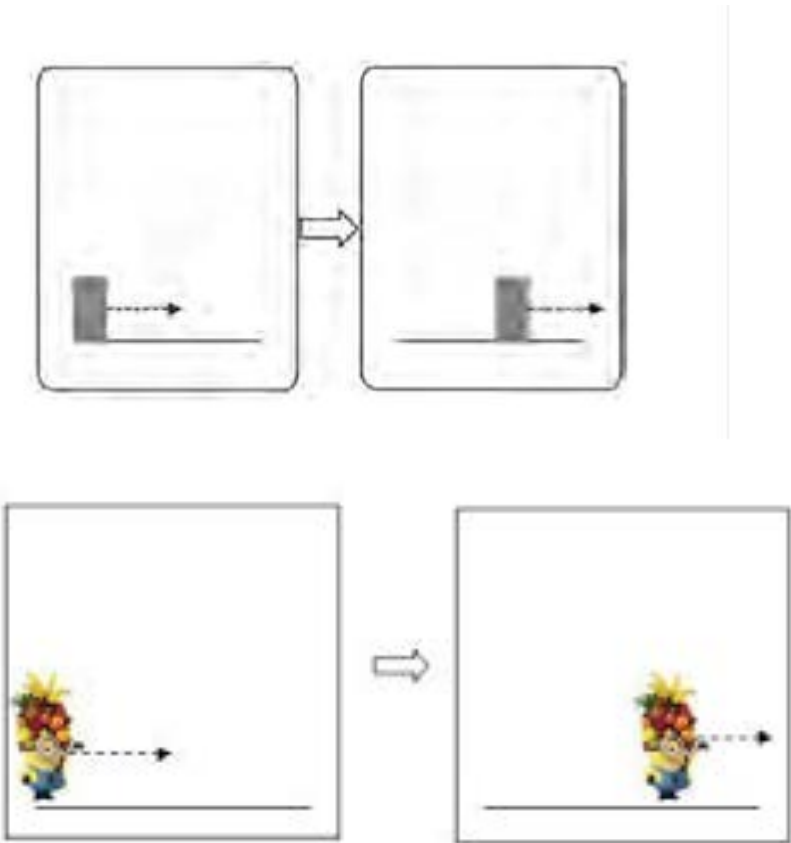
[7] This drawing was created from scratch. No original drawing available.

BACK DRAWINGS

BACK IS RETURN TO INITIAL LOCATION

BACK IS RETURN TO AN EARLIER STATE OR TIME
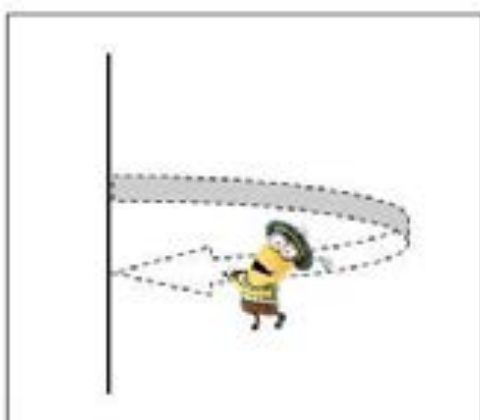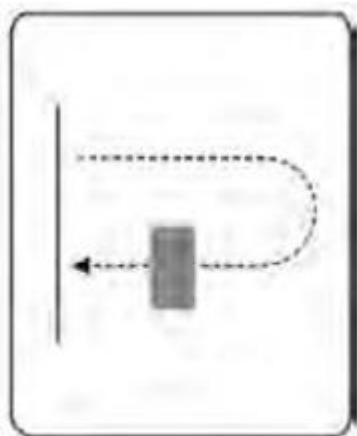
APPENDIX C. STUDENT'S WORKSHEETS AND ANSWER KEY[8]

01 METAPHOR AWARENESS

METAPHOR AWARENESS_STUDENT'S WORKSEETS

Metaphors

Worksheet 1

LIFE IS A JOURNEY | ANGER IS A HOT LIQUID IN A CONTAINER | TIME IS MONEY

Comic Phrasal Verbs

1. Work in pairs. Put upside down the set of cards. Take turns in turning over the cards and stick them under the right heading.

TO COME FAR
It's great to see how far these students have come. They didn't like reading books and now they all love them!
TO BE STUCK
I'm really stuck. Can you help me answer these maths questions?
TO BE AT A CROSSROADS
I have to make a very important decision but I am stuck. Should I take this job?
TO MAKE SOMEBODY'S BLOOD BOIL
When I watch videos of cruelty to animals, it makes my blood boil.
TO BE FUMING
I saw her one month after their divorce and she was still fuming.
TO KEEP COOL
How can you keep cool? This is a very stressful situation.
TO BUY TIME
He tried to buy time by telling me that he couldn't hear me well on the phone.
TO SPEND TIME
We need to spend more time together if we want to save this relationship.
TO WASTE TIME
Don't waste your time on the phone! You have to finish your homework.

2. Now explain to your partner what your idioms mean.

3. Compare your results with the rest of the class.

4. Finally, invent a new example or context in which you could use the expression.

Page 1 of 3

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[8] Digital copy of the worksheets available in the accompanying electronic storage device.

Metaphors

Worksheet 2

1. The following text is about AIDS/HIV. Read the text and answer these questions:

a) What is the difference between AIDS and HIV?

b) Do people die of AIDS?

c) How do you get HIV?

d) Is there a cure for HIV?

HIV   AIDS

FIVE QUESTIONS ABOUT AIDS

What are AIDS and HIV?

Acquired Immunodeficiency Syndrome (AIDS) is a set of symptoms that show that a person has become infected by a virus that attacks the body's immune system. AIDS is caused by HIV (the human immunodeficiency virus). HIV attacks the cells that help fight infections (T cells).

How does HIV work?

HIV invades the T-cells and tricks them into reproducing copies of the virus. After a while, the virus destroys the T-cell. The HIV 'copies' then finds more cells to attack. Finally, the virus destroys so many T-cells that the immune system breaks down and it becomes defenceless against deadly invaders.

What does AIDS-HIV do?

A person who is HIV-positive (who has HIV) is under siege. The immune system can't fight other diseases. These diseases are called "opportunistic diseases" and include pneumonia, meningitis, tuberculosis and bacterial infections. So in fact, a person doesn't die of AIDS, they die of one of these other diseases that they have no protection against.

How do you get HIV?

The three most common ways people become infected are:

1. Having unprotected sex with an infected person;

2. Injecting drugs with a needle that's been used by an infected person;

3. Being born to a mother who is already infected.

You can also get HIV through receiving infected blood (in a blood transfusion for example).

How do you cure AIDS?

At the moment, there is no magic bullet that can cure AIDS. However, there are drugs now available which can stop the progress of HIV and allow people with AIDS to live normal lives. These drugs are often very expensive, and are not often easily available in developing countries. It is possible to win the war against HIV, but everyone needs to have good information about preventing infection.

Page 2 of 3

Metaphors

2. We usually compare illness and disease to war. Why? Read the text and underline any expressions that support this. You can use this table to help you.

INFECTION IS AN ATTACK	MEDICINE IS A WEAPON	BEATING THE DISEASE IS WINNING

Worksheet 3

Your parents have read without your permission all the WhatsApp messages that you have sent to your boyfriend/girlfriend.

Write a short message to tell him/her how angry you are.

Don't forget to use some of the expressions associated to ANGER IS A HOT LIQUID IN A CONTAINER.

METAPHOR AWARENESS_ANSWER KEY

WORKSHEET 1.

1. Work in pairs. Put upside down the set of cards. Take turns in turning over the cards and stick them under the right heading. [9]

ANSWERS:

LIFE IS A JOURNEY	ANGER IS A HOT LIQUID IN A CONTAINER	TIME IS MONEY
TO COME FAR *It's great to see how far these students have come. They didn't like reading books and now they all love them!*	TO MAKE SOMEBODY'S BLOOD BOIL *When I watch videos of cruelty to animals, it makes my blood boil.*	TO BUY TIME *He tried to buy time by telling me that he couldn't hear me well on the phone.*
TO BE STUCK *I'm really stuck. Can you help me answer these maths questions?*	TO BE FUMING *I saw her one month after their divorce and she was still fuming.*	TO SPEND TIME *We need to spend more time together if we want to save this relationship.*
TO BE AT A CROSSROADS *I have to make a very important decision but I am stuck. Should I take this job?*	TO KEEP COOL *How can you keep cool? This is a very stressful situation.*	TO WASTE TIME *Don't waste your time on the phone! You have to finish your homework.*

Now explain to your partner what your idioms mean. Compare your results with the rest of the class. The teacher will corroborate your hypothesis.

Finally, invent a new example or context in which you could use the expression.

WORKSHEET 2.

1. The following text is about AIDS/HIV[10]. Read the text and answer these questions:

    a) What is the difference between AIDS and HIV?

    b) Do people die of AIDS?

    c) How do you get HIV?

---

[9] Activity based on Boers and Lindstromberg (2008, p.378).

[10] Text and activity are adapted from www.onestopenglish.com

    d) Is there a cure for HIV?

ANSWERS: AIDS is a set of symptoms caused by a virus called HIV; A person doesn't die of AIDS, they die of one of the other diseases that they have no protection against; Having unprotected sex with an infected person. Injecting drugs with a needle used by an infected person. Being born to a mother who is already infected. Receiving infected blood; No, there isn't. However, there drugs which can stop the progress of the virus.

2. We usually compare illness and disease to war. Why do you think we do this? Read the text and underline any expressions that support this. Try to explain their meaning.

You can use this table to help you.

ANSWERS:

INFECTION IS AN ATTACK	MEDICINE IS A WEAPON	BEATING THE DISEASE IS WINNING
a virus that attacks the body's immune system HIV invades the T-cells The HIV 'copies' then find more cells to attack under siege	there is no magic bullet that can cure AIDS	It is possible to win the war against HIV

Do we use similar expressions in Spanish?

WORKSHEET 3.

Your parents have read without your permission all the WhatsApp messages that you have sent to your boyfriend/girlfriend. Write a short message to tell him/her how angry you are. Don't forget to use some of the expressions associated to ANGER IS A HOT LIQUID IN A CONTAINER.

02 PHRASAL VERBS

PHRASAL VERBS_STUDENT'S WORKSHEETS

Phrasal Verbs

Worksheet 1

1. Select 4 phrasal verbs from today. Make a drawing on the board or mime them in front of the class. Your classmates have to guess what phrasal verb you have in mind.

2. Replace the underlined word(s) with a phrasal verb from the box in the correct form. Be careful with the structure of the new sentences.

TAKE OFF	GET OFF	PICK UP	GO BACK
BRING BACK	GET OUT	CARRY ON	TURN OUT

- It's no good writing things in a notebook if you don't <u>return to them</u> and study them again.
- I <u>leave</u> work early on Fridays.
- You aren't allowed in this room: <u>leave the room</u> please.
- Don't leave your coat on the floor: <u>collect</u> it, please!
- If you borrow that brush, please <u>return it to this place</u>.
- I <u>continued</u> painting while the light was still good.
- It was snowing heavily and the plane couldn't <u>leave the ground</u>, so we had to come home.
- We hadn't planned anything in advance but the hotel <u>was unexpectedly</u> very nice.

Comic Phrasal Verbs

Page 1 of 2

Phrasal Verbs

Worksheet 2

Song. *I gotta feeling. Black Eyed Peas.*

1. Try to complete the gaps with particles UP, DOWN, OUT, OFF.

I gotta feeling
That tonight's gonna be a good night
(Repeat)

Tonight's the night
Let's live it _____
I got my money
Let's spend it _____

Go _____ and smash it
Like "Oh My God!"
Jump _____ that sofa
Let's get get _____

I know that we'll have a ball
If we get _____
And go _____
And just lose it all

I feel stressed _____
I wanna let it go
Let's go way _____ spaced out
And losing all control

Fill _____ my cup
Mazel Tov
Look at her dancing
Just take it _____

Let's paint the town
We'll shut it _____
Let's burn the roof
And then we'll do it again

Let's do it (x4)
And do it (x2)
Let's live it up
And do it (x2)
And do it do it do it
Let's do it (x3)

'Cause I gotta feeling (Woohoo)
That tonight's gonna be a good night
(Repeat)

Tonight's the night (HEY)
Let's live it _____ (Let's live it _____)
I got my money (Hey)
Let's spend it _____ (Let's spend it _____)

Go out and smash it (Smash it)
Like "Oh My God!" (Like Oh My God)
Jump _____ that sofa (C'mon)
Let's get get _____

Repeat section in italics

Here we come
Here we go
We gotta rock rock rock

Easy come
Easy go
Now we are on top top top

Feel the shot
Body rock
Rock it don't stop stop stop stop stop stop

Round and round
_____ and _____
Around the clock clock clock

Monday, Tuesday, Wednesday and Thursday
(Do it)
Friday, Saturday, Saturday to Sunday (Do it)

We keep keep keep keep keep it _____
We know what we say say
Party everyday (Day)
P-P-P-Party everyday

And I'm feeling (Woohoo) that tonight's
gonna be a good night.
(Repeat)

Woohoo

2. Make a list of the phrasal verbs. Have today explanations helped you understand them?

Comic Phrasal Verbs

PHRASAL VERBS_ANSWER KEY

WORKSHEET 1.

1. Select 4 phrasal verbs from those mentioned today.[11] Make a drawing on the board or mime them in front of the class. Your classmates have to guess what phrasal verb you have in mind.

2. Replace the underlined word(s) with a phrasal verb from the box in the correct form.[12] Be careful with the structure of the new sentences.

   GO BACK, GET OFF, GET OUT, PICK UP, BRING BACK, CARRY ON, TAKE OFF, TURN OUT

   - It's no good writing things in a notebook if you don't <u>return to them (GO BACK)</u> and study them again.

   - I <u>leave (SET OFF)</u> work early on Fridays.

   - You aren't allowed in this room: <u>leave the room</u> (GET OUT) please.

   - Don't leave your coat on the floor: <u>collect</u> it (PICK IT UP), please!

   - If you borrow that brush, please <u>return it to this place (BRING IT BACK)</u>.

   - I <u>continued</u> (CARRIED ON) painting while the light was still good.

   - It was snowing heavily and the plane couldn't <u>leave the ground (TAKE OFF)</u>, so we had to come home.

   - We hadn't planned anything in advance but the hotel <u>was unexpectedly (TURNED OUT)</u> very nice.

WORKSHEET 2.

Song. *I gotta feeling*. Black Eyed Peas.

   - Try to complete the gaps with particles UP, DOWN, OUT, OFF.

   - Listen to the song and check your answers.

   - Why is the song's name *I gotta feeling*? What does *I gotta* mean?

   ANSWERS: People look forward to escaping life's pressures by going out and having a ball. You can have the feeling that you are going to have fun. Songs often use incorrect forms and structures. I gotta = I've got.

---

[11] Activity based on Boers and Lindstromberg (2008, p.384).
[12] Examples extracted from Gairns and Redman (2013).

- Are there any other incorrect forms in the song? Rewrite them in correct English.

- Mazel Tov means good fortune and good luck in Hebrew.

- Make a list of the phrasal verbs. Do you understand them all? How have today explanations helped you understand them?

ANSWERS: live up, spend up, go out, jump off, get off, get down, go out, stress out, fill up, take off, shut down. This activity is a bridge between unit 2 and the following units because more metaphorical meanings will be soon explained. Attention to spend up = completion (you spend and spend until you have completed the action and you have spent all your money)

03 UP AND DOWN

UP AND DOWN_STUDENT'S WORKSHEETS

UP and DOWN

Worksheet 1

1. Match 1-8 with a-h.

1) What time did you get
2) What time shall I pick you
3) Could you go
4) Those who want to go along,
5) Emma put
6) She will go down in history
7) The government is trying to put
8) Fierce competition breaks

a. as the greatest opera singer.
b. up at the station?
c. put your hands up.
d. up and see whether the baby is asleep?
e. up this morning?
f. down all political opposition.
g. down her bag and went upstairs.
h. prices down fast.

2. Circle the correct answer

a. Come on, eat up / down that salad; it's good for you.
b. He must have made up / down the story from beginning to end. He is a liar.
c. When the sun goes up / down, it's getting near the end of the day.
d. If someone turns up / down at 7.00, it means they arrive at 7.00.
e. If your car breaks up / down on the way home, it means it stops working.
f. If someone breaks up / down, it means they start crying.
g. If your salary goes up / down, it means you'll earn less money.
h. If something turns up / down, it means you find it by chance.

3. Complete the sentences with suitable verbs in the appropriate tense.

LOOK	GIVE	PUT x 2
BRING	BREAK	COME x 2

a. You should _____ up when your name is called.
b. Could you _____ the parcel up to my house?
c. _____ up and see us during the holidays, will you?
d. Don't _____ up, it can't get any worse.
e. The whole affair _____ down to jealousy between the men.
f. I didn't make a copy of the letter because the photocopier _____ down.
g. In the end the cat _____ down.
h. If the box is too heavy, just _____ it down for a while.

Comic Phrasal Verbs

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UP and DOWN

Worksheet 2

Speaking

1. Is there anything you are trying to give up at the moment?
2. Would you like to set up your own business?
3. If you were an inventor, what would you make up?
4. Who is bringing you up? Your parents or your grandparents?
5. Do you look up to people who are in positions of power?

Worksheet 3

Writing

1. Complete the e-mail.

Hi Laura, What a morning! I went to drink water at 4.00am and I couldn't get back to sleep. I just lay there worrying till the sun _____, and then I _____, feeling terrible. I had an important exam, so I put my favourite T-shirt on, then I spilt milk all over it and had to change. I decided to cycle, but it was a big mistake – the bicycle _____ on the way to school. I rang the head teacher and tried to explain, but he said that if I _____ in the next five minutes, he would have to start the exam without me. I _____ on the road and just _____ in tears. And it was still only 9.30!

2. Love letter. Group work. Read the letter and answer the questions.

1. What type of relationship is there between the writer of the letter and the Simon?

2. What is the current situation between them?

3. What is the writer trying to say with this letter?

4. What will Simon think when he reads the letter?

Try to fill in the gaps.

Comic Phrasal Verbs

UP and DOWN

Comic Phrasal Verbs

Tuesday, 10th January 2014

Dear Simon,

I heard that you're settled down, that you found a girl and you're _____ now. I heard that your dreams came true, I guess she gave you things I didn't give to you. Old friend, why are you so shy? It ain't like you to hold back or hide from the light.

I hate to _____ out of the blue uninvited, but I couldn't stay away, I couldn't fight it. I had hoped you'd see my face, and that you'd be reminded that for me it isn't _____.

Never mind, I'll find someone like you. I wish nothing but the _____ for you too. Don't forget me, I beg. I remember you said, "Sometimes it lasts in love, but sometimes it hurts instead". Sometimes it lasts in love, but sometimes it hurts instead, yeah.

You know how the _____ flies. Only yesterday was the time of our lives. We were born and raised in a summer haze, bound by the surprise of our glory days.

Nothing compares. No worries or cares, regrets and mistakes, they're memories made.

Who would have known how bittersweet this would _____?

Love,

A.

Answer the letter.

UP and DOWN

Worksheet 4

Mini-task

Final collaborative task: create a comic strip.

www.bitstrips.com

Current mini-task: create a comic balloon using one or more phrasal verbs.

UP AND DOWN_ANSWER KEY

WORKSHEET 1.

1. Match 1-8 with a-h.

   What time did you get up this morning?

   What time shall I pick you up at the station?

   Could you go up and see whether the baby is asleep?

   Those who want to go along, put your hands up.

   Emma put down her bag and went upstairs.

   She will go down in history as the greatest opera singer.

   The government is trying to put down all political opposition.

   Fierce competition breaks prices down fast.

2. Circle the correct answer. [13]

   a. Come on, eat **up** / down that salad; it's good for you.

   b. He must have made **up** / down the story from beginning to end. He is a liar.

   c. When the sun goes up / **down**, it's getting near the end of the day.

   d. If someone turns **up** / down at 7.00, it means they arrive at 7.00.

   e. If your car breaks up / **down** on the way home, it means it stops working.

   f. If someone breaks up / **down**, it means they start crying.

   g. If your salary goes up / **down**, it means you'll earn less money.

   h. If something turns **up** / down, it means you find it by chance.

3. Complete the sentences with suitable verbs in the appropriate tense.

   LOOK, BRING, COME x 2, GIVE, BREAK, PUT x 2

   a. You should *look* up when your name is called.

   b. Could you *bring* the parcel up to my house?

   c. *Come* up and see us during the holidays, will you?

   d. Don't *give* up, it can't get any worse.

   e. The whole affair *came* down to jealousy between the men.

   f. I didn't make a copy of the letter because the photocopier *broke* down.

---

[13] Examples extracted from Gairns and Redman (2013).

g. In the end the cat **was put** down.

h. If the box is too heavy, just **put** it down for a while.

WORKSHEET 2. SPEAKING.

1. Is there anything you are trying to **give up** at the moment?

2. Would you like to **set up** your own business?

3. If you were an inventor, what would you **make up**?

4. Who is **bringing you up**? Your parents or your grandparents?

5. Do you **look up** to people who are in positions of power?

WORKSHEET 3. WRITING.

1. Complete the e-mail.[14]

Hi Laura, What a morning! I went to drink water at 4.00am and I couldn't get back to sleep. I just lay there worrying till the sun **came up**, and then I **got up**, feeling terrible. I had an important exam, so I **put** my favourite T-shirt **on**, then I spilt milk all over it and had to change. I decided to cycle, but it was a big mistake – the bicycle **broke down** on the way to school. I rang the head teacher and tried to explain, but he said that if I **didn't turn up** in the next five minutes, he would have to start the exam without me. I *sat down* on the road and just **broke down** in tears. And it was still only 9.30!

2. Song. *Someone like you*. Adele. Love letter.[15] Read the letter and answer the questions with your group.

   a. What type of relationship is there between the writer of the letter and the addressee?

   b. What is the current situation between them?

   c. What is the writer trying to say with this letter?

   d. What will the addressee think when he reads the letter?

   Try to fill in the gaps. Next, answer the letter. Be specific, use vocabulary from the letter.

   Actually, this letter is a song. Listen to it and correct your answers.

---

[14] E-mail adapted from Gairns and Redman (2013, p.21).

[15] Activity based on Lindstromberg (2001, p.152).

Focus on phrasal verbs SETTLE DOWN, HOLD BACK, TURN UP.

TURN UP = arrive = visible (more visible, more accessible, known)

Missing words: **married, turn up, over, best, time, taste**.

Tuesday, 10th January 2014.

Dear Simon,

I heard that you're settled down, that you found a girl and you're married now. I heard that your dreams came true, I guess she gave you things I didn't give to you. Old friend, why are you so shy? It ain't like you to hold back or hide from the light.

I hate to turn up out of the blue uninvited, but I couldn't stay away, I couldn't fight it. I had hoped you'd see my face, and that you'd be reminded that for me it isn't over.

Never mind, I'll find someone like you. I wish nothing but the best for you too. Don't forget me, I beg. I remember you said, "Sometimes it lasts in love, but sometimes it hurts instead". Sometimes it lasts in love, but sometimes it hurts instead, yeah.

You know how the time flies. Only yesterday was the time of our lives. We were born and raised in a summer haze, bound by the surprise of our glory days.

Nothing compares. No worries or cares, regrets and mistakes, they're memories made.

Who would have known how bittersweet this would taste?

Love,

A.

WORKSHEET 4. MINI-TASK.

Final task: create a comic strip. Mini-task now: they have to fill in the bubble speeches with sentences and phrasal verbs (imperative form?) that they have learnt in this unit. The teacher provides the drawing if necessary. Create a comic balloon using one of this unit's phrasal verbs.

04 IN AND OUT

IN AND OUT_STUDENT'S WORKSHEETS

IN and OUT

Worksheet 1

1.   **Write eight sentences using words from each column.**

The first miniskirt	didn't come	extra money **in** because he had a good fundraising idea.
He can't	will put	**in** today because he is ill.
My speech	came	**out** so we took the carpet to the laundry.
The stains	come	**in** although she had listened to me.
They	found	**in** when my mum was young.
We	took	you **out** before we operate on your knee.
He	brought	a loan **out** to pay for the wedding.
I	didn't really go	**out** some defects of his new-brand car.

2.   **Circle the correct answer.**

The train is coming **in / out** on platform 4.

She went **in / out** for the A2 level English exam.

How she died is a mystery, but I'm sure the truth will come **in / out** eventually.

The news got **in / out** and everybody knew he was having an affair.

She always look **in / out** for other people when they need her.

We expected lots of tourists, but it turned **in / out** to be very quiet.

Could you possibly put the rubbish **in / out**?

My mum is good at working **in / out** answers to problems.

Comic Phrasal Verbs

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IN and OUT

3. **Read the sentences on the left. Choose the phrase on the right which expresses the meaning most accurately.**

The soldier carried out the orders without complaining.	To draw attention to something or somebody
He found out which platform the train left from by asking a ticket collector.	To extinguish
My uncle showed me the building he used to work in and he pointed out his old office on the sixth floor.	To fulfill or perform something
Steve put out the light in the corridor before going into his bedroom.	To solve a problem by calculation or study
At the moment he is working out the answer to a sum.	To make an effort to discover or get to know something

4. **A good night out. Complete the text with the correct verbs and particles from the list.**

GO OUT	COME IN	COME OUT	TAKE OUT
GO IN	SET OUT	TURN OUT	

I didn't feel like _____ _____ after a hard week but Malcolm called me, and he wanted to _____ me _____ for dinner. His invitation _____ _____ unexpectedly. He had recently _____ _____ of a long-term relationship and I thought that he wasn't ready to _____ _____ for a new one. Anyway, I accepted, after all, he was really charming! We went to a seafood restaurant round the corner. We didn't know what to order so the waiter _____ _____ pictures of all the dishes on the table. It was funny because we didn't know any of the names of the pictures. At the end of the dinner, Malcolm insisted on paying. Then we went to a bar and in the way home he kissed me. It _____ _____ to be quite a good night after all…

IN and OUT

Worksheet 2

Speaking

- Do you like **going out** at the weekend?
- What are your grandmother's tricks to make dirty marks **come out**?
- When did the mini-skirt first **come in**? And the jeans?
- What's the best place in your town to **take** people **out**?
- When was the last time that it **turned out** that you were right but your friends weren't?

Write three new questions using other phrasal verbs from this unit and ask your partner.

1. Q
2. Q
3. Q

Worksheet 3

Mini-task

Continue your comic strip from last unit using new phrasal verbs.

Final collaborative task: create a comic strip.

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IN AND OUT_ANSWER KEY

WORKSHEET 1.

1. Write eight sentences using words from each column.

The first miniskirt came **in** when my mum was young.

He can't come **in** today because he is ill.

He brought extra money **in** because he had a good fundraising idea.

My speech didn't really go **in** although she had listened to me.

The stains didn't come **out** so we took the carpet to the laundry.

They took a loan **out** to pay for the wedding.

I found **out** some defects of his new-brand car.

We will put you **out** before we operate on your knee.

2. Circle the correct answer.

The train is coming **in** / out on platform 4.

She went **in** / out for the A2 level English exam.

How she died is a mystery, but I'm sure the truth will come in / **out** eventually.

The news got in / **out** and everybody knew he was having an affair.

She always look in / **out** for other people when they need her.

We expected lots of tourists, but it turned in / **out** to be very quiet.

Could you possibly put the rubbish in / **out**?

My mum is good at working in / **out** answers to problems.

3. Read the sentences on the left. Choose the phrase on the right which expresses the meaning most accurately.

To fulfill or perform something = to carry out

The soldier carried out the orders without complaining.

To make an effort to discover or get to know something = find out

He found out which platform the train left from by asking a ticket collector.

To draw attention to something or somebody = point out

My uncle showed me the building he used to work in and he pointed out his old office on the sixth floor.

To extinguish = put out

Steve put out the light in the corridor before going into his bedroom.

To solve a problem by calculation or study = work out

At the moment, he is working out the answer to a sum.

4. *A good night out*.[16] Complete the text with the correct verbs and particles from the list.

    go out, take out, come in, come out, go in, set out, turn out

    I didn't feel like **going out** after a hard week but Malcolm called me, and he wanted to **take me out** for dinner. His invitation **came in** unexpectedly. He **had recently come out** of a long-term relationship and I thought that he wasn't ready to **go in** for a new one. Anyway, I accepted, after all, he was really charming! We went to a seafood restaurant round the corner. We didn't know what to order so the waiter **set out** pictures of all the dishes on the table. It was funny because we didn't know any of the names of the pictures. At the end of the dinner, Malcolm insisted on paying. Then we went to a bar and in the way home he kissed me. It **turned out** to be quite a good night after all…

WORKSHEET 2. SPEAKING.

Speak to another student.

- Do you like **going out** at the weekend?

- What are your grandmother's tricks to make dirty marks **come out**?

- When did the mini-skirt first **come in**? And the jeans?

- What's the best place in your town to **take** people **out**?

- When was the last time that it **turned out** that you were right but your friends weren't?

Write three new questions using other phrasal verbs from this unit and ask your partner.

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[16] Text adapted from Gairns and Redman (2013, p.94)

WORKSHEET 3. MINI-TASK.

Final task: create a comic strip. Mini-task now: they have to continue their comic with phrasal verbs that they have learnt in this unit. The teacher provides an example. Homework.
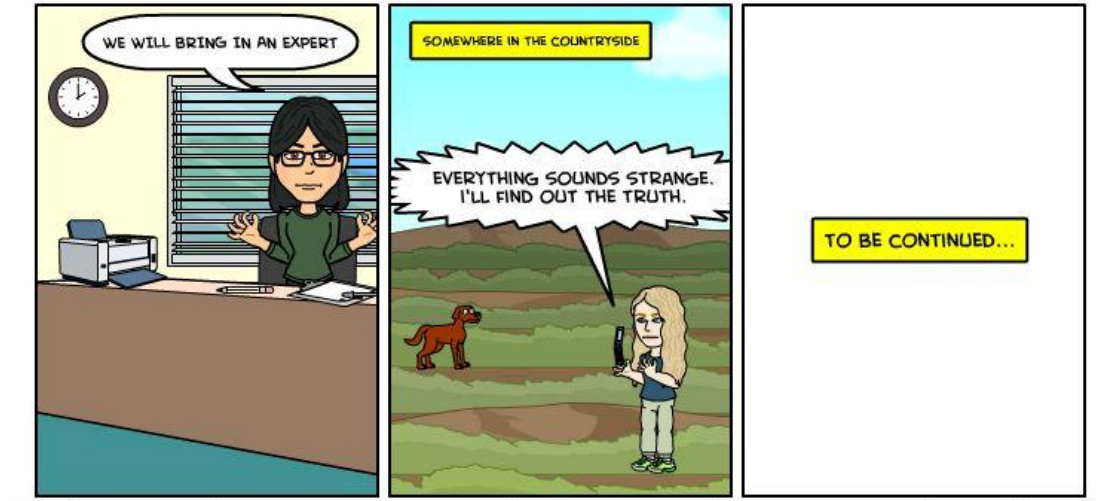
For example: it turned out that the computers weren't broken.

There is a criminal. We have to find out his identity.

05 ON AND OFF

ON AND OFF_STUDENT'S WORKSHEETS

ON and OFF

Worksheet 1

1. **Match 1-8 with a-h.**

1.	We packed our bags and set	**a.**	on my last point.
2.	That noise is the fire alarm. I bet someone has set it	**b.**	**on?** I hope he is making progress with the new teacher.
3.	My presentation ran late, so I was not able to take	**c.**	**off** by accident.
4.	How is Dan getting	**d.**	**on.**
5.	Society's attitudes towards women have moved	**e.**	**off** for the coast.
6.	We played cards in the garden and we just carried	**f.**	**on** like this; we are losing too much money.
7.	The company can't go	**g.**	**on** until it got dark.
8.	Come	**h.**	**on** boys! Hurry up or we will be late again!

2. **Complete the second sentence so that it has the same meaning as the first. You need to use one phrasal verb for three different contexts.**

- The traffic noise continues without changing all night. In other words, it _____ _____.

- He talked about his car for a long time in a boring way. In other words, he _____ _____ about his car.

- Let's pass from doing the first exercise to doing the next exercise. In other words, let's _____ _____ to exercise two.

- The bomb landed, but luckily it didn't explode. In other words, it didn't _____ _____.

- If an alarm rings, it makes a big noise. In other words, it _____ _____.

- If the lights are suddenly interrupted, it means the room goes dark. In other words, the lights _____ _____.

Comic Phrasal Verbs

ON and OFF

3. **Look at the images and answer the questions.**

Is the aeroplane moving?
Is it on the ground?

Is the aeroplane still on the ground?
Is the journey beginning or ending?
Make a sentence describing what the aeroplane is doing.

Why do you think the young man has a rucksack on his back?
Do you think his journey is beginning or ending?
Do you think his parents are going with him?
Make a sentence describing what the young man is doing.

ON and OFF

Make a sentence describing what the man is doing with his jacket in these two pictures.

What can you see in the picture?
What do you think is going to happen?

Make a sentence describing what the bomb has done.

ON and OFF

Worksheet 2

Writing

Look at the following quotes and adverts. In groups, make a slogan for your school. Use a phrasal verb containing on/off particles. Below you will find some pictures to inspire you.

Comic Phrasal Verbs

HAVE FUN AND DON'T GIVE UP!

ON and OFF

Worksheet 3

Song. *Shake it off*. Taylor Swift.

Write a word before or after the words from this list to make a meaningful phrase.

SEE	PLAYERS	MAKE
BRAIN	FAKERS	KNOW
FELLA	HEARTBREAKERS	MUSIC
PEOPLE	GIRLFRIEND	WORLD
MOVING	FEET	
DATES	HATERS	

ON and OFF

Read through the lyrics and put a slash / wherever you think one of the words has been deleted. Write it in the margin.

I stay up too late, got nothing in my
That's what say mmm (x 2)
I go on too many, but I can't make 'em stay
At least that's what people say mmm (x 2)

CHORUS

But I keep cruising, can't stop, won't stop
It's like I got this in my body and it's gonna be alright

'Cause the gonna play, play, play, play, play
And the gonna hate, hate, hate, hate, hate
Baby, I'm just gonna shake, shake, shake, shake, shake
I shake it off, I shake it off
gonna break, break, break, break, break
And the gonna fake, fake, fake, fake, fake
Baby, I'm just gonna shake, shake, shake, shake, shake
I shake it off, I shake it off

I'll never miss a beat, I'm lightning on my
And that's what they don't mmm (x 2)
I'm dancing on my own (x 2)), I'll the moves up as I go (x 2)
And that's what they don't mmm (x 2)

CHORUS

Hey, hey, hey, just think while you've been getting down and out about the liars and dirty, dirty cheats in the, you could have been getting down to this sick beat

My ex-man brought his new
She's like "oh my God", but I'm just gonna shake it
And to the over there with the hella good hair
Won't you come on over, baby, we can shake, shake, shake

ON and OFF

Worksheet 4

Mini-task

Continue your comic strip from last unit using new phrasal verbs.

Final collaborative task: create a comic strip.

www.bitstrips.com

Comic Phrasal Verbs

ON AND OFF_ANSWER KEY

WORKSHEET 1.

1. Match 1-8 with a-h.

    1. We packed our bags and **set off** for the coast.

    2. That noise is the fire alarm. I bet someone has **set it off** by accident.

    3. My presentation ran late, so I was not able to **take on** my last point.

    4. How is Dan **getting on**? I hope he is making progress with the new teacher.

    5. Society's attitudes towards women have **moved on**.

    6. We played cards in the garden and we just **carried on** until it got dark.

    7. The company can't **go on** like this; we are losing too much money.

    8. **Come on** boys! Hurry up or we will be late again!

2. Complete the second sentence so that it has the same meaning as the first. You need to use one phrasal verb for three different contexts.

    *   The traffic noise continues without changing all night. In other words, it **goes on**.

    *   He talked about his car for a long time in a boring way. In other words, he **went on** about his car.

    *   Let's pass from doing the first exercise to doing the next exercise. In other words, let's **go on** to exercise two.

    *   The bomb landed, but luckily it didn't explode. In other words, it didn't **go off**.

    *   If an alarm rings, it makes a big noise. In other words, it **goes off**.

    *   If the lights are suddenly interrupted, it means the room goes dark. In other words, the lights **go off**.

3. Look at the images and answer the questions.[17]

    TAKE OFF, SET OFF, GO OFF.

---

[17] Pictures and activities extracted from Shovel (1995).

Is the aeroplane moving?
Is it on the ground?

Is the aeroplane still on the ground?
Is the journey beginning or ending?
Make a sentence describing what the aeroplane is doing.

take off (1)

(of an aeroplane) to rise from the ground.

At the beginning of a journey an aeroplane **takes off**. At the end of a journey an aeroplane lands.

The aeroplane **took off**.

Why do you think the young man has a rucksack on his back?
Do you think his journey is beginning or ending?
Do you think his parents are going with him?
Make a sentence describing what the young man is doing.

set off

to start a journey.

Barry **set off** on his camping holiday at six o'clock in the morning and reached the campsite, in France, at midday.

Barry **set off**.
Barry **set off** at six o'clock.
Barry **set off** on a camping holiday.
Barry **set off** for France.

Make a sentence describing what the man is doing with his jacket in these two pictures.

take off (2)

to remove anything that is worn on the body (especially clothes).

Nick **took off** his jacket because he was feeling very hot.

Nick **took off** his jacket.
Nick **took** his jacket **off**.
Nick **took** it **off**.

What can you see in the picture?
What do you think is going to happen?

Make a sentence describing what the bomb has done.

go off

(of explosive devices e.g. bombs, guns etc.) to explode or fire; (of alarms or alarm clocks) to ring suddenly.

Many people were killed when the bomb **went off.**

The bomb **went off.**

WORKSHEET 2. WRITING.

Look at the following quotes and adverts. In groups, make a slogan for your school. Use a phrasal verb containing on/off particles. Below you will find some pictures to inspire you.

For example: Have fun and don't give up!

This is an example of a phrasal verb with UP.

WORKSHEET 3.

Song. *Shake it off*. Taylor Swift.

> Lyrics with double spacing.[18] Omit one content word per line but don't leave any gaps. Write on the board a jumbled list of the deleted words. In pairs, students try to write a word before or after the words from the list. Bring the class together to compare. Hand out the sheets with the incomplete lyrics. Read through the lyrics and put a slash wherever they think one of the words has been deleted and write it in the margin. Go back into their pairs to compare their ideas. Play the song. As they listen, they should draw slashes in a different colour and write the missing words. Compare and try to agree. Elicit answers from the whole class.

> Finally, make sure that they understand phrasal verb "Shake it off".

---

[18] Activity adapted from Lindstromberg (2004, p. 94). *Where do these words go?*

1. BRAIN
2. PEOPLE
3. DATES
4. MOVING
5. MUSIC
6. PLAYERS
7. HATERS
8. HEARTBREAKERS
9. FAKERS
10. FEET
11. SEE
12. MAKE
13. KNOW
14. WORLD
15. GIRLFRIEND
16. FELLA

I stay up too late, got nothing in my **brain**

That's what **people** say mmm (x 2)

I go on too many **dates**, but I can't make 'em stay

At least that's what people say mmm (x 2)

CHORUS

But I keep cruising, can't stop, won't stop **moving**

It's like I got this **music** in my body and it's gonna be alright

'Cause the **players** gonna play, play, play, play, play

And the **haters** gonna hate, hate, hate, hate, hate

Baby, I'm just gonna shake, shake, shake, shake, shake

I shake it off, I shake it off

Heartbreakers gonna break, break, break, break, break

And the **<u>fakers</u>** gonna fake, fake, fake, fake, fake

Baby, I'm just gonna shake, shake, shake, shake, shake

I shake it off, I shake it off

I'll never miss a beat, I'm lightning on my **<u>feet</u>**

And that's what they don't **<u>see</u>** mmm (x 2)

I'm dancing on my own (x 2)), I'll **<u>make</u>** the moves up as I go (x 2)

And that's what they don't **<u>know</u>** mmm (x 2)

CHORUS

Hey, hey, hey, just think while you've been getting down and out about the liars and dirty,

dirty cheats in the **<u>world</u>**, you could have been getting down to this sick beat

My ex-man brought his new **<u>girlfriend</u>**

She's like "oh my God", but I'm just gonna shake it

And to the **<u>fella</u>** over there with the hella good hair

Won't you come on over, baby, we can shake, shake, shake

WORKSHEET 4. MINI-TASK.

Mini-task

Continue your comic strip from last unit using new phrasal verbs.

Final collaborative task: create a comic strip.

<u>www.bitstrips.com</u>

06 BACK

BACK_STUDENT'S WORKSHEETS

BACK

Worksheet 1

1. **Tick the most likely answer.**

a. The jumper wasn't right, so I _____ it back to the shop.

took   rang   looked   got

b. When you've finished with my books, please _____ them back.

take   pay   bring   come

c. If your train arrives more than an hour late, you _____ half your money back.

take   ring   get   pay

d. I borrowed the books yesterday and _____ them back to Pat this morning.

gave   put   went   rang

e. The shirts weren't the ones I ordered, so I _____ them back.

gave   went   took   put

f. The Smiths enjoy _____ back on old times. They always show me their wedding pictures.

looking   getting   bringing   putting

2. **Discuss the following in your group.**

- It's no good writing things in a notebook if you don't **go back** and study them again.
- When I wake up in the middle of the night, I can't **get back** to sleep.
- If you lend money to your sister/brother, you never **get it back**.
- I'm a visual learner. Everything I see **comes back** to me and I can remember it.
- Teachers say they can give you an answer in the next class but they never **get back** to you.
- Do you **look back** on your childhood as the happiest time of your life?
- When was the last time that you **took back** a present or some item that you had bought?
- Do you ever **look back** and think about your mistakes?

3. **Write answers to the previous prompts individually. Remember to use a phrasal verb in your answers.**

Comic Phrasal Verbs

Page 1 of 2

BACK

Worksheet 2

Mini-task

Continue your comic strip from last unit using new phrasal verbs.
Final collaborative task: create a comic strip.
www.bitstrips.com

BACK_ANSWER KEY

WORKSHEET 1.

1. Tick the most likely answer.[19]

   a. The jumper wasn't right, so I _____ it back to the shop.

      took   rang   looked   got

   b. When you've finished with my books, please _____ them back.

      take   pay   **bring**   come

   c. If your train arrives more than an hour late, you _____ half your money back.

      take   ring   **get**   pay

   d. I borrowed the books yesterday and _____ them back to Pat this morning.

      gave   put   went   rang

   e. The shirts weren't the ones I ordered, so I _____ them back.

      gave   went   **took**   put

   f. The Smiths enjoy _____ back on old times. They always show me their wedding pictures.

      looking   getting   bringing   putting

2. Discuss the following in your group.

   - It's no good writing things in a notebook if you don't **go back** and study them again.

   - When I wake up in the middle of the night, I can't **get back** to sleep.

   - If you lend money to your sister/brother, you never **get** it **back**.

   - I'm a visual learner. Everything I see **comes back** to me and I can remember it.

---

[19] Activity adapted from Gairns and Redman (2013, p.19).

- Teachers say they can give you an answer in the next class but they never **get back** to you.

- Do you **look back** on your childhood as the happiest time of your life?

- When was the last time that you **took back** a present or some item that you had bought?

- Do you ever **look back** and think about your mistakes?

3. Write answers to the previous prompts individually. Remember to use a phrasal verb in your answers.

WORKSHEET 2. MINI-TASK.

Mini-task

Continue your comic strip from last unit using new phrasal verbs.

Final collaborative task: create a comic strip.

APPENDIX D. POWERPOINTS[20]

01 METAPHOR AWARENESS POWERPOINT

Metaphors

Look at the following conversation between a teenager and his parents.

<u>Underline</u> the words which express the idea of travelling.

Parents: Hey Tony, how are you feeling today?

Tony: The same. My life <u>has no direction</u> at the moment. I don't know where I'm heading.

Parents: But look how far you've come.

Tony: I don't know. It's been a long year. I'm really tired and I don't think I can pass the exams. Anyway, I am not sure if going to university next year is the right option for me. Maybe I could take a gap year. I'm stuck!

Parents: Look, you are at a crossroads but you should study for your exams. You can't turn back now.

Tony: You don't understand me. You are over the hill!

Parents: Wait, don't worry about university now. You will cross that bridge when you come to it; it is only February.

Tony: I suppose so...

Comic Phrasal Verbs

Metaphors

Parents: Hey Tony, how are you feeling today?

Tony: The same. My life <u>has no direction</u> at the moment. I don't know where <u>I'm heading</u>.

Parents: But look <u>how far you've come</u>.

Tony: I don't know. It's been a <u>long year</u>. I'm really tired and I don't think I can pass the exams. Anyway, I am not sure if going to university next year is the right option for me. Maybe I could take a gap year. <u>I'm stuck</u>!

Parents: Look, you are <u>at a crossroads</u> but you should study for your exams. You can't <u>turn back</u> now.

Tony: You don't understand me. You <u>are over the hill</u>!

Parents: Wait, don't worry about university now. You will <u>cross that bridge when you come to it</u>; it is only February.

Tony: I suppose so...

Can you think of equivalent expressions in Spanish?

Comic Phrasal Verbs

Metaphors

- **Different languages (English and Spanish) that deliver the same idea. Exact translations or approximate translations.**

  a long year = *un año largo*   no direction = *sin rumbo*

- **The important thing is that we all share common key ideas in our heads.**

- **Literal sense or figurative sense?**

Comic Phrasal Verbs

Metaphors

LIFE = JOURNEY   PEOPLE = TRAVELLERS   OBSTACLES   DESTINATION

- **A metaphor motivates the _figurative_ sense.**
  For example, Tony says that he doesn't know where he is heading. He is not really walking or heading anywhere at that moment, but he is comparing life to a journey; he is imaging himself walking along a path which represents life.
- **Type of comparison.**
- **Metaphors are a powerful tool that helps us understand _abstract_ ideas.**

Comic Phrasal Verbs

Metaphors

you can't turn back

Some of these expressions are _conventional._

Used commonly by _everyone._

We use them _all the time._

Are they metaphoric?   YES

Do we realize we are using metaphors?   No

Comic Phrasal Verbs

We use metaphors to talk about…

| mental states | feelings | abstract ideas |
| e.g. happy and sad | e.g. anger and love | e.g. time and life |

LIFE

Why?

Comic Phrasal Verbs

We use metaphors...

Because...

Mental states, feelings, abstract ideas

- **We compare them to something physical or a physical process (e.g. a journey or money). Easier to describe.**
- **We use our knowledge of the physical word and our physical experience in life.**
- **We observe the world and make our sub-conscious thoughts.**

We don't realize

Comic Phrasal Verbs

Metaphors

Examples

Comic Phrasal Verbs

Examples 1

- I hate it when somebody moves in front of me in a queue. It makes my blood boil.
- I was so angry that smoke was coming out of my ears.
- My boyfriend was late again. I was fuming!
- Keep cool, try to calm down. Don't start an argument.

Feeling?

ANGER

ANGER IS A HOT LIQUID IN A CONTAINER

Compared to?

HOT LIQUID IN A CONTAINER

Comic Phrasal Verbs

Examples 2

- We need to buy some more time for our assignment.
- I can't afford to spend any more time on this.
- It was worth waiting for.
- This is wasting my precious time!

Abstract idea?

Compared to?

Well-known Spanish idiom where time is compared to money?

El tiempo es oro
Time is gold

TIME

TIME IS MONEY

MONEY

Comic Phrasal Verbs

Practice 1

Work in pairs. Put upside down the set of cards. Take turns in turning over the cards and stick them under the right heading.

LIFE IS A JOURNEY

ANGER IS A HOT LIQUID IN A CONTAINER

TIME IS MONEY

TO COME FAR
It's great to see how far these students have come. They didn't like reading books and now they all love them!

TO BE STUCK
I'm really stuck. Can you help me answer these maths questions?

TO BE AT A CROSSROADS
I have to make a very important decision but I am stuck. Should I take this job?

TO MAKE SOMEBODY'S BLOOD BOIL
When I watch videos of cruelty to animals, it makes my blood boil.

TO BE FUMING
I saw her one month after their divorce and she was still fuming.

TO KEEP COOL
How can you keep cool? This is a very stressful situation.

TO BUY TIME
He tried to buy time by telling me that he couldn't hear me well on the phone.

TO SPEND TIME
We need to spend more time together if we want to save this relationship.

TO WASTE TIME
Don't waste your time on the phone! You have to finish your homework.

Comic Phrasal Verbs

Practice 1

LIFE IS A JOURNEY

ANGER IS A HOT LIQUID IN A CONTAINER

TIME IS MONEY

Now explain to your partner what your idioms mean.

TO COME FAR
It's great to see how far these students have come. They didn't like reading books and now they all love them!

TO BE STUCK
I'm really stuck. Can you help me answer these maths questions?

TO BE AT A CROSSROADS
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He tried to buy time by telling me that he couldn't hear me well on the phone.

TO SPEND TIME
We need to spend more time together if we want to save this relationship.

TO WASTE TIME
Don't waste your time on the phone! You have to finish your homework.

Compare your results with the rest of the class.
Finally, invent a new example or context in which you could use the expression.

Comic Phrasal Verbs

Practice 2

The following text is about AIDS/HIV. Read the text and answer these questions:

- What is the difference between AIDS and HIV?
  AIDS is a set of symptoms caused by a virus called HIV.
- Do people die of AIDS?
  A person doesn't die of AIDS, they die of one of the other diseases that they have no protection against.
- How do you get HIV?
  Having unprotected sex with an infected person.
  Injecting drugs with a needle used by an infected person.
  Being born to a mother who is already infected.
  Receiving infected blood.
- Is there a cure for HIV?
  No, there isn't. However, there drugs which can stop the progress of the virus.

Comic Phrasal Verbs

Practice 2

> Do we use similar expressions in Spanish?

We usually compare illness and disease to war. Why?

Read the text and underline any expressions that support this.

You can use this table to help you.

INFECTION IS AN ATTACK	MEDICINE IS A WEAPON	BEATING THE DISEASE IS WINNING
INFECTION IS AN ATTACK	MEDICINE IS A WEAPON	BEATING THE DISEASE IS WINNING
a virus that attacks the body's immune system HIV invades the T-cells The HIV 'copies' then find more cells to attack under siege	there is no magic bullet that can cure AIDS	It is possible to win the war against HIV

Comic Phrasal Verbs

Homework

Your parents have read without your permission all the WhatsApp messages that you have sent to your boyfriend/girlfriend.

Write a short message to tell him/her how angry you are.

Don't forget to use some of the expressions associated to ANGER IS A HOT LIQUID IN A CONTAINER.

Comic Phrasal Verbs

02 PHRASAL VERBS POWERPOINT

Phrasal Verbs

Now think about similar examples with *subir* and *bajar*.

Las chicas van a bajar el escalón.

The girls are going to walk down the step.

Spanish

Bajar = *moverse hacia abajo*

VERB: MOTION + DIRECTION
MANNER? walking or running?

English

Walk down = *andar hacia abajo*

VERB: MOTION + MANNER
PARTICLE: DIRECTION

Phrasal Verbs

Look at the following verbs. They are easy basic verbs that you know. They contain a particle.

Can you translate them using one verb in Spanish?

go in *entrar*
sit down *sentarse*
take out *sacar*

In English, these are called phrasal verbs.
We don't have this type of verbs in Spanish.

Phrasal verb = a verb and a particle (adverb).

Phrasal Verbs

Turn up the volume. I love this song!
Sube la voz. ¡Me encanta esta canción!

Does it follow the previous rule?

Turn = *girar*
Turn up the volume = *girar hacia arriba la voz???*

Can you touch the volume with your hand?
Can you turn the volume with your hand?

If you turn the knob of the radio with our hand → you add volumen.

LIFE EXPERIENCE: when we add things to a pile (e.g. a pile of books), the quantity is higher and physically it goes up.

The meaning is METAPHORICAL.

Imagine the quantity of the volume going up; it is bigger; it is louder.

NO! NO! NO!

UP IS MORE

Phrasal Verbs

Can you translate a phrasal verb by translating its parts? NO!

FUN, FUN, FUN!!!

Thinking… Deducing…

Literal meanings and metaphoric meanings of particles based on human perceptions.

Comic Phrasal Verbs

Two important ideas

1

2
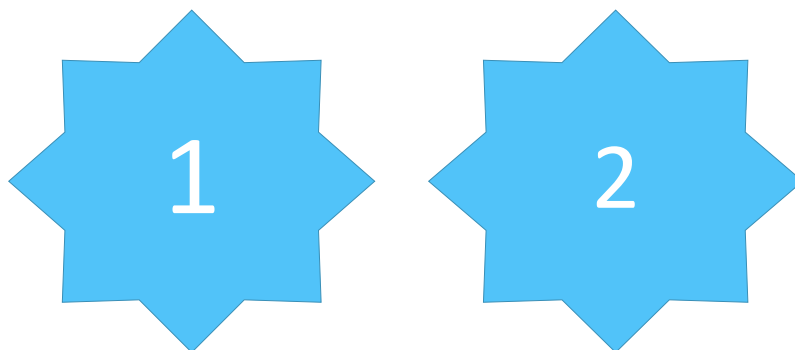
Comic Phrasal Verbs
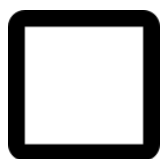
Draw a container   Draw orientation
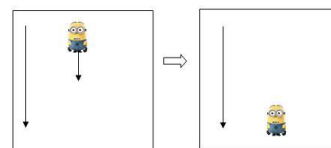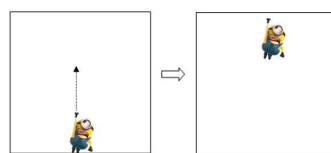
Comic Phrasal Verbs

Describe your drawings

Do you need particles to describe them?
Particles are essential to express where objects are.

Similar to your classmates?
Common mental representation and ideas about space.
We think and speak taking into account our body experiences.

We all understand UP, DOWN, IN, OUT, etc. because we have grown up experiencing these concepts.

Comic Phrasal Verbs

Particles
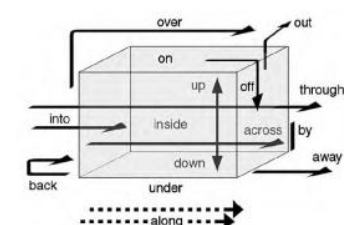
UP	DOWN
Take the stairs, the lift doesn't go up anymore.	Their house is down the street.

IN	OUT
I think that John is in his room.	Someone called while you were out.

Spatial meanings

ON	OFF	BACK
Could we hang the picture on the wall?	Two plates fell off the table.	Could you give me back the book I lent you months ago?

Comic Phrasal Verbs

Particles

Do you remember some examples of metaphors?

LIFE IS A JOURNEY
ANGER IS A HOT LIQUID IN A CONTAINER
TIME IS MONEY
UP IS MORE

Metaphors motivate figurative meanings.

It makes my blood boil.

Can particles express abstract ideas?   YES!   **Particles are used metaphorically**   HOW!

Comic Phrasal Verbs

Because metaphorical meanings are derived from spatial meanings

If you understand metaphors,

↓

PHRASAL VERBS are easier

go, come, take, get, set, carry, turn, bring, look, put, pick, make, point, sit, find, give, work, break, hold, move

+

Spatial or metaphorical particles

Turn out

We didn't believe her but it **turned out** that she was telling the truth.

METAPHOR
OUT IS VISIBLE
OUT IS ACCESSIBLE

TURN OUT = become clear, known.
Information was metaphorically hidden.
We couldn't see it.
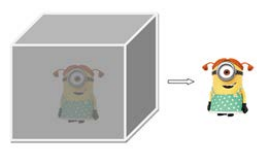
Where was it hidden?
Container = body, mind, etc.

Entity and background

- We perceive reality.
- We use basic schemas.
- We interpret the scene.
- We focus on one entity.
- Entity is moving.
- Background = container or surface.

UNCONSCIOUSLY

Interpretation of drawings

I have to get on the bus before it leaves.

I put out food for the birds in cold weather.

Can you pick her up at the train station at 8pm?

ON IS CONTACT

UP IS MOVING UPWARDS

OUT IS MOVING OUT OF A CONTAINER

Comic Phrasal Verbs

Interpretation of drawings

She went back to Logroño.

Put the gun down, John.

Bring in the flowers before it starts freezing.

BACK IS RETURN

IN IS ENTERING A CONTAINER

DOWN IS MOVING DOWNWARDS

Comic Phrasal Verbs

Interpretation of drawings

Keep calm and carry on!
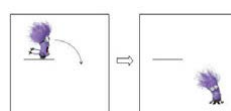
The plane took off on time.

ON IS CONTINUATION

OFF IS LOSS OF CONTACT

Comic Phrasal Verbs

Structure of phrasal verbs

OBJECT

Particle before or after the object.

Can you **pick my sister up** at the train station at 8pm?

Can you **pick up my sister** at the train station at 8pm?

OBJECT IS A PRONOUN

(me, you, him, us, etc.) Pronoun before the particle.

Can you **pick her up** at the train station at 8pm?

Can you pick up her at the train station at 8pm?

NO OBJECT

The plane **took off** on time.
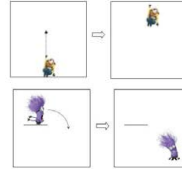
Other verbs: verb + preposition. Non-separable. Meaning is similar to phrasal verbs.

I have to **get on the bus** before it leaves.
I have to get the bus on before it leaves.

Comic Phrasal Verbs

Examples

Highlight the phrasal verbs

The price of electricity has gone up by twenty per cent in five years.
Don't turn the fire up - It's boiling in here!
I need to pick up my bags before we leave.
We were tired so we decided to sit down for a while.
The park is a dangerous place at night - Don't go in there alone!
Henry took out his wallet.
It turned out that he had written the letter.
Mary tried to apologize, but she couldn't get the words out.
The bus driver waited until we got on.
I need to carry on and cook dinner before everyone gets here.
He took off his hat when he entered the room.
The film has brought back many memories of my childhood.

The price of electricity **has gone up** by twenty per cent in five years.
Don't turn the fire **up** - It's boiling in here!
I need to **pick up** my bags before we leave.
We were tired so we decided to **sit down** for a while.
The park is a dangerous place at night - Don't **go in** there alone!
Henry **took out** his wallet.
It **turned out** that he had written the letter.
Mary tried to apologize, but she couldn't **get** the words **out**.
The bus driver waited until we **got on**.
I need to **carry on** and cook dinner before everyone gets here.
He **took off** his hat when he entered the room.
The film **has brought back** many memories of my childhood.

Comic Phrasal Verbs

Examples

The price of electricity has gone up by twenty per cent in five years.

Don't turn the fire up - It's boiling in here!

I need to pick up my bags before we leave.

UP IS MORE

UP IS MORE

UP IS MOVING UPWARDS

Comic Phrasal Verbs

Examples

We were tired so we decided to **sit down** for a while.

The park is a dangerous place at night - Don't **go in** there alone!

Henry **took out** his wallet.

DOWN IS MOVING DOWNWARDS

IN IS ENTERING A CONTAINER

OUT IS MOVING OUT OF A CONTAINER

Comic Phrasal Verbs

Examples

It **turned out** that he had written the letter.

Mary tried to apologize, but she couldn't **get** the words **out**.

The bus driver waited until we **got on**.

OUT IS VISIBLE / ACCESSIBLE

OUT IS MOVING OUT OF A CONTAINER

ON IS CONTACT

Comic Phrasal Verbs

Examples

I need to **carry on** and cook dinner before everyone gets here.

He **took off** his hat when he entered the room.

The film **has brought back** many memories of my childhood.

ON IS CONTINUATION

OFF IS LOSS OF CONTACT

BACK IS RETURN

Comic Phrasal Verbs

Practice 1

1. **Select 4 phrasal verbs from today. Make a drawing on the board or mime them in front of the class. Your classmates have to guess what phrasal verb you have in mind.**

2. **Replace the underlined word(s) with a phrasal verb from the box in the correct form. Be careful with the structure of the new sentences.**

- It's no good writing things in a notebook if you don't GO BACK and study them again.
- I GET OFF work early on Fridays.
- You aren't allowed in this room: GET OUT please.
- Don't leave your coat on the floor: PICK IT UP, please!
- If you borrow that brush, please BRING IT BACK.
- I CARRIED ON painting while the light was still good.
- It was snowing heavily and the plane couldn't TAKE OFF, so we had to come home.
- We hadn't planned anything in advance but the hotel TURNED OUT very nice.

| TAKE OFF | GET OFF | PICK UP | GO BACK |
| BRING BACK | GET OUT | CARRY ON | TURN OUT |

Comic Phrasal Verbs

Practice 2

I gotta feeling
Black Eyed Peas

1. Try to complete the gaps with particles UP, DOWN, OUT, OFF.

2. Make a list of the phrasal verbs. Have today explanations helped you understand them?

Comic Phrasal Verbs

03 UP AND DOWN POWERPOINT

UP and DOWN

Place the following adjectives along a vertical line?
Do they express something positive or negative?

weak/*débil*
good/*bueno*
fragile/*frágil*
beautiful/*bonito*
big/*grande*
strong/*fuerte*
solid/*sólido*
bad/*malo*
cheerful/*alegre*
sad/*triste*
small/*pequeño*
ugly/feo

Why?

good/*bueno*
beautiful/*bonito*
big/*grande*
strong/*fuerte*
solid/*sólido*
cheerful/*alegre*

sad/*triste*
small/*pequeño*
fragile/*frágil*
ugly/*feo*
weak/*débil*
bad/*malo*

Comic Phrasal Verbs

UP and DOWN

Se vinieron arriba cuando vieron que la gente les aplaudía.
Cheer up! Things will be better soon.

Tengo un bajón…
He is down. He is depressed.

Can you mime them?
Look at your body…

EXPERIENCE has helped you. There is a **PHYSICAL** basis. We remember our body and face in those situations: upright position, happy face, sad face, shoulders down, etc.

Comic Phrasal Verbs

UP and DOWN

Sometimes express opposite ideas.

Cheer up!   He's down.

Universal ideas (English and Spanish)

UP IS POSITIVE

DOWN IS NEGATIVE

Our observations of the external world provide a frame for our internal world.

Very basic concepts like positive or negative, good or bad, etc.

Comic Phrasal Verbs

UP and DOWN

alcanzar

BOTH

Está a punto de alcanzar al otro minion.

Ha alcanzado la manzana.

Does *alcanzar* imply something positive or negative?
Vertical or horizontal axis?
We are imagining the end of something.

Go up to the window and see what is going on.

Our cat is so old and ill, we'll have to ask the vet to **put** her **down**.

LIMIT /END
window
end of life

UP / DOWN IS
AIMING OR
REACHING THE LIMIT

Comic Phrasal Verbs

Meanings of UP and DOWN

Remember…

Words and expressions can be metaphorical.

The <u>head</u> of this school is Ms. García.

Particles in phrasal verbs (and verbs themselves) can show spatial/physical meanings or metaphorical/non-physical ones.

We were so tired that we decided to <u>sit down </u>for a while.

I need to <u>carry on </u>and cook dinner before everyone gets here.

ON IS
CONTINUATION

Note that some phrasal verbs carry more than one meaning and could figure in more than one subsection.

Comic Phrasal Verbs

UP IS UPWARD
MOVEMENT

DOWN IS DOWNWARD
MOVEMENT

upward movement (from lower to higher)

change from horizontal to vertical position

high position

Get up and go to school now.

downward movement (from higher to lower)

change from vertical to horizontal position

low position

Why don't you **sit down** and have a drink with me?

She **puts down** every single word uttered by the professor.

Comic Phrasal Verbs

Slide 1

UP IS MORE

DOWN IS LESS

Accessibility of things

If something increases, it goes up.

number, size, strength, etc.
higher degree, value, measure, etc.

Temperature

Knowledge

Attitudes

Feelings

Social and profesional ranks

Down is the opposite.
If something decreases, it goes down.

Possession

Opinions

Degrees of intensity

Comic Phrasal Verbs

Slide 2

Which example doesn't follow the pattern?

House prices are going up.
After lots of attempts I finally managed to give up smoking 5 years ago. NO!
Judy's temperature is going up, she may be getting the flu.
Why did the teacher put me down in front of the other students?

What does UP mean in that example?

UP IS APPROACHING A GOAL

Comic Phrasal Verbs

Slide 3

UP IS APPROACHING A GOAL, END, LIMIT

Motion towards the place where somebody or something is or might be.
After lots of attempts I finally managed to give up smoking 5 years ago.
Motion is metaphoric (time).
Goal = stop smoking.

Do you remember the Spanish verb *alcanzar*? Similar meaning.
Somebody or something can be reached vertically or horizontally.
You can aim at or reach a goal, an end or a limit in all directions.

Comic Phrasal Verbs

Remember…

Idea of container.

When something is full, it is complete, it is at the highest limit.

Apparently one in every three marriages is likely to break up.

When something is empty, it ends.

I could not finish my article because my computer broke down.

DOWN also stresses completion, but this time the lowest limit on the scale.

What is the difference between eat and eat up?

When you eat up your food, you finish it.

UP IS COMPLETION

DOWN IS ENDING

Comic Phrasal Verbs

UP IS COMPLETION (highest)

DOWN IS ENDING (lowest)

Comic Phrasal Verbs

The multinational company is setting up new branches in Asia.

When something is at a higher level, it is more visible, accessible, known.

Concrete objects or abstract entities.

Was hidden or unknown becomes visible or known.

UP IS VISIBLE

Comic Phrasal Verbs

Examples

Jane is as clever as she is nice and all her classmates look up to her.

John is hopeless: he hesitates all the time and cannot make up his mind.

Our economy has been going down steadily over the last years.

Rich people should not look down on poor people.

UP IS MORE

DOWN IS LESS

Comic Phrasal Verbs

Examples

I don't want this huge desk here; it takes up too much space.

Go up to the window and see what is going on.

UP IS APPROACHING (GOAL, END, LIMIT)

Comic Phrasal Verbs

Examples

The lorry was held up by a gang of young hooligans.

I have decided not to put up with this nonsense any longer.

UP IS COMPLETION (HIGHEST)
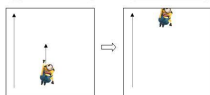
The car broke down just outside London.

You don't want to put down an animal that is basically healthy.

DOWN IS ENDING (LOWEST)

Comic Phrasal Verbs

Examples

He was determined to <u>bring up</u> the issue to the meeting.

Your friend has a talent for <u>coming up</u> with idiotic ideas.

UP IS VISIBLE

Comic Phrasal Verbs

What are you thinking?

Don't worry!

- You don't have to identify metaphors.
- You have to be able to use phrasal verbs.
- Metaphors are only a resource.

Comic Phrasal Verbs

Practice 1

Match 1-8 with a-h

1) What time did you get
2) What time shall I pick you
3) Could you go
4) Those who want to go along,
5) Emma put
6) She will go down in history
7) The government is trying to put
8) Fierce competition breaks

a. as the greatest opera singer.
b. up at the station?
c. put your hands up.
d. up and see whether the baby is asleep?
e. up this morning?
f. down all political opposition.
g. down her bag and went upstairs.
h. prices down fast.

Circle the correct answer

a. Come on, eat <u>up</u> / down that salad; it's good for you.
b. He must have made <u>up</u> / down the story from beginning to end. He is a liar.
c. When the sun goes up / <u>down,</u> it's getting near the end of the day.
d. If someone turns <u>up</u> / down at 7.00, it means they arrive at 7.00.
e. If your car breaks up / <u>down</u> on the way home, it means it stops working.
f. If someone breaks <u>up</u> / down, it means they start crying.
g. If your salary goes up / <u>down</u>, it means you'll earn less money.
h. If something turns <u>up</u> / down, it means you find it by chance.

Comic Phrasal Verbs

Practice 1

LOOK	GIVE	PUT x 2
BRING	BREAK	COME x 2

Complete the sentences with suitable verbs in the appropriate tense.

a. You should _____**look**_____ up when your name is called.

b. Could you _____**bring**_____ the parcel up to my house?

c. _____**Come**_____ up and see us during the holidays, will you?

d. Don't _____**give**_____ up, it can't get any worse.

e. The whole affair _____**came**_____ down to jealousy between the men.

f. I didn't make a copy of the letter because the photocopier _**had broken / broke**_ down.

g. In the end the cat _____**was put / had to be put**_____ down.

h. If the box is too heavy, just _____**put**_____ it down for a while.

Practice 2

Speaking

- **Is there anything you are trying to give up at the moment?**
- **Would you like to set up your own business?**
- **If you were an inventor, what would you make up?**
- **Who is bringing you up? Your parents or your grandparents?**
- **Do you look up to people who are in positions of power?**

Practice 3

Writing
Complete the e-mail.

Hi Laura, What a morning! I went to drink water at 4.00am and I couldn't get back to sleep. I just lay there worrying till the sun _____**came up**_____, and then I _____**got up**_____, feeling terrible. I had an important exam, so I put my favourite T-shirt on, then I spilt milk all over it and had to change. I decided to cycle, but it was a big mistake – the bicycle _____**broke down**_____ on the way to school. I rang the head teacher and tried to explain, but he said that if I _____**didn't turn up**_____ in the next five minutes, he would have to start the exam without me. I _____**sat down**_____ on the road and just _____**broke down**_____ in tears. And it was still only 9.30!

Comic Phrasal Verbs

355

Practice 3

Writing

Love letter

Group work. Read the letter and answer the questions.

- **What type of relationship is there between the writer of the letter and the Simon?**

- **What is the current situation between them?**

- **What is the writer trying to say with this letter?**

- **What will Simon think when he reads the letter?**

Try to fill in the gaps.

Practice 3

Writing

Love letter

Settle down
Hold back
Turn up

Dear Simon,

I heard that you're settled down, that you found a girl and you're **married** _____ now. I heard that your dreams came true, I guess she gave you things I didn't give to you. Old friend, why are you so shy? It ain't like you to hold back or hide from the light.

I hate to **turn up** _____ out of the blue uninvited, but I couldn't stay away, I couldn't fight it. I had hoped you'd see my face, and that you'd be reminded that for me it isn't **over** _____.

Never mind, I'll find someone like you. I wish nothing but the **best** _____ for you too. Don't forget me, I beg. I remember you said, "Sometimes it lasts in love, but sometimes it hurts instead". Sometimes it lasts in love, but sometimes it hurts instead, yeah.

You know how the **time** _____ flies. Only yesterday was the time of our lives. We were born and raised in a summer haze, bound by the surprise of our glory days.

Nothing compares. No worries or cares, regrets and mistakes, they're memories made.

Who would have known how bittersweet this would **taste** _____?

Love,

A.

Answer the letter

ADELE

Practice 4

Mini-task

Final collaborative task: create a comic strip.

www.bitstrips.com

Current mini-task: create a comic balloon using one or more phrasal verbs.

04 IN AND OUT POWERPOINT

Meanings of IN and OUT

IN IS BEING INSIDE

OUT IS BEING OUTSIDE A CONTAINER

IN IS ENTERING A CONTAINER

OUT IS MOVING OUT OF A CONTAINER

Containers?

Entities moving?

Could you put the cat out at night?
They are bringing in experts from all over the world.
How can we find out the reasons for his strange behavior?

Comic Phrasal Verbs

Meanings of IN and OUT

LIGHT

TARA

TARA

OUT IS NON-ACCESSIBLE, NON-VISIBLE, NON-AVAILABLE

Tara put out the light and went to sleep.

METAPHORIC

Comic Phrasal Verbs

Meanings of IN and OUT

PEOPLE AND TARA

PLAN

OUT IS ACCESSIBLE, VISIBLE, AVAILABLE

Tara carried out her plan.

OPPOSITE IDEA

Comic Phrasal Verbs

Examples

The anaesthetic put her out for several hours.
Suddenly there was an explosion and all the lights went out.
The caretaker had turned out all the lights.

OUT IS NON-ACCESSIBLE, NON-VISIBLE, NON-AVAILABLE

Comic Phrasal Verbs

Examples

The sun came out very late this morning.
Get out of prison.
Find out what happened.
Point out mistakes.
The CD turned out to contain vital information.
Work out a better method.

OUT IS ACCESSIBLE, VISIBLE, AVAILABLE

Comic Phrasal Verbs

Practice 1

Write eight sentences using words from each column.

The first miniskirt	didn't come	extra money **in** because he had a good fundraising idea.
He can't	will put	**in** today because he is ill.
My speech	came	**out** so we took the carpet to the laundry.
The stains	come	**in** although she had listened to me.
They	found	**in** when my mum was young.
We	took	you **out** before we operate on your knee.
He	brought	a loan **out** to pay for the wedding.
I	didn't really go	**out** some defects of his new-brand car.

The first miniskirt came **in** when my mum was young.
He can't come **in** today because he is ill.
My speech didn't really go **in** although she had listened to me.
The stains didn't come **out** so we took the carpet to the laundry.
They took a loan **out** to pay for the wedding.
We will put you **out** before we operate on your knee.
He brought extra money **in** because he had a good fundraising idea.
I found **out** some defects of his new-brand car.

Comic Phrasal Verbs

Practice 1

Circle the correct answer.

The train is coming **in / out** on platform 4.

She went **in / out** for the A2 level English exam.

How she died is a mystery, but I'm sure the truth will come **in / out** eventually.

The news got **in / out** and everybody knew he was having an affair.

She always look **in / out** for other people when they need her.

We expected lots of tourists, but it turned **in / out** to be very quiet.

Could you possibly put the rubbish **in / out**?

My mum is good at working **in / out** answers to problems.

Practice 1

Read the sentences on the left. Choose the phrase on the right which expresses the meaning most accurately.

The soldier carried out the orders without complaining.	To draw attention to something or somebody	**point out**
He found out which platform the train left from by asking a ticket collector.	To extinguish	**put out**
My uncle showed me the building he used to work in and he pointed out his old office on the sixth floor.	To fulfill or perform something	**carry out**
Steve put out the light in the corridor before going into his bedroom.	To solve a problem by calculation or study	**work out**
At the moment he is working out the answer to a sum.	To make an effort to discover or get to know something	**find out**

Practice 1

GO OUT	COME IN	COME OUT	TAKE OUT
GO IN	SET OUT	TURN OUT	

A good night out. Complete the text with the correct verbs and particles from the list.

I didn't feel like _____ **going out** _____ after a hard week but Malcolm called me, and he wanted to ____ **take** ____ me ____ **out** ____ for dinner. His invitation _____ **came in** _____ unexpectedly. He had recently _____ **come out** _____ of a long-term relationship and I thought that he wasn't ready to _____ **go in** _____ for a new one. Anyway, I accepted, after all, he was really charming! We went to a seafood restaurant round the corner. We didn't know what to order so the waiter _____ **set out** _____ pictures of all the dishes on the table. It was funny because we didn't know any of the names of the pictures. At the end of the dinner, Malcolm insisted on paying. Then we went to a bar and in the way home he kissed me. It _____ **turned out** _____ to be quite a good night after all…

Practice 2

Speaking

- Do you like **going out** at the weekend?
- What are your grandmother's tricks to make dirty marks **come out**?
- When did the mini-skirt first **come in**? And the jeans?
- What's the best place in your town to **take** people **out**?
- When was the last time that it **turned out** that you were right but your friends weren't?

Write three new questions using other phrasal verbs from this unit and ask your partner.

Comic Phrasal Verbs

Practice 3

Mini-task

Continue your comic strip from last unit using new phrasal verbs.

Final collaborative task: create a comic strip.

www.bitstrips.com

Comic Phrasal Verbs

05 ON AND OFF   POWERPOINT

ON and OFF

ON and OFF

Where are the minions?
The minions are on the cannon.
Están encima del cañón.

What have they done with their clothes?
They have taken their clothes off.
Se han quitado la ropa.

ON and OFF

Compare English and Spanish

English is easier to understand than Spanish, especially OFF.
Get on/off the bus.
Put on/take off your clothes.
What happens when we say that one thing is on another thing?
There is contact between the surface of one thing and the other thing.

Spanish?   *subirse al autobús; ponerse ropa*

And when we say one thing is off another thing?
There is no contact. One thing has been separated from the other.

Spanish?   *bajarse del autobús; quitarse ropa*
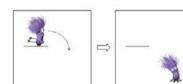
Some verbs implicitly show
separation: quitarse, marcharse, etc.

OFF - separation from the container + wide range of verbs
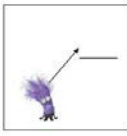
Meanings of ON and OFF

ON IS CONTACT OR GETTING CLOSER

OFF IS LOSS OF CONTACT

The bus driver waited until we had **got on**.

METAPHORIC

Point of reference: work, habit, financial situation, etc.
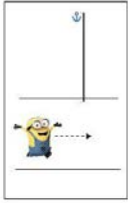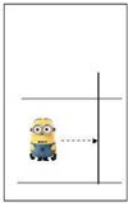
He **took off** his hat when he entered the room.

home

job   job

It's high time we **set off**, we still have a long way to go.
He **took** a month **off** in order to finish his project.
If you don't have any spare time, you shouldn't **have taken on** the job.
Everyone applauded when Mario **came on**.

stage

Comic Phrasal Verbs

Meanings of ON and OFF

OFF IS ENDING

Obstacle makes two things being apart.

If there is no contact anymore,   it ends.

Ideas or situations are separated from the main one.

All the sudden, the lights **went off**.

SEPARATION   INTERRUPTION   ENDING

Comic Phrasal Verbs

Meanings of ON and OFF

If something <u>changes</u> from a previous state,   there is <u>separation</u> from the previous state.

Something <u>starts</u> functioning (it was not functioning before).

Jeff pushed the front door, which **set off** the burglar alarm.
Some kids **were setting** fireworks **off** in the street.
The party **went off** without any problems.

OFF IS CHANGE FROM PREVIOUS STATE (START)

Comic Phrasal Verbs

Meanings of ON and OFF

ON IS CONTINUATION
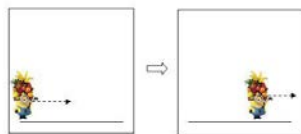
Come on! You can do it!
Don't disturb me. Please let me **get on** with my work.

Comic Phrasal Verbs
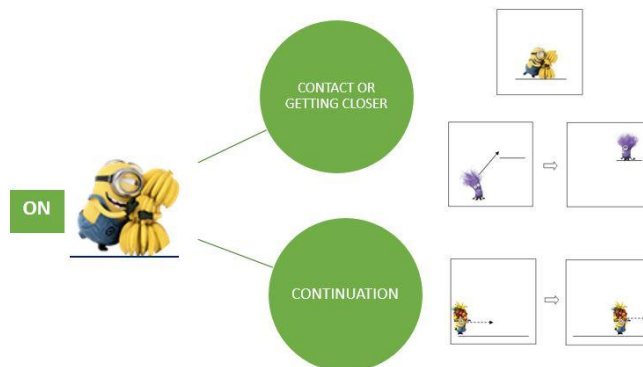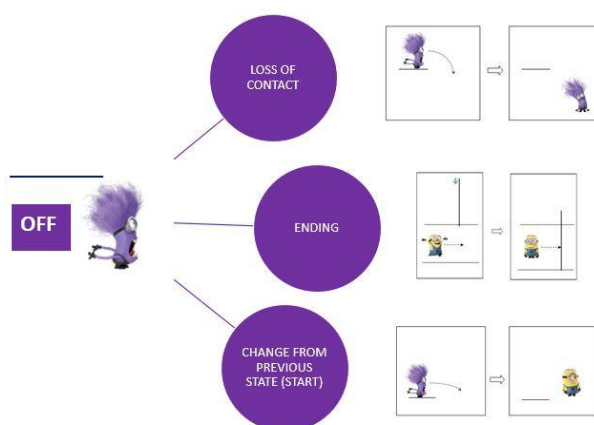
ON

CONTACT OR GETTING CLOSER

CONTINUATION

Comic Phrasal Verbs

OFF

LOSS OF CONTACT

ENDING

CHANGE FROM PREVIOUS STATE (START)

Comic Phrasal Verbs

Examples

ON IS CONTACT OR GETTING CLOSER

I can't take on any more work at the moment.
We're not taking on any new staff at the moment.

OFF IS LOSS OF CONTACT

The plane took off at 10.30 pm.
We set off early the next morning.

Comic Phrasal Verbs

Examples

Let's go on! We will eat when we reach the shelter.
Don't disturb me. Please let me carry on with my work.
They stayed only a day before moving on.

ON IS CONTINUATION

Comic Phrasal Verbs

Examples

I went off the idea of buying a sports car after I found out how much it would cost.
Turn off the TV and come to dinner.

OFF IS ENDING

Comic Phrasal Verbs

Examples

Fortunately, there was nobody in the hall when the bomb <u>went off</u>.
They were fighting and accidentally <u>set off</u> a fire extinguisher.
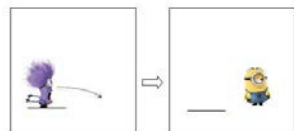
OFF IS CHANGE FROM
PREVIOUS STATE (START)

Comic Phrasal Verbs

Practice 1

Match 1-8 with a-h.

We packed our bags and **set**	**on** my last point.
That noise is the fire alarm. I bet someone has **set it**	**on**? I hope he is making progress with the new teacher.
My presentation ran late, so I was not able to **take**	**off** by accident.
How is Dan **getting**	**on**.
Society's attitudes towards women **have moved**	**off** for the coast.
We played cards in the garden and we just **carried**	**on** like this; we are losing too much money.
The company can't **go**	**on** until it got dark.
Come	**on** boys! Hurry up or we will be late again!

Comic Phrasal Verbs

Practice 1

Complete the second sentence so that it has the same meaning as the first. You need to use one phrasal verb for three different contexts.

- The traffic noise continues without changing all night. In other words, it **goes on** _____.
- He talked about his car for a long time in a boring way. In other words, he **went on** _____ about his car.
- Let's pass from doing the first exercise to doing the next exercise. In other words, let's _____ **go on** _____ to exercise two.

GO ON

- The bomb landed, but luckily it didn't explode. In other words, it didn't **go off** _____.
- If an alarm rings, it makes a big noise. In other words, it _____ **goes off** _____.
- If the lights are suddenly interrupted, it means the room goes dark. In other words, the lights _____ **go off** _____.

GO OFF

Comic Phrasal Verbs

Practice 1 Look at the images and answer the questions.

TAKE OFF

Is the aeroplane moving?
Is it on the ground?

Yes

Yes

Is the aeroplane still on the ground?
Is the journey beginning or ending?
Make a sentence describing what the aeroplane is doing.

No

Beginning

At the beninning of a journey, an aeroplane takes off.

Comic Phrasal Verbs

SET OFF

Why do you think the young man has a rucksack on his back?
Do you think his journey is beginning or ending?
Do you think his parents are going with him?
Make a sentence describing what the young man is doing.

Holiday

Beginning

No

It's 6 o'clock in the morning and Barry is setting off on his holiday.

Comic Phrasal Verbs

TAKE OFF

Make a sentence describing what the man is doing with his jacket in these two pictures.

Nick is taking off his jacket because he is feeling very hot.

Comic Phrasal Verbs

GO OFF

Bomb

What can you see in the picture?
What do you think is going to happen?

Make a sentence describing what the bomb has done.

It's going to explode.

The bomb has gone off and many people were killed.

Comic Phrasal Verbs

Practice 2

Writing

Look at the following quotes and adverts. In groups, make a slogan for your school. Use a phrasal verb containing on/off particles. Below you will find some pictures to inspire you.

HAVE FUN AND DON'T GIVE UP!

Comic Phrasal Verbs

Practice 3   *Shake it off*. Taylor Swift.

Write a word before or after the words from this list to make a meaningful phrase.

SEE	PLAYERS	FEET
BRAIN	FAKERS	HATERS
FELLA	WORLD	MAKE
PEOPLE	HEARTBREAKERS	KNOW
MOVING	GIRLFRIEND	MUSIC
DATES	WORLD	

Comic Phrasal Verbs

Read through the lyrics and put a slash / wherever you think one of the words has been deleted. Write it in the margin.

Shake it off. Taylor Swift.

brain
I stay up too late, got nothing in my

people
That's what /say mmm (x 2)

dates
I go on too many/ but I can't make 'em stay

At least that's what people say mmm (x 2)

CHORUS

moving
But I keep cruising, can't stop, won't stop

music
It's like I got this/ in my body and it's gonna be alright

players
'Cause the/ gonna play, play, play, play, play

haters
And the/ gonna hate, hate, hate, hate, hate

Baby, I'm just gonna shake, shake, shake, shake, shake

I shake it off, I shake it off

Heartbreakers
/gonna break, break, break, break, break

fakers
And the/ gonna fake, fake, fake, fake, fake

Baby, I'm just gonna shake, shake, shake, shake, shake

I shake it off, I shake it off

I'll never miss a beat, I'm lightning on my

Read through the lyrics and put a slash / wherever you think one of the words has been deleted. Write it in the margin.

Shake it off. Taylor Swift.

feet
I'll never miss a beat, I'm lightning on my/

see
And that's what they don't/ mmm (x 2)

make
I'm dancing on my own (x 2)), I'll/ the moves up as I go (x 2)

know
And that's what they don't/ mmm (x 2)

CHORUS

world
Hey, hey, hey, just think while you've been getting down and out about the liars and dirty,
dirty cheats in the/, you could have been getting down to this sick beat

girlfriend
My ex-man brought his new/

She's like "oh my God", but I'm just gonna shake it

fella
And to the/ over there with the hella good hair

Won't you come on over, baby, we can shake, shake, shake

Practice 4

Mini-task

Continue your comic strip from last unit using new phrasal verbs.

Final collaborative task: create a comic strip.

www.bitstrips.com

Comic Phrasal Verbs

06 BACK POWERPOINT

BACK

BACK

Touch your back.

If you try to look at your back, what do you do with your head?

Where are the minions in the picture on the left? And in the picture on the right?

You look back.

The minions are behind Gru, at the back.
detrás

The minions are in front of Gru, at the front.
delante

BACK

Where is the playground? At the front or at the back?

What is there at the back?

And in this classroom, who is at the back and at the front?

BACK

Which month is ahead?
Which one has just gone?

June

May

Time is like space.
We can talk about it as if we could look at it.
Previous month = as if we looked back and turned our head.

BACK expresses the idea of past.

BACK

English

Break and playground.
The bell rings, what do you do?
You go back to school.
You go back to class.
Physically and metaphorically.

Latin had an influence on English.
Dad always returns home in time for dinner.
Dad always gets back home in time for dinner.

Spanish

volver / regresar
prefix RE-, RETRO- = backwards
Retroceder / retrovisor
NO PARTICLE

Papá siempre regresa a casa a tiempo para cenar.

Other examples?
retroceder, regresar, recular, replicar, responder, etc.
Careful!
retocar, reponer
RE- = again

BACK

Continuously moving from one place to another: when we crawl, when we go to another classroom, etc.

Human experience

Space Time

Container metaphor and an orientation metaphor.
BACK rear of the container.
We usually walk ahead and forwards.
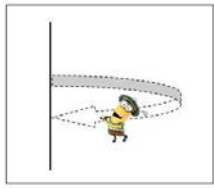**We leave everything behind us, at the back.**

FRONT

BACK

BACK

BACK IS RETURN TO INITIAL LOCATION

BACK IS RETURN TO AN EARLIER STATE OR TIME

It started to rain, so we decided to go back. We'll definitely come back next year.

This film has brought back many memories of my childhood.
After the stroke his native language was the first to come back.

Initial location?

HOME THIS PLACE
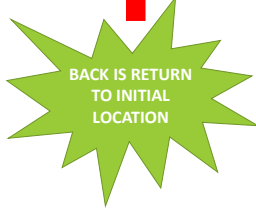
Earlier state or time?

NOWADAYS BEFORE THE STROKE
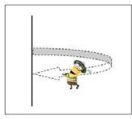
Comic Phrasal Verbs

Examples

If you don't like the scarf, I can take it back.
It's late, I ought to get back.
I'd left my keys in the office and had to go back for them.

BACK IS RETURN TO AN EARLIER STATE OR TIME

BACK IS RETURN TO INITIAL LOCATION

Just talking about what happened brings the fear back.
The pain has never come back since.
I won't take long for us to get things back the way they were.
I would like to go back to what Abby was saying just a minute ago.
Looking back, I think I made the right decision.
If the shoes have been worn, they won't take them back.

Comic Phrasal Verbs

RETURN TO INITIAL LOCATION

BACK

RETURN TO AN EARLIER STATE OR TIME

Comic Phrasal Verbs

Practice 1

1. **Tick the most likely answer.**

a. The jumper wasn't right, so I _____ it back to the shop.
  <u>took</u>   rang   looked   got

b. When you've finished with my books, please _____ them back.
  take   pay   <u>bring</u>   come

c. If your train arrives more than an hour late, you _____ half your money back.
  take   ring   <u>get</u>   pay

d. I borrowed the books yesterday and _____ them back to Pat this morning.
  <u>gave</u>   put   went   rang

e. The shirts weren't the ones I ordered, so I _____ them back.
  gave   went   <u>took</u>   put

f. The Smiths enjoy _____ back on old times. They always show me their wedding pictures.
  <u>looking</u>   getting   bringing   putting

Comic Phrasal Verbs

Practice 1

Discuss the following in your group.

- It's no good writing things in a notebook if you don't **go back** and study them again.
- When I wake up in the middle of the night, I can't **get back** to sleep.
- If you lend money to your sister/brother, you never **get** it **back**.
- I'm a visual learner. Everything I see **comes back** to me and I can remember it.
- Teachers say they can give you an answer in the next class but they never **get back** to you.
- Do you **look back** on your childhood as the happiest time of your life?
- When was the last time that you **took back** a present or some item that you had bought?
- Do you ever **look back** and think about your mistakes?

Write answers to the previous prompts individually. Remember to use a phrasal verb in your answers.

Comic Phrasal Verbs

Practice 2

Mini-task

Continue your comic strip from last unit using new phrasal verbs.

Final collaborative task: create a comic strip.

www.bitstrips.com

Comic Phrasal Verbs

APPENDIX E. VISUAL DIAGRAMS OF PARTICLES

UP AND DOWN DIAGRAMS
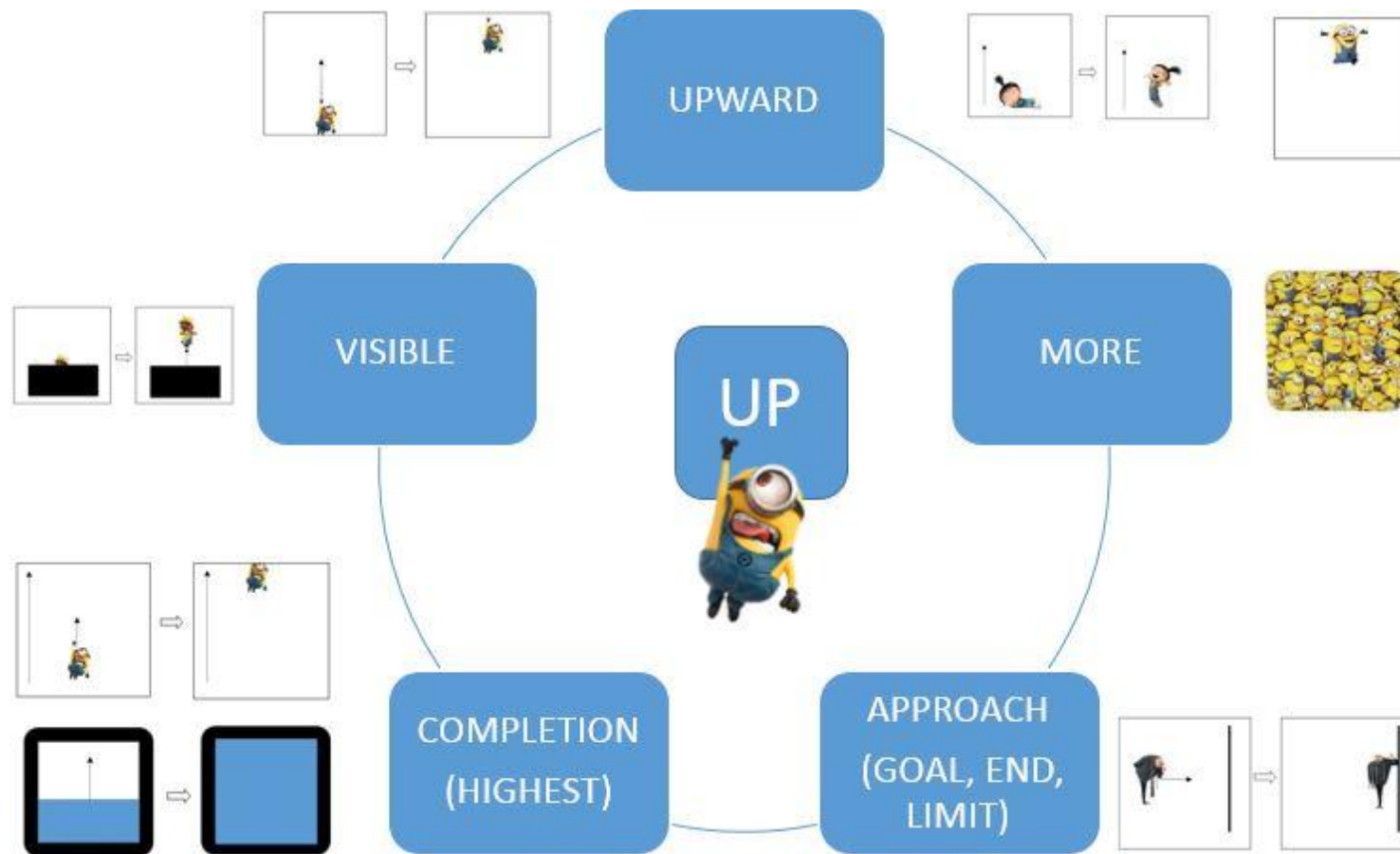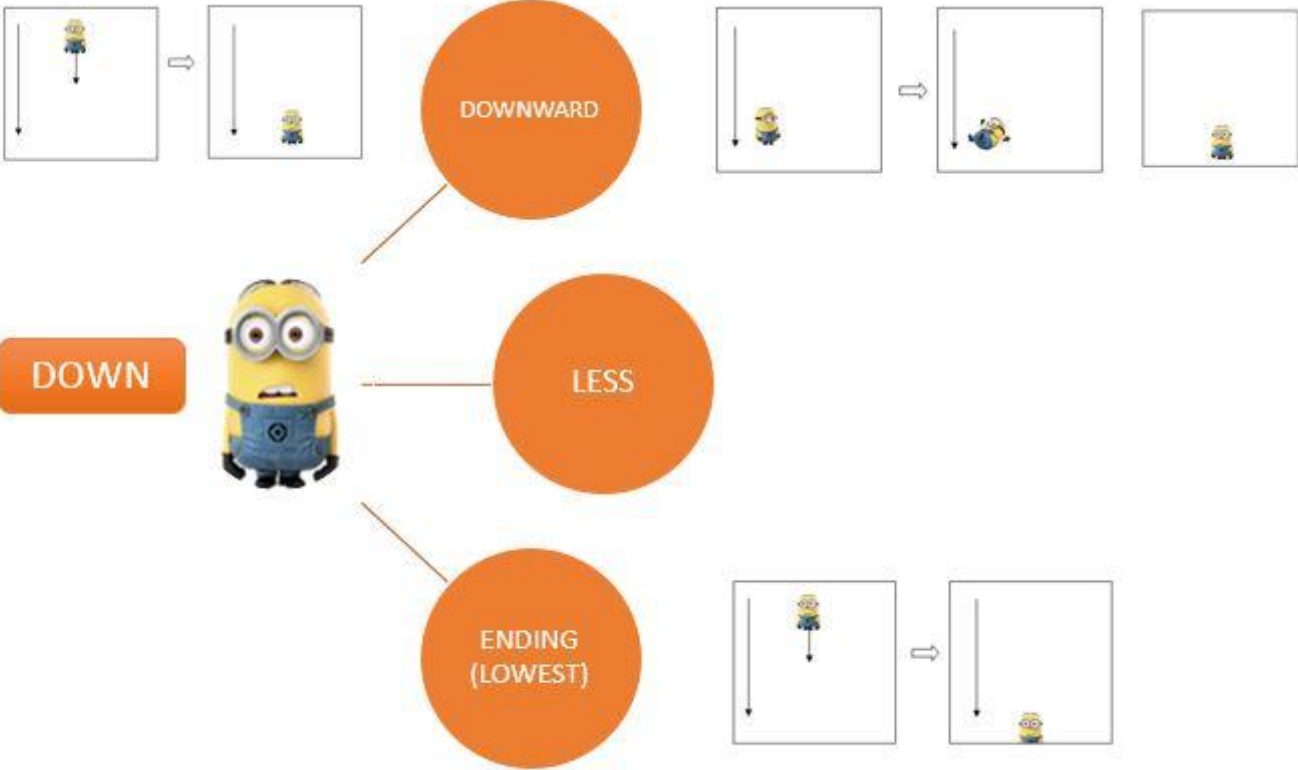
IN AND OUT   DIAGRAMS
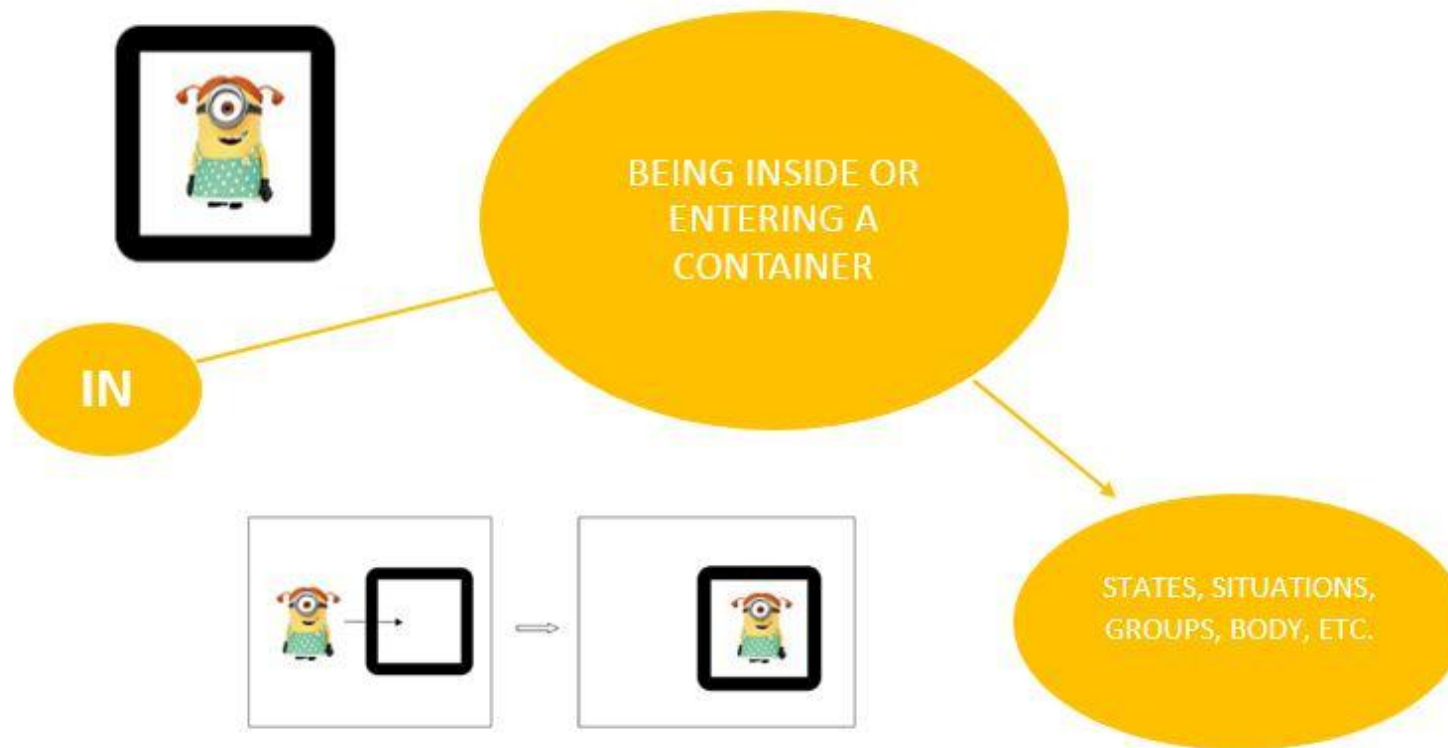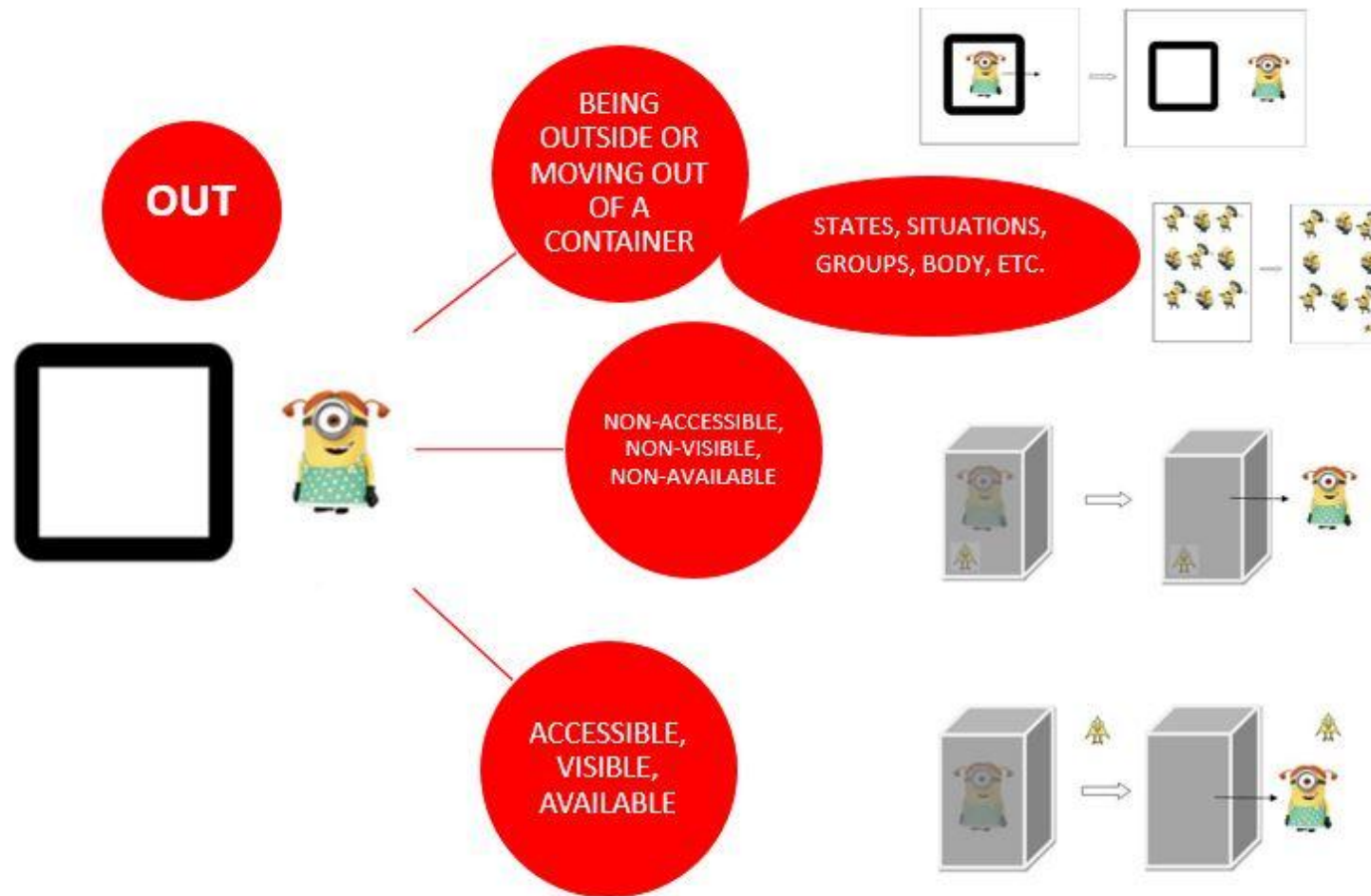
ON AND OFF DIAGRAMS
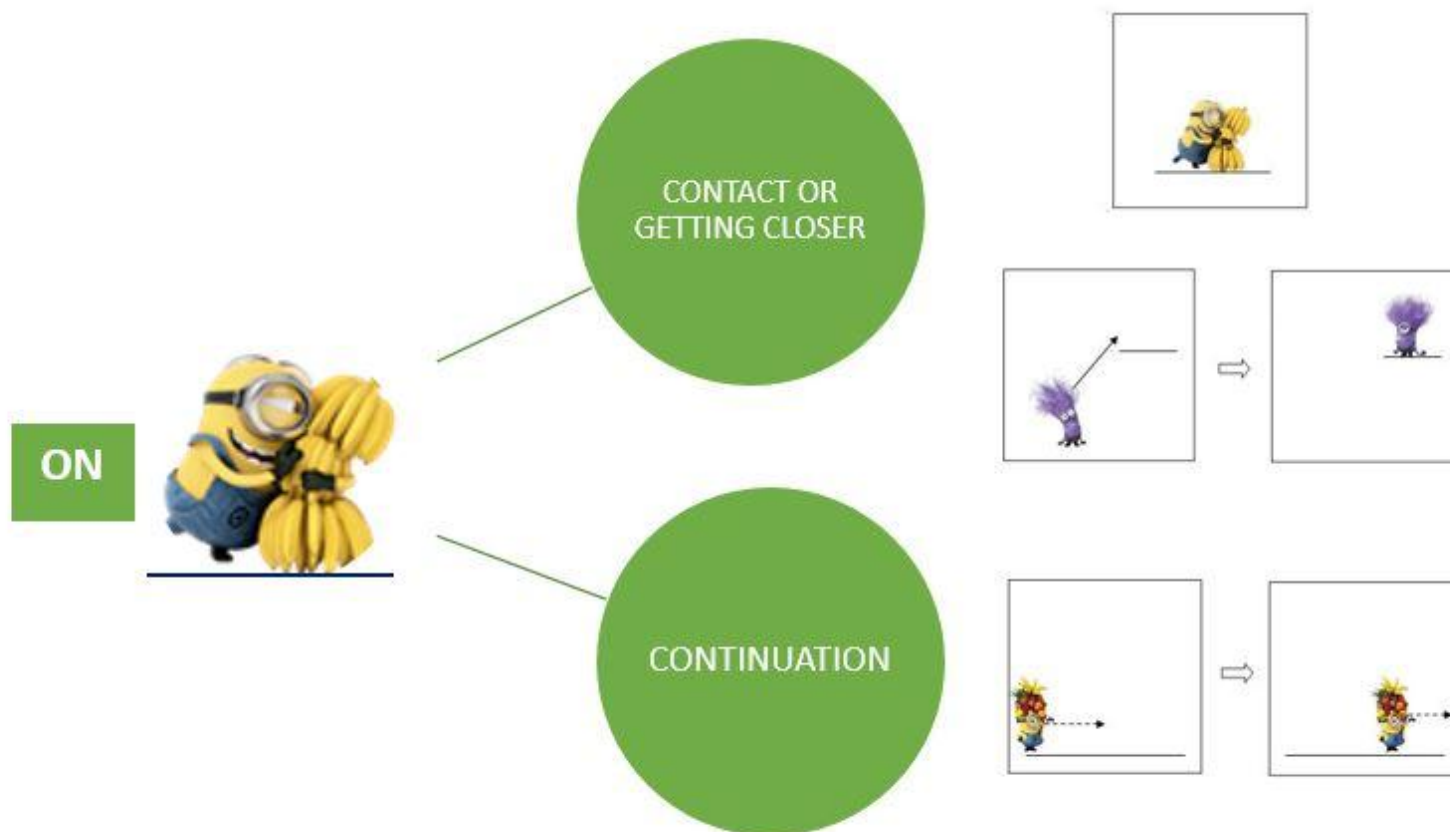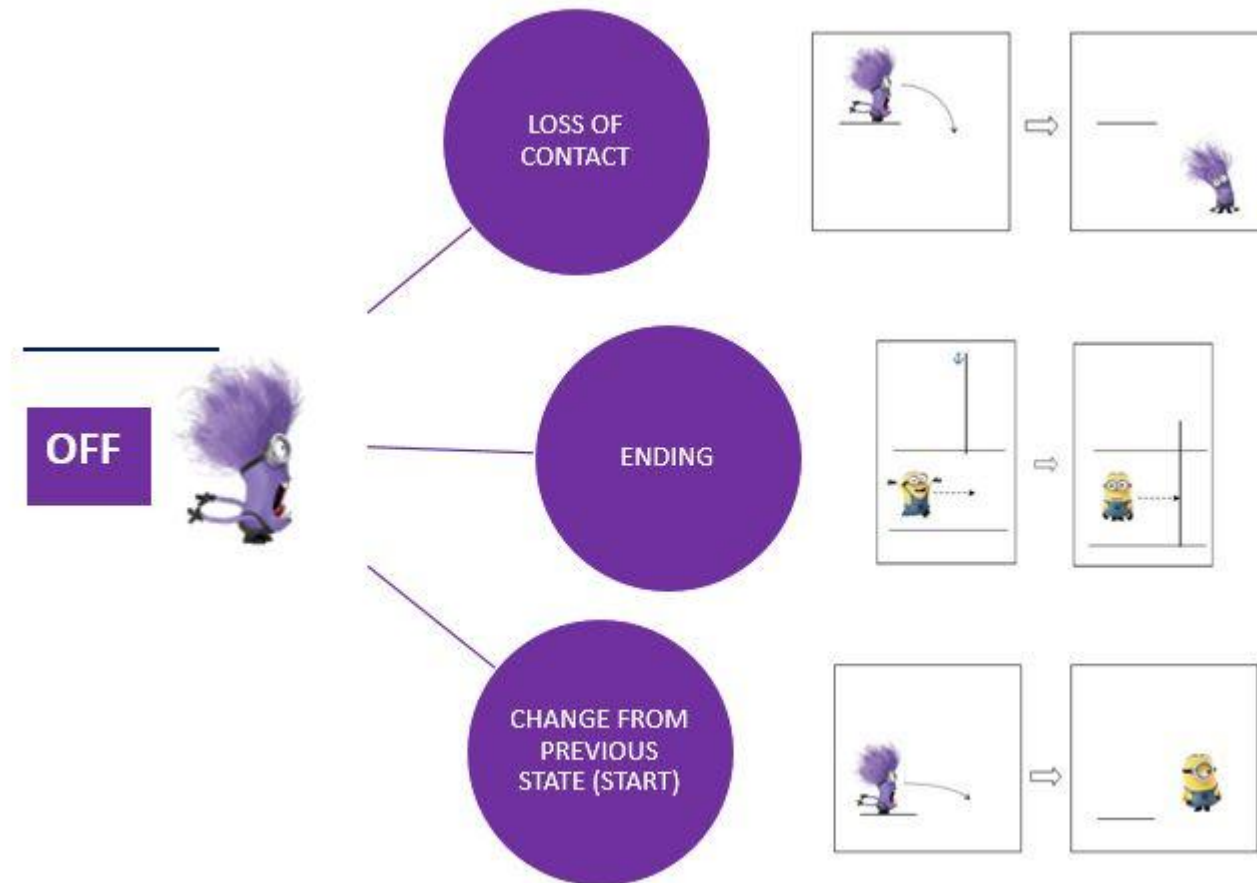
BACK DIAGRAM
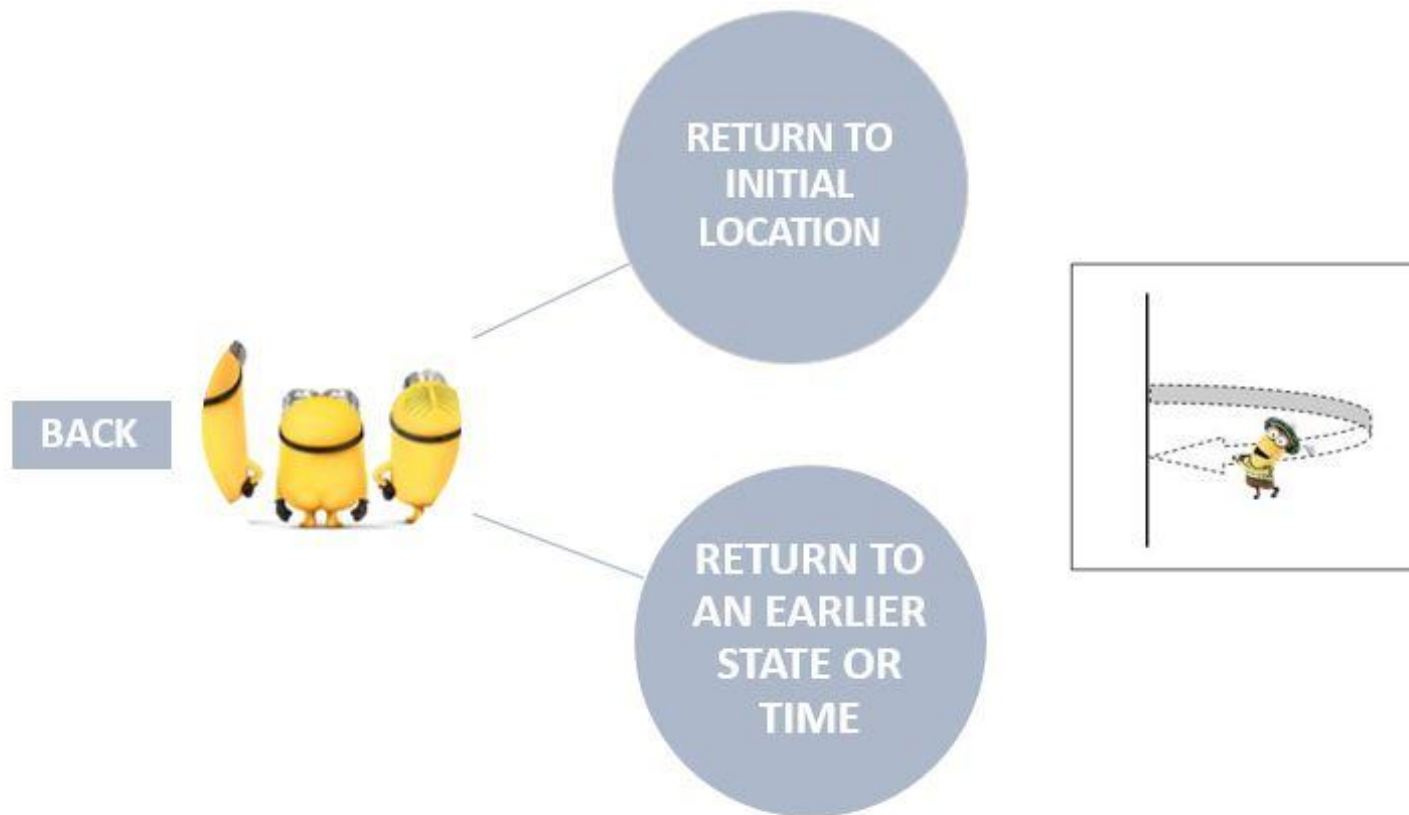
APPENDIX F. EXAMPLE TASK
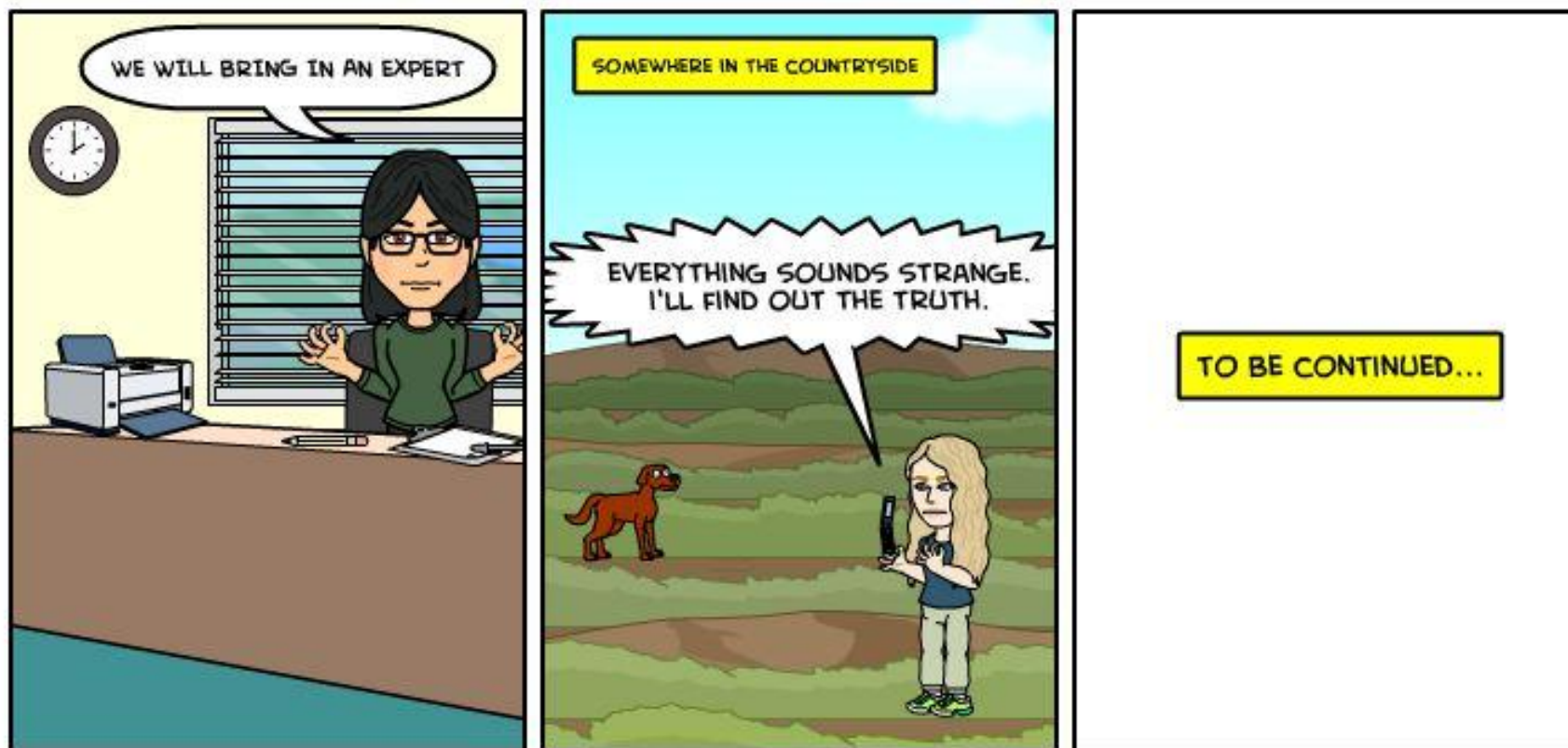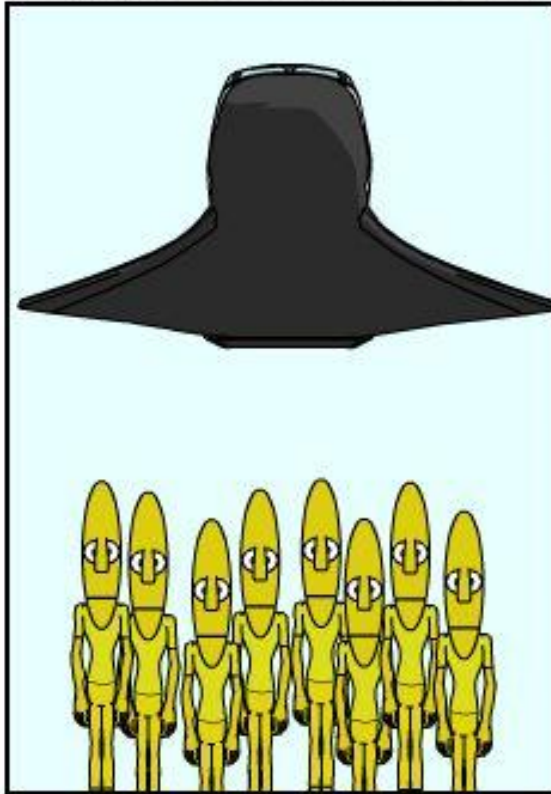
APPENDIX G. TESTS

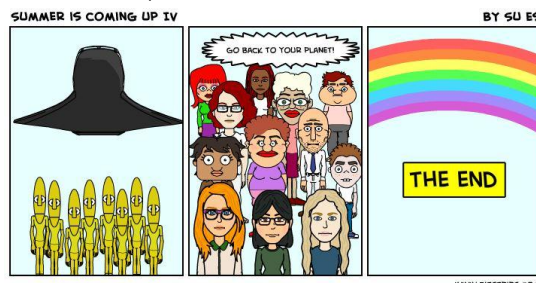## TESTS WITHOUT ANSWERS

PRODUCTIVE TEST_WITHOUT ANSWERS

We are carrying out a study of secondary school students' knowledge of phrasal verbs. To help us in our research, please complete this test.

Read each question carefully and write the missing words (a phrasal verb) in the space next to the question. To help you, the first letter of each word and a definition are given.

There are 38 questions and you have 25 minutes to finish the test. Thank you and good luck!

Example questions:

#	Example question	Answer
i.	I can come and p_____ you u_____ at the station at 8pm. Then we can go home and watch a film. *(take somebody in a vehicle)*	*pick up*
ii.	She is a horrible manager. She is always trying to p_____ the staff d_____ in front of customers. *(criticize somebody publicly)*	*put down*
iii.	I think that John wants to t_____ you o_____ for dinner next weekend. What are you going to say to him? *(invite somebody to go to a restaurant)*	*take out*

#	Question	Answer
1.	I went to bed late last night. This morning I was very tired and I didn't g_____ u_____ until 11am. *(rise from bed after sleeping)*	
2.	Dinner is ready. T_____ the computer o_____ and come to the kitchen. *(make equipment stop working)*	
3.	We absolutely have to c_____ b_____ to this place. It is very peaceful and relaxing. *(return)*	
4.	Ed is too ill to c_____ i_____ to work today. He has stomach flu. *(go to work)*	
5.	We need to take the baby to hospital because her temperature shouldn't g_____ u_____ so fast. She is really ill. *(increase)*	
6.	If there is an explosion in the building, the lights will g_____ o_____. Luckily, we are sitting next to the emergency exit. *(stop lighting)*	

7.	Don't stop now! C_____ o_____ with your work and you will finish in time for the meeting. *(continue doing something)*	
8.	Please s_____ d_____ on the sofa and wait until the doctor comes back. *(lower your body into a sitting position)*	
9.	My dad has decided to g_____ u_____ smoking. He is going to eat healthy and lose weight too. *(stop doing something)*	
10.	Our son wants to t_____ u_____ chess and football in the afternoons. I hope that he has time to study too. *(start doing something new)*	
11.	Don't be scared if the lights g_____ o_____. It happens all the time and there are candles on the table. *(stop working)*	
12.	If you want to buy a house, you should wait until prices g_____ d_____. Everyone says that houses will be cheaper next year. *(decrease)*	
13.	Mary has to t_____ o_____ a part-time job because she needs the money to pay for the university fees. *(accept some work)*	
14.	Our managers usually b_____ u_____ the same problems to the meetings. They say that we don't work hard enough. *(mention)*	
15.	The government has s_____ u_____ a committee to look into the train crash. *(organize)*	
16.	This box is too heavy. I'll p_____ it d_____ for a while. I need to rest. *(place something on a surface)*	
17.	They can't p_____ u_____ with the situation anymore. They will have to report it to the police. *(stand, tolerate)*	
18.	My parents always l_____ b_____ on their schooldays and remember those years happily. *(think about a time in the past)*	
19.	I need to make copies of this document but I can't because the photocopier doesn't work. Machines always b_____ d_____ when you are in a hurry. *(stop working)*	
20.	Many marriages b_____ u_____ nowadays. I wasn't surprised when they told us they were going to divorce. *(end a relationship)*	
21.	We didn't want to p_____ our dog d_____ but we asked the vet and she told us it was probably the best. *(kill an old animal)*	
22.	We are going to b_____ i_____ the best officers from USA to solve the murder. *(use the skills of a group or person)*	

23.	The carpet is dirty but I have the best soap to make the dirt c_____ o_____ easily. *(remove)*	
24.	Don't disturb her. Let her g_____ o_____ with her work as soon as possible so that she can leave early today. *(give your time to something and make progress with it)*	
25.	Why don't you t_____ o_____ your scarf? It's boiling here. *(remove clothing)*	
26.	The firemen were brave. They p_____ o_____ the fire and saved the girl. *(make something stop burning)*	
27.	Those who want to come to the trip, p_____ your hands u_____. *(raise)*	
28.	The detective promised the woman that he would f_____ o_____ the truth. *(discover)*	
29.	Gay people are very brave to c_____ o_____ and tell everyone how they feel. *(tell people that you are gay)*	
30.	That noise is the fire alarm. I'm sure that some kids have s_____ it o_____ by accident. *(make something start working)*	
31.	It's freezing here. T_____ the fire u_____. *(increase)*	
32.	The apples don't look fresh. I only bought them three days ago. They g_____ o_____ very quickly. *(stop being fresh)*	
33.	G_____ o_____ the bus before it leaves. You can't be late for your job interview. *(enter a bus)*	
34.	We packed our bags and s_____ o_____ for the mountains. We were excited about the journey. *(begin a journey)*	
35.	You are going to t_____ this milk b_____ to the supermarket. It smells bad and it expired yesterday. *(return something that you have bought)*	
36.	They had to t_____ o_____ a loan to pay for their luxurious wedding. *(get something official from a bank)*	
37.	I hate it when rich people l_____ d_____ on poor people. Who do they think they are? *(think that you are better than someone else)*	
38.	Death penalty was abolished many years ago. I am convinced we will never b_____ it b_____. *(start doing something again)*	

RECEPTIVE TEST_WITHOUT ANSWERS

Now we would like to know about your receptive knowledge of phrasal verbs. Please complete this multiple-choice test.

Read each question carefully and choose the best answer (A, B, C, D) in the space next to the question. If you don't know the answer, write E. There is a definition of each phrasal verb to help you.

There are 38 questions and you have 20 minutes to finish the test. Thank you and good luck!

Example questions:

#	Example question	A	B	C	D	E	Answer
i.	I can come and _____ you _____ at the station at 8pm. Then we can go home and watch a film. *(take somebody in a vehicle)*	*pick up*	*pick down*	*pick out*	*pick in*	*?*	*A*

#	Question	A	B	C	D	E	Answer
1.	I went to bed late last night. This morning I was very tired and I didn't _____ _____ until 11am. *(rise from bed after sleeping)*	*get down*	*get on*	*get up*	*get off*	*?*	
2.	Ed is too ill to _____ _____ to work today. He has stomach flu. *(go to work)*	*come out*	*come in*	*come on*	*come off*	*?*	
3.	The carpet is dirty but I have the best soap to make the dirt _____ _____ easily. *(remove)*	*come on*	*come out*	*come in*	*come back*	*?*	
4.	It's freezing here. _____ the fire _____. *(increase)*	*turn out*	*turn down*	*turn up*	*turn in*	*?*	
5.	Don't disturb her. Let her _____ _____ with her work as soon as possible so that she can leave early today. *(give your time to something and make progress with it)*	*get up*	*get off*	*get on*	*get out*	*?*	
6.	Our managers usually _____ _____ the same problems to the meetings. They say that we don't work hard enough. *(mention)*	*bring down*	*bring out*	*bring up*	*bring off*	*?*	
7.	You are going to _____ this milk _____ to the supermarket. It smells bad and it expired yesterday. *(return something that you have bought)*	*take on*	*take back*	*take in*	*take out*	*?*	

8.	The government has _____ _____ a committee to look into the train crash. *(organize)*	*set down*	*set off*	*set back*	*set up*	*?*	
9.	Please _____ _____ on the sofa and wait until the doctor comes back. *(lower your body into a sitting position)*	*sit up*	*sit down*	*sit off*	*sit back*	*?*	
10.	Many marriages _____ _____ nowadays. I wasn't surprised when they told us they were going to divorce. *(end a relationship)*	*break up*	*break on*	*break back*	*break out*	*?*	
11.	Don't be scared if the lights _____ _____. It happens all the time and there are candles on the table. *(stop working)*	*go in*	*go off*	*go back*	*go up*	*?*	
12.	This box is too heavy. I'll _____ it _____ for a while. I need to rest. *(place something on a surface)*	*put down*	*put on*	*put back*	*put up*	*?*	
13.	We are going to _____ _____ the best officers from USA to solve the murder. *(use the skills of a group or person)*	*bring out*	*bring up*	*bring off*	*bring in*	*?*	
14.	The apples don't look fresh. I only bought them three days ago. They _____ _____ very quickly. *(stop being fresh)*	*go up*	*go off*	*go down*	*go in*	*?*	
15.	_____ _____ the bus before it leaves. You can't be late for your job interview. *(enter a bus)*	*get on*	*get out*	*get off*	*get back*	*?*	
16.	Our son wants to _____ _____ chess and football in the afternoons. I hope that he has time to study too. *(start doing something new)*	*take back*	*take on*	*take up*	*take down*	*?*	
17.	If there is an explosion in the building, the lights will _____ _____. Luckily, we are sitting next to the emergency exit. *(stop lighting)*	*go in*	*go out*	*go back*	*go on*	*?*	
18.	We didn't want to _____ our dog _____ but we asked the vet and she told us it was probably the best. *(kill an old animal)*	*put in*	*put off*	*put down*	*put up*	*?*	
19.	We packed our bags and _____ _____ for the mountains. We were excited about the journey. *(begin a*	*set in*	*set back*	*set up*	*set off*	*?*	

	journey)					
20.	Those who want to come to the trip, _____ your hands _____. *(raise)*	*put off*	*put in*	*put down*	*put up*	*?*
21.	They had to _____ _____ a loan to pay for their luxurious wedding. *(get something official from a bank)*	*take out*	*take off*	*take back*	*take in*	*?*
22.	Dinner is ready. _____ the computer _____ and come to the kitchen. *(make equipment stop working)*	*turn off*	*turn in*	*turn down*	*turn back*	*?*
23.	My dad has decided to _____ _____ smoking. He is going to eat healthy and lose weight too. *(stop doing something)*	*give up*	*give on*	*give out*	*give in*	*?*
24.	The detective promised the woman that he would _____ _____ the truth. *(discover)*	*find out*	*find in*	*find off*	*find on*	*?*
25.	I hate it when rich people _____ _____ on poor people. Who do they think they are? *(think that you are better than someone else)*	*look up*	*look down*	*look in*	*look out*	*?*
26.	My parents always _____ _____ on their schooldays and remember those years happily. *(think about a time in the past)*	*look in*	*look out*	*look back*	*look up*	*?*
27.	Gay people are very brave to _____ _____ and tell everyone how they feel. *(tell people that you are gay)*	*come on*	*come off*	*come up*	*come out*	*?*
28.	Mary has to _____ _____ a part-time job because she needs the money to pay for the university fees. *(accept some work)*	*take off*	*take up*	*take on*	*take down*	*?*
29.	They can't _____ _____ with the situation anymore. They will have to report it to the police. *(stand, tolerate)*	*put up*	*put on*	*put in*	*put off*	*?*
30.	If you want to buy a house, you should wait until prices _____ _____. Everyone says that houses will be cheaper next year. *(decrease)*	*go up*	*go in*	*go out*	*go down*	*?*

31.	Death penalty was abolished many years ago. I am convinced we will never _____ it _____. *(start doing something again)*	*bring on*	*bring off*	*bring out*	*bring back*	*?*
32.	Don't stop now! _____ _____ with your work and you will finish in time for the meeting. *(continue doing something)*	*carry in*	*carry out*	*carry on*	*carry off*	*?*
33.	We need to take the baby to hospital because her temperature shouldn't _____ _____ so fast. She is really ill. *(increase)*	*go down*	*go up*	*go in*	*get back*	*?*
34.	Why don't you _____ _____ your scarf? It's boiling here. *(remove clothing)*	*take in*	*take off*	*take out*	*take on*	*?*
35.	The firemen were brave. They _____ _____ the fire and saved the girl. *(make something stop burning)*	*put up*	*put in*	*put out*	*put on*	*?*
36.	I need to make copies of this document but I can't because the photocopier doesn't work. Machines always _____ _____ when you are in a hurry. *(stop working)*	*break down*	*break in*	*break off*	*break out*	*?*
37.	That noise is the fire alarm. I'm sure that some kids have _____ it _____ by accident. *(make something start working)*	*set in*	*set out*	*set on*	*set off*	*?*
38.	We absolutely have to _____ _____ to this place. It is very peaceful and relaxing. *(return)*	*come back*	*come in*	*come on*	*come off*	*?*

TESTS WITH ANSWERS

PRODUCTIVE TEST_WITH ANSWERS

Example questions:

#	Example question	Answer
i.	I can come and p_____ you u_____ at the station at 8pm. Then we can go home and watch a film. *(take somebody in a vehicle)*	*pick up*
ii.	She is a horrible manager. She is always trying to p_____ the staff d_____ in front of customers. *(criticize somebody publicly)*	*put down*
iii.	I think that John wants to t_____ you o_____ for dinner next weekend. What are you going to say to him? *(invite somebody to go to a restaurant)*	*take out*

#	Question	Answer
1.	I went to bed late last night. This morning I was very tired and I didn't g_____ u_____ until 11am. *(rise from bed after sleeping)*	*get up*
2.	Dinner is ready. T_____ the computer o_____ and come to the kitchen. *(make equipment stop working)*	*turn off*
3.	We absolutely have to c_____ b_____ to this place. It is very peaceful and relaxing. *(return)*	*come back*
4.	Ed is too ill to c_____ i_____ to work today. He has stomach flu. *(go to work)*	*come in*
5.	We need to take the baby to hospital because her temperature shouldn't g_____ u_____ so fast. She is really ill. *(increase)*	*go up*
6.	If there is an explosion in the building, the lights will g_____ o_____. Luckily, we are sitting next to the emergency exit. *(stop lighting)*	*go out*
7.	Don't stop now! C_____ o_____ with your work and you will finish in time for the meeting. *(continue doing something)*	*carry on*
8.	Please s_____ d_____ on the sofa and wait until the doctor comes back. *(lower your body into a sitting position)*	*sit down*
9.	My dad has decided to g_____ u_____ smoking. He is going to eat healthy and lose weight too. *(stop doing something)*	*give up*
10.	Our son wants to t_____ u_____ chess and football in the afternoons. I hope that he has time to study too. *(start doing*	*take up*

	something new)	
11.	Don't be scared if the lights g_____ o_____. It happens all the time and there are candles on the table. *(stop working)*	*go off*
12.	If you want to buy a house, you should wait until prices g_____ d_____. Everyone says that houses will be cheaper next year. *(decrease)*	*go down*
13.	Mary has to t_____ o_____ a part-time job because she needs the money to pay for the university fees. *(accept some work)*	*take on*
14.	Our managers usually b_____ u_____ the same problems to the meetings. They say that we don't work hard enough. *(mention)*	*bring up*
15.	The government has s_____ u_____ a committee to look into the train crash. *(organize)*	*set up*
16.	This box is too heavy. I'll p_____ it d_____ for a while. I need to rest. *(place something on a surface)*	*put down*
17.	They can't p_____ u_____ with the situation anymore. They will have to report it to the police. *(stand, tolerate)*	*put up*
18.	My parents always l_____ b_____ on their schooldays and remember those years happily. *(think about a time in the past)*	*look back*
19.	I need to make copies of this document but I can't because the photocopier doesn't work. Machines always b_____ d_____ when you are in a hurry. *(stop working)*	*break down*
20.	Many marriages b_____ u_____ nowadays. I wasn't surprised when they told us they were going to divorce. *(end a relationship)*	*break up*
21.	We didn't want to p_____ our dog d_____ but we asked the vet and she told us it was probably the best. *(kill an old animal)*	*put down*
22.	We are going to b_____ i_____ the best officers from USA to solve the murder. *(use the skills of a group or person)*	*bring in*
23.	The carpet is dirty but I have the best soap to make the dirt c_____ o_____ easily. *(remove)*	*come out*
24.	Don't disturb her. Let her g_____ o_____ with her work as soon as possible so that she can leave early today. *(give your time to something and make progress with it)*	*get on*
25.	Why don't you t_____ o_____ your scarf? It's boiling here. *(remove clothing)*	*take off*

26.	The firemen were brave. They p_____ o_____ the fire and saved the girl. *(make something stop burning)*	*put out*
27.	Those who want to come to the trip, p_____ your hands u_____. *(raise)*	*put up*
28.	The detective promised the woman that he would f_____ o_____ the truth. *(discover)*	*find out*
29.	Gay people are very brave to c_____ o_____ and tell everyone how they feel. *(tell people that you are gay)*	*come out*
30.	That noise is the fire alarm. I'm sure that some kids have s_____ it o_____ by accident. *(make something start working)*	*set off*
31.	It's freezing here. T_____ the fire u_____. *(increase)*	*turn up*
32.	The apples don't look fresh. I only bought them three days ago. They g_____ o_____ very quickly. *(stop being fresh)*	*go off*
33.	G_____ o_____ the bus before it leaves. You can't be late for your job interview. *(enter a bus)*	*get on*
34.	We packed our bags and s_____ o_____ for the mountains. We were excited about the journey. *(begin a journey)*	*set off*
35.	You are going to t_____ this milk b_____ to the supermarket. It smells bad and it expired yesterday. *(return something that you have bought)*	*take back*
36.	They had to t_____ o_____ a loan to pay for their luxurious wedding. *(get something official from a bank)*	*take out*
37.	I hate it when rich people l_____ d_____ on poor people. Who do they think they are? *(think that you are better than someone else)*	*look down*
38.	Death penalty was abolished many years ago. I am convinced we will never b_____ it b_____. *(start doing something again)*	*bring back*

RECEPTIVE TEST_WITH ANSWERS

Example questions:

#	Example question	A	B	C	D	E	Answer
i.	I can come and _____ you _____ at the station at 8pm. Then we can go home and watch a film. *(take somebody in a vehicle)*	*pick up*	*pick down*	*pick out*	*pick in*	*?*	*A*

#	Question	A	B	C	D	E	Answer
1.	I went to bed late last night. This morning I was very tired and I didn't _____ _____ until 11am. *(rise from bed after sleeping)*	*get down*	*get on*	*get up*	*get off*	*?*	*get up=C*
2.	Ed is too ill to _____ _____ to work today. He has stomach flu. *(go to work)*	*come out*	*come in*	*come on*	*come off*	*?*	*come in=B*
3.	The carpet is dirty but I have the best soap to make the dirt _____ _____ easily. *(remove)*	*come on*	*come out*	*come in*	*come back*	*?*	*come out=B*
4.	It's freezing here. _____ the fire _____. *(increase)*	*turn out*	*turn down*	*turn up*	*turn in*	*?*	*turn up=C*
5.	Don't disturb her. Let her _____ _____ with her work as soon as possible so that she can leave early today. *(give your time to something and make progress with it)*	*get up*	*get off*	*get on*	*get out*	*?*	*get on=C*
6.	Our managers usually _____ _____ the same problems to the meetings. They say that we don't work hard enough. *(mention)*	*bring down*	*bring out*	*bring up*	*bring off*	*?*	*bring up=C*
7.	You are going to _____ this milk _____ to the supermarket. It smells bad and it expired yesterday. *(return something that you have bought)*	*take on*	*take back*	*take in*	*take out*	*?*	*take back=B*
8.	The government has _____ _____ a committee to look into the train crash. *(organize)*	*set down*	*set off*	*set back*	*set up*	*?*	*set up=D*

9.	Please _____ _____ on the sofa and wait until the doctor comes back. *(lower your body into a sitting position)*	*sit up*	*sit down*	*sit off*	*sit back*	*?*	*sit down=B*
10.	Many marriages _____ _____ nowadays. I wasn't surprised when they told us they were going to divorce. *(end a relationship)*	*break up*	*break on*	*break back*	*break out*	*?*	*break up=A*
11.	Don't be scared if the lights _____ _____. It happens all the time and there are candles on the table. *(stop working)*	*go in*	*go off*	*go back*	*go up*	*?*	*go off=B*
12.	This box is too heavy. I'll _____ it _____ for a while. I need to rest. *(place something on a surface)*	*put down*	*put on*	*put back*	*put up*	*?*	*put down=A*
13.	We are going to _____ _____ the best officers from USA to solve the murder. *(use the skills of a group or person)*	*bring out*	*bring up*	*bring off*	*bring in*	*?*	*bring in=D*
14.	The apples don't look fresh. I only bought them three days ago. They _____ _____ very quickly. *(stop being fresh)*	*go up*	*go off*	*go down*	*go in*	*?*	*go off=B*
15.	_____ _____ the bus before it leaves. You can't be late for your job interview. *(enter a bus)*	*get on*	*get out*	*get off*	*get back*	*?*	*get on=A*
16.	Our son wants to _____ _____ chess and football in the afternoons. I hope that he has time to study too. *(start doing something new)*	*take back*	*take on*	*take up*	*take down*	*?*	*take up=C*
17.	If there is an explosion in the building, the lights will _____ _____. Luckily, we are sitting next to the emergency exit. *(stop lighting)*	*go in*	*go out*	*go back*	*go on*	*?*	*go out=B*
18.	We didn't want to _____ our dog _____ but we asked the vet and she told us it was probably the best. *(kill an old animal)*	*put in*	*put off*	*put down*	*put up*	*?*	*put down=C*
19.	We packed our bags and _____ _____ for the mountains. We were excited about the journey. *(begin a journey)*	*set in*	*set back*	*set up*	*set off*	*?*	*set off=D*

						?	
20.	Those who want to come to the trip, _____ your hands _____. *(raise)*	*put off*	*put in*	*put down*	*put up*	*?*	*put up=D*
21.	They had to _____ _____ a loan to pay for their luxurious wedding. *(get something official from a bank)*	*take out*	*take off*	*take back*	*take in*	*?*	*take out=A*
22.	Dinner is ready. _____ the computer _____ and come to the kitchen. *(make equipment stop working)*	*turn off*	*turn in*	*turn down*	*turn back*	*?*	*turn off=A*
23.	My dad has decided to _____ _____ smoking. He is going to eat healthy and lose weight too. *(stop doing something)*	*give up*	*give on*	*give out*	*give in*	*?*	*give up=A*
24.	The detective promised the woman that he would _____ _____ the truth. *(discover)*	*find out*	*find in*	*find off*	*find on*	*?*	*find out=A*
25.	I hate it when rich people _____ _____ on poor people. Who do they think they are? *(think that you are better than someone else)*	*look up*	*look down*	*look in*	*look out*	*?*	*look down=B*
26.	My parents always _____ _____ on their schooldays and remember those years happily. *(think about a time in the past)*	*look in*	*look out*	*look back*	*look up*	*?*	*look back=C*
27.	Gay people are very brave to _____ _____ and tell everyone how they feel. *(tell people that you are gay)*	*come on*	*come off*	*come up*	*come out*	*?*	*come out=D*
28.	Mary has to _____ _____ a part-time job because she needs the money to pay for the university fees. *(accept some work)*	*take off*	*take up*	*take on*	*take down*	*?*	*take on=C*
29.	They can't _____ _____ with the situation anymore. They will have to report it to the police. *(stand, tolerate)*	*put up*	*put on*	*put in*	*put off*	*?*	*put up=A*
30.	If you want to buy a house, you should wait until prices _____ _____. Everyone says that houses will be cheaper next year. *(decrease)*	*go up*	*go in*	*go out*	*go down*	*?*	*go down=D*
31.	Death penalty was abolished many years ago. I am convinced we will	*bring on*	*bring off*	*bring out*	*bring back*	*?*	*bring back=D*

	never _____ it _____. *(start doing something again)*					
32.	Don't stop now! _____ _____ with your work and you will finish in time for the meeting. *(continue doing something)*	*carry in*	*carry out*	*carry on*	*carry off*	*?*	*carry on=C*
33.	We need to take the baby to hospital because her temperature shouldn't _____ _____ so fast. She is really ill. *(increase)*	*go down*	*go up*	*go in*	*get back*	*?*	*go up=B*
34.	Why don't you _____ _____ your scarf? It's boiling here. *(remove clothing)*	*take in*	*take off*	*take out*	*take on*	*?*	*take off=B*
35.	The firemen were brave. They _____ _____ the fire and saved the girl. *(make something stop burning)*	*put up*	*put in*	*put out*	*put on*	*?*	*put out=C*
36.	I need to make copies of this document but I can't because the photocopier doesn't work. Machines always _____ _____ when you are in a hurry. *(stop working)*	*break down*	*break in*	*break off*	*break out*	*?*	*break down=A*
37.	That noise is the fire alarm. I'm sure that some kids have _____ it _____ by accident. *(make something start working)*	*set in*	*set out*	*set on*	*set off*	*?*	*set off=D*
38.	We absolutely have to _____ _____ to this place. It is very peaceful and relaxing. *(return)*	*come back*	*come in*	*come on*	*come off*	*?*	*come back=A*

MEANINGS OF PARTICLES, PHRASALS VERBS, AND ITEMS IN TESTS

The items are not in the same order as they are in the tests given to students.

1.	I went to bed late last night. This morning I was very tired and I didn't <u>get up</u> until 11am. *(rise from bed after sleeping)*	*UPWARD*
2.	Those who want to come to the trip, <u>put</u> your hands <u>up.</u> *(raise)*	*UPWARD*
3.	We need to take the baby to hospital because her temperature shouldn't <u>go up</u> so fast. She is really ill. *(increase)*	*MORE*
4.	It's freezing here. <u>Turn</u> the fire <u>up.</u> *(increase)*	*MORE*
5.	My dad has decided to <u>give up</u> smoking. He is going to eat healthy and lose weight too. *(stop doing something)*	*APPROACH*
6.	Our son wants to take up chess and football in the afternoons. I hope that he has time to study too. *(start doing something new)*	*APPROACH*
7.	Many marriages <u>break up</u> nowadays. I wasn't surprised when they told us they were going to divorce. *(end a relationship)*	*COMPLETION (HIGHEST)*
8.	They can't <u>put up</u> with the situation anymore. They will have to report it to the police. *(stand, tolerate)*	*COMPLETION (HIGHEST)*
9.	Our managers usually <u>bring up</u> the same problems to the meetings. They say that we don't work hard enough. *(mention)*	*VISIBLE*
10.	The government has <u>set up</u> a committee to look into the train crash. *(organize)*	*VISIBLE*
11.	Please <u>sit down</u> on the sofa and wait until the doctor comes back. *(lower your body into a sitting position)*	*DOWNWARD*
12.	This box is too heavy. I'll <u>put</u> it <u>down</u> for a while. I need to rest. *(place something on a surface)*	*DOWNWARD*
13.	If you want to buy a house, you should wait until prices <u>go down</u>. Everyone says that houses will be cheaper next year. *(decrease)*	*LESS*
14.	I hate it when rich people <u>look down</u> on poor people. Who do they think they are? *(think that you are better than someone else)*	*LESS*

15.	I need to make copies of this document but I can't because the photocopier doesn't work. Machines always <u>break down</u> when you are in a hurry. *(stop working)*	*COMPLETION (LOWEST)*
16.	We didn't want to <u>put</u> our dog <u>down</u> but we asked the vet and she told us it was probably the best. *(kill an old animal)*	*COMPLETION (LOWEST)*
17.	We are going to <u>bring in</u> the best officers from USA to solve the murder. *(use the skills of a group or person)*	*BEING INSIDE OR ENTERING*
18.	Ed is too ill to <u>come in</u> to work today. He has stomach flu. *(go to work)*	*BEING INSIDE OR ENTERING*
19.	The carpet is dirty but I have the best soap to make the dirt <u>come out</u> easily. *(remove)*	*BEING OUTSIDE OR MOVING OUT*
20.	They had to <u>take out</u> a loan to pay for their luxurious wedding. *(get something official from a bank)*	*BEING OUTSIDE OR MOVING OUT*
21.	The firemen were brave. They <u>put out</u> the fire and saved the girl. *(make something stop burning)*	*NON-ACCESSIBLE, NON-VISIBLE, NON-AVAILABLE*
22.	If there is an explosion in the building, the lights will <u>go out</u> Luckily, we are sitting next to the emergency exit. *(stop lighting)*	*NON-ACCESSIBLE, NON-VISIBLE, NON-AVAILABLE*
23.	The detective promised the woman that he would <u>find out</u> the truth. *(discover)*	*ACCESSIBLE, VISIBLE, AVAILABLE*
24.	Gay people are very brave to <u>come out</u> and tell everyone how they feel. *(tell people that you are gay)*	*ACCESSIBLE, VISIBLE, AVAILABLE*
25.	Mary has to <u>take on</u> a part-time job because she needs the money to pay for the university fees. *(accept some work)*	*CONTACT OR GETTING CLOSER*
26.	<u>Get on</u> the bus before it leaves. You can't be late for your job interview. *(enter a bus)*	*CONTACT OR GETTING CLOSER*
27.	Don't stop now! <u>Carry on</u> with your work and you will finish in time for the meeting. *(continue doing something)*	*CONTINUATION*
28.	Don't disturb her. Let her <u>get on</u> with her work as soon as possible so that she can leave early today. *(give your time to something and make progress with it)*	*CONTINUATION*
29.	Why don't you <u>take off</u> your scarf? It's boiling here. *(remove clothing)*	*LOSS OF CONTACT*

30.	We packed our bags and <u>set off</u> for the mountains. We were excited about the journey. *(begin a journey)*	*LOSS OF CONTACT*
31.	Don't be scared if the lights <u>go off</u> It happens all the time and there are candles on the table. *(stop working)*	*ENDING*
32.	Dinner is ready. <u>Turn</u> the computer <u>off</u> and come to the kitchen. *(make equipment stop working)*	*ENDING*
33.	That noise is the fire alarm. I'm sure that some kids have <u>set</u> it <u>off</u> by accident. *(make something start working)*	*CHANGE FROM PREVIOUS STATE*
34.	The apples don't look fresh. I only bought them three days ago. They <u>go off</u> very quickly. *(stop being fresh)*	*CHANGE FROM PREVIOUS STATE*
35.	We absolutely have to <u>come back</u> to this place. It is very peaceful and relaxing. *(return)*	*RETURN TO INITIAL LOCATION*
36.	You are going to <u>take</u> this milk <u>back</u> to the supermarket. It smells bad and it expired yesterday. *(return something that you have bought)*	*RETURN TO INITIAL LOCATION*
37.	My parents always <u>look back</u> on their schooldays and remember those years happily. *(think about a time in the past)*	*RETURN TO EARLIER STATE OR TIME*
38.	Death penalty was abolished many years ago. I am convinced we will never <u>bring</u> it <u>back</u>. *(start doing something again)*	*RETURN TO EARLIER STATE OR TIME*

APPENDIX H. RATING SLIPS

RATING SLIP 1 TASK

Please rank the task you have just completed.

5 = very useful; 4 = useful; 3 = neutral; 2 = not very useful; 1 = useless

5 =very interesting; 4 = interesting; 3 = neutral; 2 = not very interesting; 1 = boring

Give a brief explanation.

	USEFUL (19)	INTERESTING (20)
I thought the task was…	5	5
	4	4
	3	3
	2	2
	1	1

because (l)

_____

_____

RATING SLIP 2 PHRASAL VERBS APPROACH

Please rank the approach that we have used to learn phrasal verbs. Give a brief explanation.

5 = very easy; 4 = easy; 3 = neutral; 2 = difficult; 1 = very difficult.

	DIFFICULT (21)
I thought the approach was…	5
	4
	3
	2
	1

5 = very interesting; 4 = interesting; 3 = neutral; 2 = not very interesting; 1 = boring

	INTERESTING (22)
I thought the approach was…	5
	4
	3
	2
	1

Comments (m):

_____

_____

APPENDIX I. QUESTIONNAIRE

Name		Date			

1=negative; 5=positive

SECTION 1. Aims and objectives	**1**				**5**
1. Were the aims for the lessons clearly explained?					
2. Did the lessons have a clear focus?					

a. Comments:

SECTION 2. Appropriacy of materials	**1**				**5**
3. Did the materials match the objectives?					
4. Was the content presented effectively?					
5. Was the material too much for the lessons?					
6. Did you understand the instructions in the materials?					
7. Did the materials enable you to check your progress?					
8. How do you rate the materials?					

b. Comments:

SECTION 3. Organization of the lessons	**1**				**5**
9. Was the organization of the lessons appropriate?					

c. Comments:

SECTION 4. Stimulating learner interest	**1**				**5**
10. Were the materials able to stimulate and maintain your interest?					

d. Comments:

SECTION 5. Opportunities for learner participation	**1**				**5**
11. Did you have enough opportunities to participate?					
12. Did the materials encourage you to practise?					

e. Comments:

SECTION 6. Use of teaching aids	**1**				**5**
13. Were the teaching aids (handouts, infographics, etc.) effective?					

f. Comments:

SECTION 7. Learning process	**1**				**5**
14. Did the materials help you learn?					
15. Did the materials remind you of earlier learning?					

16.	Was it a pleasurable learning experience?					
17.	Was it an interesting and novel way to practise?					
18.	Did you have a sense of achievement?					

g. <u>Comments:</u>

SECTION 8. General observations

h. Did you find the explanations difficult?

i. Which aspects of the programme were most useful?

j. Which aspects of the programme were least useful?

k. Any suggestions about how the programme could be improved?

APPENDIX J. ABSTRACT AND CONCLUSIONS OF THIS THESIS IN SPANISH

Algo que caracteriza a los hablantes ingleses nativos es su control fluido e idiomático de los *phrasal verbs* (PVs) (Pawley y Syder, 1983). A pesar de su frecuencia, la complejidad semántica y sintáctica de los PVs hace que su uso sea una de las tareas más difíciles para los estudiantes de inglés como lengua extranjera (Laufer y Eliasson, 1993). La visión lingüística tradicional de los PVs se plasma aún hoy en día en la clasificación y estrategias de aprendizaje que se utilizan en clase. Los alumnos se encuentran con listas que deben aprender de memoria, provocando inseguridad y evitando su uso.

Por otro lado, la lingüística cognitiva ha proporcionado una explicación de las partículas en los PVs, según la cual las preposiciones forman una gran red semántica de significados interrelacionados entre sí a partir de proyecciones metafóricas y de nuestra experiencia física (Tyler and Evans, 2004; 2003; Brugman and Lakoff, 1988; Lakoff, 1987; Lindner, 1981). De este modo, los estudiantes de inglés pueden contar con una explicación motivada y no arbitraria de los PVs.

Rudzka-Ostyn (2003) aplicó esta teoría en su libro *Word Power: Phrasal Verbs and Compounds. A Cognitive Approach*. Otros investigadores han estudiado la efectividad didáctica de explicar los PVs bajo un enfoque cognitivo en grupos de alumnos tras una sesión (Yasuda, 2010; Boers, 2000b; Kövecses y Szabó, 1996) or varias sesiones (Talebinejad y Sadri, 2013; Nhu y Huyen, 2009; Condon, 2008). En mayor o menor medida, la mayoría de los estudios han demostrado que este enfoque es beneficioso para adultos con un nivel medio de inglés. Queda por investigar la efectividad didáctica con alumnos más jóvenes, un mayor número de PVs, y durante una fase más larga de tratamiento.

Además, existe en nuestra opinión una brecha entre el campo de la investigación lingüística y la práctica real en las aulas. Para esta tesis, se han elaborado materiales didácticos siguiendo el modelo de gramática pedagógica de Ruiz de Mendoza y Agustín (2016) con el objetivo de integrar el enfoque cognitivo de enseñanza de los PVs en la asignatura de inglés de 4 ESO en España.

A través de un proceso de investigación mixto, que implica el uso de datos cuantitativos y cualitativos, se ha explorado la efectividad del enfoque y de los

materiales. Los resultados demuestran que se produce un efecto positivo a medio plazo en el conocimiento productivo de los PVs en alumnos de 4 ESO, pero no en el conocimiento receptivo. El análisis de los resultados también señala que los participantes encuentran los materiales, en particular las mini-tareas y la tarea final, atractivos e interesantes, y el innovador enfoque útil e interesante. Asimismo, se ha confirmado que el nivel de dificultad del enfoque y de las partículas de los PVs es adecuado para el nivel de 4 ESO siempre y cuando los alumnos tengan el nivel de inglés A2/B1 previsto por la LOE/LOMCE.

Al introducir una nueva metodología que combina el enfoque cognitivo de la semántica espacial y el análisis contrastivo entre la L1 (español) y la L2 (inglés), hemos contribuido en la investigación de la enseñanza de lenguas extranjeras. Por un lado, este estudio corrobora otros estudios que han evidenciado la efectividad de la lingüística cognitiva en pedagogía. Por otro lado, los materiales desarrollados contienen una versión asequible y orientada a aprendices y profesores de las teorías académicas arriba mencionadas.

Por último, esta tesis sirve como punto de partida para cerrar la brecha existente entre profesores e intelectuales. Se ha aportado una base teórica y práctica que sirve de apoyo para futuras investigaciones en el campo de la enseñanza de los PVs. De hecho, sugerimos que esta propuesta se lleve de nuevo a cabo para precisar cómo integrar la lingüística cognitiva en el sistema educativo español.