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The text

"*I've seen things you people wouldn't believe.*

Attack ships on fire off the shoulder of Orion.

I watched C-beams glitter in the dark near the Tannhauser gate.

All those moments will be lost in time, like tears in rain.

Time to die." Roy Batty, Blade Runner.

This short monologue is the last we hear from Roy Batty, leader of the Replicants (human-like robots, nexus six model), right before he passes away in the prophetic science fiction movie Blade Runner.

The monologue along with the entire movie will provide us with a wide range of topics or themes that will be used to develop activities for our students.

The Students

The activities developed in this paper need to be in agreement with the level of our students. They are designed to be used with a homogeneous group that shares more or less the same level. Of course, we will likely find slight variations in level within the group, but we will address that aspect later on in this paper.

Our students are mainly at level B2, but some of them could be close to B1 and some others close to C1.

If you are familiar with the Common European Frame of Reference for Languages, you know by now, the level our students are at. Otherwise, here is a brief explanation of the levels and their source.

The CEFR (Common European Frame of Reference) was created by the council of Europe to be used as a guideline or reference to describe the achievements of language learners in Europe. The system used to define the levels is composed by letters and numbers, instead of the more traditional nomenclature of advance, intermediate and so on.

The levels would go as follows:

A1-A2 for basic users (being A1 the lowest)

B1-B2 for independent users

C1-C2 for proficient users

We mentioned before that our students are mostly B2, with some of them leaning towards C1 and B1. So let us take a closer look at those levels.

B2

Can understand the main ideas of complex text on both concrete and abstract topics, including technical discussions in his/her field of specialization. Can interact with a degree of fluency and spontaneity that makes regular interaction with native speakers quite possible without strain for either party. Can produce clear, detailed text on a wide

range of subjects and explain a viewpoint on a topical issue giving the advantages and disadvantages of various options.

B1

Can understand the main points of clear standard input on familiar matters regularly encountered in work, school, leisure, etc. Can deal with most situations likely to arise whilst travelling in an area where the language is spoken. Can produce simple connected text on topics which are familiar or of personal interest. Can describe experiences and events, dreams, hopes & ambitions and briefly give reasons and explanations for opinions and plans.

C1

Can understand a wide range of demanding, longer texts, and recognize implicit meaning. Can express him/herself fluently and spontaneously without much obvious searching for expressions. Can use language flexibly and effectively for social, academic and professional purposes. Can produce clear, well-structured, detailed text on complex subjects, showing controlled use of organizational patterns, connectors and cohesive devices.

The goals

Although our main goal in this paper is to see, under the scope of Discourse Analysis, how these activities could improve the oral, listening writing and reading skills of our students, we believe that taking into account the approach of content based learning, other goals beyond the language could be fulfilled.

Met (1991) proposes that "content in content-based programs represents material that is cognitively engaging and demanding for the learner, and is material that extends beyond the target language or target culture" (p. 150)

Thus our content can provide with topics such as:

- Awareness about issues of identity
- Awareness about racism and discrimination
- Awareness about the influence of the environment on individuals and society
- Awareness about the values that grant individuals a right to autonomy and personhood.

Besides the Content Based Learning approach, we will also pay attention to other factors such as:

- learner Autonomy which is linked to the content based learning approach mentioned above. The ideas of Learner involvement, learner reflection and target language use, which are key to success in second language learning will be observed when developing our activities.
- Error correction. We will, of course, evaluate, carefully, the outcome of the proposed activities focusing on building confidence and acknowledging achievement and progress. Trying to avoid problems created by a "heavy corrector teacher" (which lead to a class dominated by the teacher and a lack of independent thought) will be of the outmost importance if we want our activities to succeed.

The movie

A brief introduction to Blade Runner and what it may offer.

Blade Runner was filmed in 1982 by Ridley Scott and it is remotely based on the novel "Do Androids Dream of Electric Sheep?" by Philip K. Dick.

The film depicts a futuristic and decadent Los Angeles (2019) where the sun no longer shines, due to a massive industrial overgrowth and where nature is no where to be seen. A former police officer who is now a bounty hunter is called back by the police department to search for and terminate six replicants (robotic Nexus model) that have escaped from enslaving working conditions on an off world colony after a bloodshed rebellion .

The Nexus model resembles extraordinarily human beings and although it is more powerful than its creator, it has been designed to live for only about four years.

The six replicants, driven by fear of dying prematurely, have come to Earth searching for their creator and a solution to their limited life spam.

The film brings up questions to our real world such as:

- What is it to be alive?
- Should man play God?
- Is our society not going too far beyond science and technology, from an ethical and moral point of view; toying with potentially dangerous concepts and ideas that could pose a threat to our own survival as species?

Under the scope of Discourse Analysis

Discourse Analysis feeds from and spreads to other displines such as: Philosophy, Psycology, Anthropology, etc. It could be consider an "umbrella term" (Celle Murcia, 2000). But the discipline that we will focus on is linguistics. Moreover we will analyse how discourse can affect to second language learning.

Within Discourse Analysis, we will also deal with Semantics, Grammar and Pragmatics. Some of the key concepts that we will be using are: context, coherence, cohesion, turn taking etc.

Oral Activity

One of the activities that we will be proposing to our students is a debate where everyone is going to share opinions of agreement or disagreement on the issues or questions mentioned above. Students should have watched the movie previously, since in our opinion the text alone does not provide with enough information to get the main ideas or build solid arguments for our debate. The text by itself will be of value later on, when we develop a different activity.

This oral activity will give students the chance to put in practice oral and listening skills, contributing to oral fluency and communicative competence. It will also widen their vocabulary. They will have to take stands and defend them or throw questions and

wait for answers. Thus Conversation Analysis will play an important role in this activity since many factors as the ones mentioned above are involved.

Turn Taking Process

In any social interaction at any level of formality or register, we will find a turn taking process that makes oral discourse possible between two or more people.

Even though this knowledge has been previously acquired by our students from an early age, the fact that during our activity more than two people will be interacting at the same time, is going to make the process harder. They will have to monitor each other, waiting for clues that make possible to change the topic, overlap a conversation, complete someone's else utterance, interrupt etc. This turn taking process, within Conversation Analysis, will be closely monitor trough-out the activity. Moreover, we could say that, this "game" of turn taking becomes even more interesting when people from different cultures or different social layers interact.

We should not focus our teaching only on good form but also on how to control social and cultural norms that can affect how our message is interpreted.

We believe, therefore, that cultural context and context in general could affect how this activity turns out. Pragmatics then is going to play an important role in the second language teaching process.

What else should we, as teachers, pay attention to?

So far we have:

A group of students who are about to engage in a debate (In this twenty first multi-cultural century, the group will likely be formed by people with different social and cultural backgrounds.), a source of topics that will be wide and profound as explained in the beginning of this paper and a double goal, aiming for pure linguistic aspects, but also for what surrounds the complex process of language learning trough oral interaction.

Grice (1975) proposed a set of four principles or maxims of oral interaction that could be relevant for us in order to meet our goals.

He talks about **quantity** which is important for our debate. A speaker not taking into account the information previously known by the hearer could either, provide too much information or too little. The lack of linguistic skills by the speaker could affect quantity in a negative way, as we will see later on when talking about "compensation strategies"

Grice also mentions **quality.** In a debate the speaker is going to present his point of view about one or more topics to others. This has to be done with decision, without hesitating. If the speaker does not sound convincing, the hearer will lose interest or even respect for what the hearer is saying. Again, a lack of communication skills could greatly affect quality in oral interaction.

The third maxim introduced by Grice is **relevance.** We think that relevance is somehow affected by the principles of quantity and quality. Poor quality and inappropriate length of an utterance could make information of little relevance. Once again, a limited set of communication skills would force the speaker to extend, shorten or change the conversation bringing up useless and letting out relevant information.

Finally Grice talks about **manner.** We mentioned before that communicative skills were at some degree involved in the outcome of quantity, quality and relevance. But when it comes to manner, we strongly believe that the speaker needs to master the necessary communication skills.

The lack of these skills is going to lead to incoherence, poor vocabulary selection and ultimately, the non observance of these maxims by the speaker

" A nonnative speaker, however, is someone who does not have full command of the target language, is often very concerned with his/her linguistic performance, and thus cannot always concern him/herself with these maxims" Cele-Murcia (2000)

We should also mention here, the cooperative principle, which states that all the issues mentioned above are going to make the hearer cooperate or not with the speaker. In our case, the hearer will likely be a "nonnative hearer" thus the cooperative principle might be even more relevant.

We have seen so far, how we can squeeze a topic-rich text to teach not only language skills but awareness or even control of the context in which those skills are put into practice. We have also seen how we should leave neither language nor context aspects out of the equation.

But now, we could ask ourselves.
How much weight should we, as teachers, put on one aspect or the other?
Further more. Should we bother with making our students aware of the context when they still have not mastered the language?

"In order to be able to speak in another language and make oneself understood, it is usually not necessary to reach a perfect level of competence and control. In fact people can communicate orally with very little linguistic knowledge when they make good use of pragmatic and socio-cultural factors" Cele-Murcia, Olshtain (2000)

Hence the necessity to direct our efforts towards the teaching of both, language and context (pragmatic and socio-cultural factors)

We will consider now, more specifically, which factors, linguistic and not, would contribute to make our debate successful and thus fruitful for our students.

Language related factors:

Vocabulary knowledge will play an important role if we want the activity to work. Not only technical vocabulary derived from the topic/s, but common formulas to link ideas, start new ones or end them.

Intonation, rhythm, and pronunciation will also help the communicative process

Basic and not so basic grammar rules will (along with other factors) help achieve cohesive and coherent utterances.

Contextual factors (socio-cultural and cognitive)

Awareness of the four maxims presented earlier

Awareness of body language, face expressions and any other type of non-verbal communication.

Awareness and learning of the compensatory strategies.

Compensatory Strategies

It is more than possible that our students are going to struggle with one or more of the factors mentioned above. Thus the necessity for them to develop compensatory

strategies. We will not look at them as weaknesses but rather as a survival mechanism that will get our students to deliver and receive their intended information. We also think that those strategies, if controlled, will yield to a more sophisticated set of communication skills.

But once again, this brings up some questions or concerns that need to be taken care of.

Do we present our debate as a planed or unplanned activity?

On one hand a planed activity will level the debate as weaker students would have the possibility to prepare in advance, on the other hand an unplanned activity would give the chance to stronger students to show creativeness, spontaneous thinking, and so on. In other words, we would be given more room to cognitive aspects of discourse.

Do we favor those students in need of the compensatory strategies or those who tend to "get the floor"?

This question does not have an easy answer. There will always be students who need to be prompt, who are afraid of talking, due to a lack of knowledge (language knowledge and/ or topic knowledge) and on the other hand those who are able to persist on the topic longer, who are confident and have a good command of the target language.

Ultimately, how should we correct or monitor our students, given the nature of the activity and the variety of levels found in a classroom?

We will try to shed some light on these questions in our next section.

Error correction

"It is important that teachers have ample opportunity to provide learners with personal feedback on spoken performance that can point out not only individual difficulties, but also strengths on which the learner may capitalize such as a rich vocabulary, good stress and rhythm, or a pleasant personality. Such feedback must be conveyed in a manner that supports the learners rather than embarrasses them." Cele-Murcia, Olshtain (2000)

We could not agree more with the previous statement. Positive reinforcement is a must if teachers or educators in general want their students to move forward, on the contrary negative reinforcement (usually masqueraded as discipline or punishment) will increase problems rather than solve them.

Positive reinforcement can take many different forms, depending on who the recipient is. It could be directed to children and be shaped as an exaggerated praise, or on the contrary, it could be directed to teenagers or adults taking a complete different form.
For our debate we should focus on the later. Adults and children alike, or anyone who is undergoing a learning process, like to be praised, but how and when that is done, is going to affect the outcome of that process. Positive reinforcement applied to our debate activity could be a treacherous path. Too little or lack of, could be understood as a kind of passive-negative reinforcement, whereas too much could be perceived as mocking and thus cause embarrassment to our students.

It is then mandatory for the teacher to constantly and carefully analyze the situation, giving appropriate feedback when needed and keeping in mind the idea of positive reinforcement.

We have now an idea about what type of mind frame teachers should bring to the classroom. It is time to take a closer look at how we should correct students engaged in a debate.

The first step is asking our selves what the aim of our activity is.

Is it accuracy work or fluency work?

Without forgetting the former, our activity will focus on the later.

Is it something they have studied previously, so they are expected to know it, or on the contrary, something new or unplanned for experimenting?

We could propose this activity as something unplanned or unexpected, that would be favoring creativity and learner autonomy, but we also think that previously acquired knowledge would have to come into play.

Once we know what we want to monitor, we should adopt either the role of the "heavy corrector teacher" or the "non-corrector teacher".

Or should we not?

Both approaches would bring, in our opinion, negative consequences.

The "heavy corrector" would annihilate any possibility for independent thought, fluency or imagination. He/she would have students taking a long time for formulating sentences and obsessed with accuracy. In other words, there would not be a relaxed atmosphere, because the students would be afraid of making mistakes.
Obviously this approach would be out the question for our purposes.

The "non-corrector teacher" however, would have students wondering if the teacher is there to help them become better language users or just "killing" some time.
Moreover, he/she could be frown upon and accused of being lazy, incompetent or even irresponsible by his/her fellow teachers..

Common sense dictates, that the best path to follow would be to remain somewhere in between of both approaches, only intervening if it is strictly necessary. For instance, students arguing and branching off topic, an important mistake that is affecting meaning and/or is repeated over and over again, extended periods of time with a drought of ideas and so on.

Conclusion

"The teaching of speaking from a discourse perspective implies taking a pedagogical shift from focusing on linguistic performance to focusing on a more pragmatic perspective." Cele-Murcia, Olshtain (2000)

The words above sum up the thread followed in the first section of this paper.

If we are to succeed in teaching students a second language, we need to start looking around for contextual aspects of the language, going beyond the old-fashioned standards that treat language as an isolated discipline.

Writing Activity

For our next activity we are going to focus on the short monologue extracted from Blade Runner. Actually, if we were to do both activities, this one would come first, since it is important that our students have not watched the movie yet.

Under the protection of our "umbrella term" that is Discourse Analysis, the field of semantics will our main concern and writing the most used aspect of discourse. However we will also draw information from other areas, such as pragmatics.

"Semantics is the means language has to build meaning into communicative units" Alonso (2005)

Concepts such as: meaning, coherence, cohesion, micro and macro structure, are vital and need to be discussed. Moreover, we will try to demonstrate how important they are for writing or any other communicative skill for that matter.

We, as human beings, have a tendency to seek meaning in every piece of information that we are exposed. We are also willing to spend some effort trying to decode

information, as long as we get something in return. Moreover, when we think we have found the right meaning, we usually stop. We have created what could be called a contextual assumption or presupposition. The problem lies in the fact that we might be wrong, and in that case, we would face a failure in communication. In other words there would be a misinterpretation.

For example, a typical case that best illustrates the idea mentioned above is a tourist in a foreign country confused due to cultural misunderstanding of politeness.
Thus, in order to be successful in communication, to get the final meaning, we have to be aware of the context. Moreover we have to share that context. Decoding the meaning will not be enough.

Even though this is a writing activity, we do not want to scare our students away from the beginning, and thus, we will start with an experiment that should make them aware of some of the semantic elements that will be important later on in the future stages of the activity.

First students will bring magazines, pictures, and color pencils. They will then read the text for the first time, and right after finishing the reading, we will ask them to create a short story based on the text. This assignment will only contain pictures and/or drawings.

What might we get out of this activity?

Well, the text is short and provides, apparently, very little information, so our students will have to draw from their sense of creativity and imagination, bringing into the picture the cognitive factor of communication. We will warn them that even though they have freedom to create the story, the topic still needs to be structured and clear. In other words, it has to provide meaning.

Therefore, they will be dealing with cohesion and coherence, creating micro and macro structures, but probably they will not realize they are putting into practice these concepts. Some students will miss the possibility of writing their thoughts down, and others, on the contrary, will fell glad to avoid putting their thoughts into words. However, surely, most of them will struggle to present a coherent story.

The following day (we would not want to stress our students) we will read the text again. When they are done reading, they will start writing. They will not have to create a story today, but describe the scene from which the text was extracted. Ah, and no pictures this time!

What are we looking for with this writing exercise?

To begin, we want to make our students aware of the many factors that can affect meaning in a text. Instead of using a perfect sample with all the factors included, we will use a text, a priori not suitable for classroom use. For instance, a small chunk of a bigger text would cause trouble to anyone wanting to understand the intended original meaning enclosed, which is, apparently, what we have here. In addition to that, remember that one of our intentions serves to promote autonomous learners with the

capability of working with creativeness and imagination. Thus, this text adheres to our purpose.

We will also consider other factors such as topic, coherence and cohesion, and how they connect with each other to make meaning possible.

The first factor that students will mostly likely discuss is the topic

Topic

Could our students determine the main topic/s of the movie given such a limited text? We believe so, or at least they might come close to gathering some understanding of the main topic.

When we talk about topic, we have to contemplate the theoretical concept of "macrostructure" developed by Van Dijk (1977,1980,1985). The macrostructure of a text provides us with the global meaning of it. It is similar to a summary, if you prefer. It leaves out details with no relevance. Furthermore, the macrostructure represents the foundations of a text, the common thread that guarantees coherence through out.

If we talk about macrostructures, there has to be, of course, a counter-concept which is the microstructures of a text. The microstructures of a text, as opposed to macrostructures, relate to local meaning within the text.

Thus, one might think that macro and micro structures are completely unrelated entities with no connection at all (the former concerned with global meaning structures, whereas the later focuses on local meaning), but that is not the case. We would not be able to reach the macrostructure of a text, if we did not have a profound knowledge of its microstructures.

Van Dijk talks about four rules that can be used to reach the macrostructure of a text through its microstructures. We will only offer a brief description of them. The reason is that, given the nature of our text, they will not play an important role in our activity.

Reductive macrorules

- *The deletion rule* simply ignores or deletes propositions which are not relevant
- *The generalization rule* basically tries to link semantic details under a more general proposition with a common argument.

Constructive macrorules

- *The construction rule*, also known as, the economic rule, creates a new proposition that includes local meaning propositions.
- *The zero rule* does not focus on the the propositions with relevant information for the macroproposition.

Now, let us go back to our text.

We will ask our students to not guess the original intended macrostructure or global meaning that derives from the text, but to create a new one and see how close they might come to the original.

We have just seen some of the tools used to extract the global meaning in some specific texts, but for our students and with our text, other factors will have to be observed.

Cognitive factors

If we were to ask a few students to read an article and then write a summary, we would find as many different summaries as the number of students who wrote them. When looking for meaning, (especially global), there is a psychological component that affects how we interpret the information we receive.

There are different types of meanings such as: presupposed, inferential, socio-cultural, experimental etc. We will focus now on presupposed and inferential meaning, which are key for our text interpretation without forgetting, of course, that socio-cultural and experimental meanings are always present.

Let us put ourselves in our students' shoes and try to think of the possible information they might draw from the text through a process of inferring and presupposing. In other words, try to go through our students' minds.

"*I've seen things you people wouldn't believe*"

It seems obvious that it is someone talking to a certain number of people.

If they had already watched the movie they would know that the situation is about one human-like robot talking to a police officer, but their initial assumtion would not be wrong at all. The human-like nexus six talks to just one person but, in reality, he addresses to all human kind, "*people*". Thus we would be on the right track for now.

"Attack ships on fire off the shoulder of Orion."

"I watched C-beams glitter in the dark near the Tannhauser gate"

"Attack ships on fire" would bring to our minds other words such as: war, fight, suffering etc. Do those words play an important part to construct the global meaning of the text? They do. There is war, or at least there has been, there is fighting and there is suffering.

"off the shoulder of Orion", *"near the Tannhauser gate"*. So far the location of the action is ambiguous, but now we have new information that completes the previous one and broadens the picture we are creating in our minds. Maybe *"the Tannhauser gate"* does not tell us too much, but "*the shoulder of Orion*" is suggesting the idea of outer space, future, science fiction and so on. We would probably recover the old information "*ships on fire*" and complete it with the new one. The ships attacked were actually space-ships and all this has happened probably in some futuristic setting some time ago. In other words, this might be a science-fiction story where evidently there is some kind of confrontation or fighting. Also the person speaking must be somehow different from the others. He has seen things the others would not believe in far places in outer space.

That also implies that at the moment of speaking, these people might be in a place not so far away, maybe Earth. Well, we are still on the right track.

"All those moments will be lost in time, like tears in rain"

Here, we observe a clear shift of meaning in the text. We do not have more elements that can help us situate the action, but we get valuable information about the "person" (we might have already abandoned the idea of a person, at least not like the others) who is doing the talking. This part is also more profound, poetic if you like. This character sounds now, nostalgic, powerless, sad, without hope. He is telling us that all these amazing things that the others could not see, have no meaning. He is not going to enjoy them anymore. The message has a depressing tone. It almost sounds like someone is about to die.

"*Time to die*"

The last piece of information confirms what we were suspecting moments ago. Moreover it helps us put all the previous information in perspective, opening "doors" that were closed before.

Now, let us gather our thoughts together and see what we have.

In a non-specific future, someone, apparently "special", is dying. In his last moments he is addressing other people and saying that his life and experiences did not mean anything.

If we recover the scene summary given at the beginning of this paper, we will observe that it is quite close to the one we have inferred from the text without previous knowledge.

"This short monologue is the last we hear from Roy Batty, leader of the Replicants (human-like robots, nexus six model), right before he passes away in the prophetic science fiction movie Blade Runner."

We should also recover the question we threw in the air at the beginning of this chapter,

Could our students determine the main topic/s of the movie, given such a limited text? The answer was yes. They would be able to describe the scene from the text, as we have seen. This is the key scene in the movie, and therefore, it has a lot of potential for our students to grasp the global meaning necessary to understand the story.

Let us not forget that they have been working with a strong emphasis on what they could infer or presuppose, being mostly creative and using their imagination. This also means that not everybody would reach the same conclusions, however, they would not be too far from each other.

In the beginning of this analysis we also mentioned that the socio-cultural and experimental meaning were always present. The students' background, their hobbies, the social context in which they live, are also going to affect how they infer information

and how they process it. Someone who has the experience of watching or reading numerous science-fiction movies would probably shape the inferred meaning in ways others would not. In addition, someone who has done a lot of creativ writing would interpret the text differently.

We previously mentioned, that the set of four rules that Van Dijk proposed to reveal the macrostructure would not be of much use for us, given the characteristics of our text, but we also mentioned that through a carefull analysis of the microstructure at sentence level we could be able to disclose the macrostructure. That is exactly what we did when we analyzed what might go through our students' minds during the reading-writing activity. We also mentioned coherence as a key component in the process of interpretation by text receivers and interacted with other types of meanings (inferential, presupposed, socio-cultural, experimental etc)

Coherence

Coherence is difficult to define, but the following lines can give us a clearer notion.

"A coherent discourse is not just a set of successive sentences more or less related to each other at surface level; it is a network of meaning that goes beyond the propositional content individually represented in each of the sentences" Alonso (2005:112)

By analyzing these cohesive devices and semantic operations, we could find the local coherence in a text and therefore, establish the local meaning more or less easily.
Global coherence on the contrary would be a different matter.

When we take meaning to a higher and global level all the devices mentioned above fall short to establish coherence. As opposed to "microstructure", van Dijk introduced the term "macrostructure" (also mentioned earlier in this paper) to make reference to the semantic relation, not among sentences, but within the text as a whole. Therefore, finding global coherence would not be so easy, and would require the use of many different aspects that are very subjective.
Once again, the line of thought expressed above would be one of the reasons why we have selected our text.

Cohesion

We have already referred to cohesion earlier in this paper, when we talked about the cohesive devices that were used to establish local meaning or local coherence within a text. So, we could say that cohesion is what makes the difference between various unrelated sentences and a unified text.

Even though we pointed that global coherence could be challenging to achieve in our text, local cohesion would not cause as much trouble because the interpretation of an element in a text is dependant on that of another. The one presupposes the other. (Halliday and Hassan, 1976). We already observed that in this paper, when we analyzed

our text, sentence by sentence, and built meaning based on the interpretation of previous information contrasted with the new one.

Cohesion may be grammatical or lexical. Furthermore, reference, ellipsis, conjunction, and lexical organization create cohesion. We could say that, almost, the only type of cohesion observed in our text is lexical organization. The text is cohesive because of the choice of words. They share similar semantic fields and therefore have something in common. However the most important characteristic for us would be that they have a special significance for the global meaning of the text.

Conclusion

After the experiment of understanding our text through the complex field of semantics, we realize that mastering the writing and oral skills is much more than just learning some sets of grammatical rules. Semantics affects and is affected by other disciplines as essential as philosophy, psychology or anthropology. Its significance reaches beyond the linguistic domain, which helps us understand our experiences and interactions with the world around us.

With this being said, grammar is still necessary.

Discourse, Grammar and Methodological Research

" A person is functionally illiterate who cannot engage in all those activities in which literacy is required for effective functioning of his group and community and also for enabling him to continue to use reading, writing and calculation for his own and the community's development." UNESCO's definition

Traditionally, we have understood the concept of being illiterate as someone who is not able to read and write, but in this world where information flows through channels dominated by new technologies, people need to know how to take advantage of new tools that come out everyday.

New times have changed the way people interact with each other and, although, reading and writing are still the foundations for acquiring knowledge, they are not enough to function effectively within the community.

This is also true when learning a new language. The traditional methods of teaching grammar were not particularly effective. They somehow made students learn grammar, but frequently at a high cost. By that we mean that students back then and even today still fear grammar.

Taking this line of thought as a point of departure, and using a few of the many computer assisted tools out there, we will present in the next sections a method that combines the teaching of grammar and the learning of some techniques that will enable

students to do their own research and develop their own methodology to further expand their knowledge of the target language.

So far, we have used a text extracted from the Science-Fiction movie "Blade Runner" and the movie itself to develop activities that could help our students practice some English skills.

Without abandoning the genre of Science-Fiction and keeping the text and movie in mind, we will propose our students to become film critics. We would like them to write not a summary but a review of the movie "Blade Runner".

Our goal in the following section will be to show how we could create and exploit a specialized corpus, in order to develop a short but intensive English course designed to help our students become familiar with vocabulary, expressions, style, etc related to film criticism.

The first step would be then, to create an LSP corpus based on movie reviews.

LSP stands for *Language for Special Purposes*. As opposed to LGP (Language for General Purposes), LSP is used to talk or write about fields of specialized knowledge.

This is how we created our Specialized Corpus

Criteria followed to create the corpus

Size of the corpus

A specialized corpus does not need to be too large (BNC 100 millions of words).
Our corpus has an extension of about 84.000 words. We did not reach that number by chance as we will see in the following section.

Number of texts

We set out to create our specialized corpus with the idea of balance in mind. Any type of corpus should be balanced, especially one like ours that is not too large in size.
The first step was be to decide the number of movies included in our corpus. We thought that thirty movies was a fair representation of the Science-Fiction movie style.
In addition we thought that four reviews for each movie will be enough. Some of them were positive, some others were negative. Returning to the previously mentioned idea of balance, we wanted to make sure that everything was included in our corpus.
As a result we had 30 movies with four reviews for each one. Thus the number of different texts collected was 120.

The usual size of a good movie review is approximately 700 words, give or take. If you multiply that number by the number of texts in our corpus (120), you get about 84,000 words, which is the size of our corpus. As we mentioned before, we did not set out to build our corpus with a fixed number of words in mind.

In an ideal corpus we would have as many different reviewers as the number of reviews (120), but that would be too time-consuming. Moreover, we would probably not find enough well known reviewers. Nevertheless, we managed to include a good number of some of the best film critics whose first language is English. We will talk more on that later.

Partial text VS full text

We felt that in order for our corpus to be accurate, we needed to include full texts. If you take a look at movie reviews, you will see that most of them follow a pattern. For example, we always find at the end, some kind of verdict indicating whether the movie is worth while or not. In addition, it is a very common practice to grade the movie with some type of system like "stars", "thumbs up", etc. We think that since all that information is useful for someone who wants to learn the peculiarities of movie reviewing in English, full texts are necessary.

Text type

It is obvious that the best way to build a corpus on movie reviews is to include only movie reviews. Well, that is easier said than done.

We will see in the next section "difficulties found during the building process", how we were often deceived by texts that were promising at first glance but ended up being simple plot reviews lacking depth, insight, and personal opinion.

After a careful selection, we finally managed to include only genuine film reviews

Authorship

Our main goal is to help our students, become familiar with the terminology, expressions and style of English movie reviewing

It was, therefore, absolutely essential to rely only on authentic material written by experts in this field. Most of the best experts usually work for specialized magazines and well-known newspapers. Nowadays, Internet gives us access to practically all the magazines and newspapers, so it is fairly easy to do some research and find out who are the best or most popular critics.

The following are examples of some of the best critics that were included in our corpus: *Todd McCarthy* from Variety (magazine online), *Roger Ebert* from Chicago Sun-Times (newspaper online), *James Berardinelli* from Reel Views (magazine online), *Peter Travers* from Rolling Stone (magazine online), *Richard Roeper* from Chicago Sun-Times (newspaper online)… the list goes on and on.

Text Language

English was, of course, the choice that best suited our purposes. We did not find it difficult to verify the authenticity of the texts. That is, if they were original and not translations, or if they did come from the intended sources.

Publication date

We were interested in gathering some of the most vibrant movie reviews out there. Whether they were new and up to date or several decades old did not matter too much, although we tried to keep it as balanced as possible.

We think that movie reviews are best when the movie is still fresh and there is debate about their weaknesses and/or strengths.

Difficulties found during the making of the corpus

Trying to collect such a large number of reviews from different sources, one by one, seemed too time-consuming. Thus, the first and most difficult problem to overcome was finding a reliable online movie review database. And by reliable, we do not refer only to the quality and quantity of the reviews, but to the webpage itself.

"Rotten tomatoes" was our first choice. This is a website that assembles hundreds of movie reviews from many different critics who write for various magazines, newspapers and websites. Furthermore, the site lets you filter your search so you can read only the most acclaimed and well known film critics. As good as this may sound, we could not get around the slowness and lack of reliability of the web.

We finally found "MQE" which stands for "Movie Query Engine".

This webpage was as good as the first one, but we found the layout to be much better and user-friendly. Therefore, this became our first and most important source of texts.

The second "bump on the road" was text retrieval.

As we have mentioned before, the database that we used had direct links to the actual magazines or newspapers. Text columns, pictures, etc were mixed up, making text retrieval a difficult task. We tried to use software that was supposed to help with the process, but to no avail. At the end, and although painfully slow, we settled for following the "copy and paste" process that at least yield accurate results.

Once we finished our corpus, we needed to decide whether to tag it.

We realized we needed to have our corpus tagged if we wanted to extract specific information from it, so we started to look for free available taggers on the Internet.

We found many reliable taggers under GNU lesser general public license (permission for copying and distributing but changing not allowed), but they were far from being user-friendly. The use of certain commands in C, C++, and Java languages was needed very often to run the programs. In other words, there was no ".exe" or windows-type interface in most of the cases.

Taking into account the above mentioned difficulties, we found that the learning curve for some of these computer tools was fairly complex

Once the compilation work was finished we did some research to find the appropriate tools to take advantage of our corpus

Computer assisted tools

Several computer programs were used to manipulate our specialized corpus

We will not offer a detailed description of all the tools in this section, but rather a list of them. A deeper look into some of them will be taken, when we analyze the outcome of our activities.

List of computer assisted tools

AntConc 3.2.1 is a freeware concordance program that generates KWIC concordance lines and analyzes word clusters, n-grams, collocates, word frequencies, and keywords.
http://www.antlab.sci.waseda.ac.jp/software.html

Xerte is a suite of tools for the development of interactive learning content
http://www.nottingham.ac.uk/xerte/overview.htm

CRFTagger is a Java-based POS tagger (with an accuracy of 97.2%) for English developed at the Tohoku University by Xuan-hieu Phan
http://www://crftagger.sourceforge.net

Corpus Presenter is a suite of programs for corpus presentation and information retrieval developed by Raymond Hickey in the Institute for Anglophone Studies, Campus Essen
http://www.uni-due.de/CP/

Some Corpus applications

In the following section, we will present some of the activities that we created to help students master the particular written language used for movie reviewing.
Along the way, we will also try to give some insight about the use of some of the previously mentioned tools. We did not exploit the full potential of these tools, but simply selected those features that seemed useful for our purposes.

Word lists

As we will see in this section, word lists are very useful and provide us with a lot of information about what is in a corpus. This information will be a first step to further develop our set of activities

Before producing the first list, we wanted to know what we had in our corpus. Quantitative data can help us understand our corpus better and for that matter some of the peculiarities of movie reviewing.

To produce this set of data we used "Corpus Presenter"

Total no. of words	83.970
Unique word total	10,439
Average word length	5
Maximum word length	25
Minimum word length	1

Total no. of sentences	3,465
Average sentence length	20 (words)
Maximum sentence length	83 (words)
Minimum sentence length	1 (words)

What could we draw from these data?

"Maximum word length 25"

The first information that we could give our students is that movie reviewing is probably one of the greatest sources for word inventing. Almost anything is possible and valid to transmit feelings to the readers. That does not mean that we are reading weird texts or bad grammar, but that critics bend and tweak the language as needed to catch the audience's attention. We will offer a list of some of those terms later.

"Average sentence length 20 (words)"

"Maximum sentence length 83 (words)"

Since our students have already a good level of English, they know that sentences tend to be shorter (in number of words) than in their own language. However, if we take a look at the above numbers, we could conclude that sentences in movie reviewing could be as long as 83 words, even though the average is 20. Detailed descriptions are given when reviewing a movie; therefore, our students should not be afraid to make sentences a bit longer.

Although, these sets of data are good sources information, we should point out that this software, as with any other computer assisted tool, is not 100 percent perfect.
The accuracy of the data must be taken with some reservations (word and sentence delimiters used to gather these data can be found on appendix # 1)

The next step was to create our first lists of words.

We switched from Corpus presenter to Antconc software to produce a list of words that are present in our corpus. The output was sorted based on frequency (from #1 being the most frequent word to the last numbers being the least frequent)

Why is this useful for us?

To begin with, we can see the words that are most frequent in SF movie reviewing.

That alone is going to give us some hints about possible term candidates that are important when reviewing movies.

Before clicking "start" we created a stop list with several terms we were not interested in (see list on appendix #2). Most of those terms would be of interest to someone doing a different type of research, but in our case, we wanted to see the most frequent words that could have something to do with SF movie reviewing.

We only searched through the first 200 words or so, (see list on appendix #3) but that was enough to see some of the results that our corpus would give us. It is necessary to remember that even using a stop list and depending on what you are looking for, you might still get some "noise" on your list.

If we examine our list, we will see that the first two terms at the top are "#1-1786 film, #2-1596 movie". While we could safely say to our students that the term film is a little bit more common than movie, since film is also a verb, we should separate the noun and the verb to see how often "film" is really used as a substantive.

This is an example of when a tagged corpus is useful.

We included in our search "film_VB" and 13 instances of "film" as a verb were found in our tagged corpus. Given those results, nothing had changed and film was still the preferred word.

This would be the first step in order to get a final list of term candidates. We will see in the following section, how we can refine our search to expand our list of terms.

In addition to the above uses of word lists, software like AntConc, lets us choose different outputs for our lists. For example, with our final list of term candidates, we could use the stop list we previously created again, and then select an alphabetical output. Thus, we could create a glossary of English terms and their translations related to movie reviewing that could be easily accessed by our students when writing their reviews.

Finally, we wanted to know, not so much out of curiosity but because of the nature of movie reviewing, what was the number of adjectives in our corpus. The only way to do that was to create a list with the search pattern "_JJ" (JJ stands for adjective in our tagged corpus).

The output was:

_NN 15,503 versus _JJ 8,221 versus _VB 3,015 …

Of course, we did not include other instances of verbs and nouns such as: VBN, VBG, Etc or NNP. Nonetheless, we could see how prominent and salient adjectives were in these kinds of texts.

Word clusters

The next step to improve our term candidate list was to use another feature of AntConc, called word cluster. This option can be also found in other software packages similar to the one we used.

The first thing we did was to select those terms from our first list that were more frequent. We will not show all of them on this paper since it would take too long. Instead, we will see how film (the most frequent on our first list) can generate a good number of new terms if we use clusters.

We wanted to start by telling Antconc to place the term film on the right side of the cluster. This is important because in English compounds, the principle name is often placed at the end (see appendix #4)
Then, we only wanted two-word compounds, so we set a minimum and a maximum of two words (see appendix #4)

A few seconds after clicking "start", we would get a list of two-word clusters sorted by frequency and always ending with film. As in word list, we could tell AntConc to sort it by alphabetical order. That way we would not miss terms that are important but less frequent or we could rapidly search for specific terms.

This time though, we could not use a stop list, so the amount of noise was considerably larger than in our first list. There was no other way but to search carefully through the

cluster list, selecting those compounds that seemed to be valid as term candidates (see list example on appendix #5).

The word "film" provided us with about 30 compounds that could be added to our original list of term candidates. If we had kept looking for compounds using our first list of term candidates, we would have ended up with a very large list of terms that could have been used in exercises or in a glossary, as we previously mentioned.

In addition to this, we also used word clusters to generate exercises concerning writing style. As we previously said , movie reviewing bends and tweaks language as needed in order to get the audience involved in the reading.

A great example of this is the way some movies are described. Invented terms are usual to make a description and endless lists of adjectives in a row are placed before a noun to express the critic's feelings about a movie. Word clusters were again a great help in searching for examples that would be useful for our purposes.

This time, we changed only the maximum number of words that had to appear to the left of "film" (see appendix 4). Once again the results were mixed up with a lot of noise, thus, we needed to select those compounds that we thought were of use to prepare activities for our student.

The following list is an example of how we can provide our students with a set of examples of movie descriptions, from a simple Adj. + Noun to the more complex

Adj. + Adj. + … + Noun

a beautiful film

a compelling film

a brutally blunt film

a creepy and atmospheric film

a slippery, murky, gray-green film

a straightforward action/adventure film

an interesting and completely terrifying film

a rambling, often brilliant, maddeningly incoherent and indecisive film

There was also another word that proved to be very useful for us in order to draw from our corpus, not only movie descriptions but any other type too.

The word in question was "most" and it is interesting to note that it appeared in position #3 (with a frequency of 699) on the terms list with a less severe stop list applied (see appendix # 6).

This time we told the program to place "most" on the left and then selected a maximum of forty words (see appendix # 7)

The following are some of the results we got from Word Cluster using "most"

most breathtaking mix of black humor and Daliesque fantasy

most brilliant narrative innovation in the history of Science-Fiction

most brutal, unremitting, nonstop violence ever filmed

most impressive mainstream entertainment experience since 2003's The Return of the King.

most obscenely violent and distasteful film to come along in years

As we mentioned earlier, this software enabled us to get a wide array of examples to work with. Moreover, it gave us real language uses from actual movie reviews, which was perfect to fulfill our goals.

But, what if we wanted to go a step beyond, and show our students the context for these examples?

As real as these examples might be, sometimes we would need to bring up the context for our student to fully understand when and how he should use a specific term or structure.

Once again, we took advantage of the many possibilities that AntConc offered us and started looking for words or strings of words in context

KWIC

In this section, we will see how the use of a concordancer, gave us new ideas to develop activities for our student

A concordancer is a computer program that essentially allows us to see all the occurrences of a search pattern in a corpus along with their context.

The way the output is displayed depends on how we want it to be sorted. For example we would want to have it sorted one, two or three words either to the left or to the right of the search pattern.

One of the first ideas that came to our minds was to keep developing our terminology list, and "film" was again our search pattern. We wanted to see what special terminology derives from this word using a feature called "wild card"..

When the wild card is applied to our concordancer the search pattern looks like this: film*

The asterisk means the search engine is going to retrieve all the words that derive from "film" in our corpus. The following examples show what we found:

Filmmaker/s

*Filming (as a noun)**

Filmmaking

Filmography

Filmgoer/s

* The only way for us to know that "filming" worked as a noun and not as a verb + ing, was to see the actual context of that word. *"Jaws would be a far less imposing endeavor. But filming took place in 1974, when special effects meant..."*

Of course, we could extend our list by applying wild cards to some other terms.

Here are some examples from words other than "film"

***Scene** - scenery*
***Screen** - screenplay – screening - screenwriter*
***Story** - storyline - storyboard - storytelling - storyteller-*

Since our students have a fairly good level of English, they would probably not have trouble understanding most of the terms on our list. However, they might want to know the specific meaning or uses for a particular term in different situations.

Here, we thought about two different approaches. We could either generate lists of terms into as many contexts as possible and hand them to our students, or we could have our students play with the concordancer and do it by themselves as an activity in our course. We disregarded the former and settled for the latter.

The reason was that it seemed too much work at guessing what our students could see as interesting or important. Since the use of a concordancer is rather easy, once you see it working, we thought that our students would be able to see patterns of uses, or come up with new ideas to help them master the writing of film reviews.

These were only a few examples of what we can do with a concordancer.

Some people may argue that it is probably easier simply to take a look at a dictionary, but the truth is that dictionaries give us limited information, especially, when we are dealing with specialized language. In a dictionary, we would not be able to place the terms in any context. In other words, we would not know whether they are common, or the words that usually come together with those terms, or the appropriateness in certain situations etc.

Xerte

Xerte is an open source xml editor that we used to create an interactive activity to help our students become familiar with English grammar and some of the specialized terms that we previously gathered.

Although, Xerte is not highly technical, there are a few things to take into account if we want this software to work properly.

Once again, we made use of our tagged corpus. Xerte will not work without tags.

The first step was to select some texts containing specialized terminology or grammatical challenges (texts from the SF corpus)

The following step was to convert our tagged text into xml format (see appendix #8). There are many available freeware tools on the Internet to do this and even though they are not perfect, the accuracy delivered was enough for our purposes.

Finally, we opened Xerte and imported our files to create our activities.(see appendix #9)

What we did, basically, was to tell Xerte to leave blank some word categories. For example in our first activity we wanted to leave blank adjectives "JJ" and names "NN" (see appendix #9)

The activities (see appendix #10) selected for this paper as examples were uploaded to Moodle at the University of Salamanca. They can be checked at:

https://moodle.usal.es/login/index.php

This username: *filmcrit* and this password: *filmcrit* are necessary to access the activities.

There was also the possibility to teach our students how to create this type of activities with Xerte. They would be able to train by themselves those areas that are more problematic.

Conclusion

In this part of the paper, we have shown one of the many applications that Corpus linguistics may offer us. Moreover, we have dealt with the design of a specialized corpus aimed to teach the peculiarities of movie reviewing to our students

We have also come to realize the potential that some computer tools have when used appropriately.

New technologies and all the tools paraphernalia that surrounds them may be perceived as daunting at first glance, but the endless possibilities and applications make it all worth it.

While we were involved in the process of creating our activities and materials, we came to the following conclusion:

Computer assisted tools and new technologies, should be used more often by both, teachers and students. By doing so, students will have a hands-on experience with language manipulation and access to a wide array of information that could further expand their knowledge.

A word on Syllabus Design

Syllabus design is usually concerned with what really happens in the classroom, whereas curricula is developed to set a series of principles, general ideas and statements about what should be done in the classroom.

In a way, teachers have to adapt or implement a given curriculum to design a syllabus that best suits their purposes. It is thus not always possible for teachers to create their own original syllabus to teach what and how they want.

If we are to develop a syllabus, two aspects need to be taken into account.

The first is learner analysis.

We need to think about the learner and his purpose/s

What do they need to learn? What is it going to be useful for them?

The second is task analysis

It should always follow the first analysis. This analysis will provide us with valuable information about the knowledge, skills and sub-skills necessary for the learner to perform real-world communicative tasks.

That being said, we should obviously reach a common ground with our students, since there would be as many different interests as students.

To summarize, we can say that in order to design a syllabus, we need first to take into account the general curriculum, if any. In addition, we need to know what our students expectations are and the skills and knowledge necessary to perform the tasks in the classroom.

Types of syllabuses

We could broadly divide syllabuses into those that are concerned with the end product or the results (grammatical and functional-notional syllabuses) and those that focus on incorporating the learning process. We will focus on the latter.

Procedural or task based syllabuses

These types of syllabuses have been developed to focus on the tasks or activities that the students will perform in the classroom rather than what they will be able to do or to know at the end of the course (list of items). That does not mean that these syllabuses do not contain a set of goals. They do, but goals are not as salient as tasks

Content based syllabuses

These types of syllabuses focus on a specific parcel of knowledge or subject area such as Science, Math, Science-Fiction, Literature, etc

It is of the outmost importance for teachers to show students the relationship between language and content. Otherwise, teachers may find students confused and wondering if they really enrolled in an English course.

The natural approach

This is a syllabus that is produced to develop basic personal communication skills. It therefore centers its attention on natural every-day communication rather than the academic language skills.

Conclusion

Syllabus design is a time consuming and difficult task that teachers do not always favor, but the benefits outweigh the effort.

All the theory and activities presented in this paper would be rendered useless if we did not plan in advance.

Everything must be considered when teaching a second language.

Who are we teaching to?

What resources do we have available?

What are we supposed to achieve? or What have we been asked to achieve?

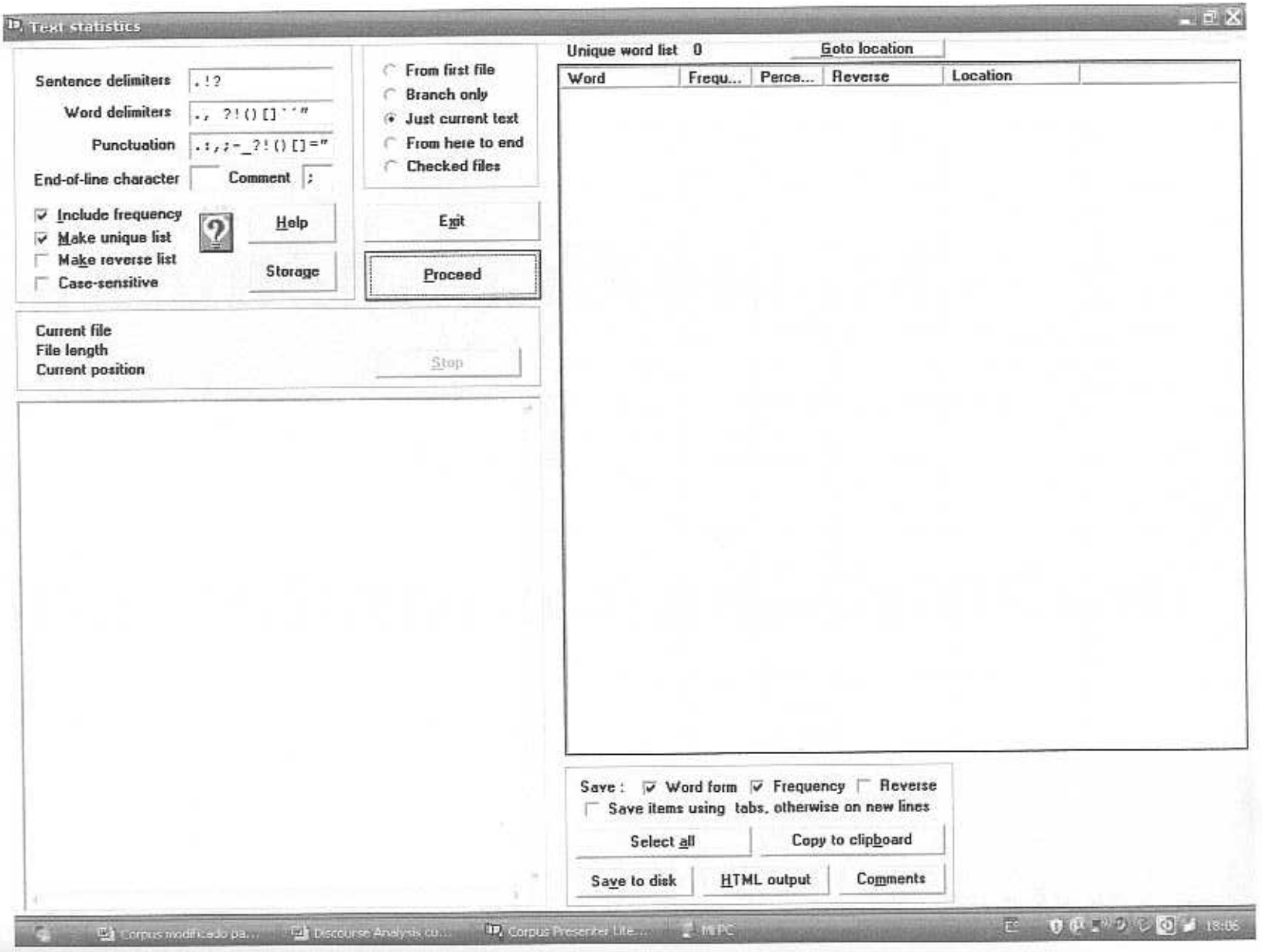
How are we going to make the necessary curriculum modifications so it can fit in our context?

We hope that after reading this paper, new spaces for foreign language teaching have been opened for educators who are willing to take the risks.

"There are risks and costs to a program of action, but they are far less than the long-range risks and costs of comfortable inaction".

John F. Kennedy (1917-1963)

Appendix 1


Text statistics
Sentence delimiters .!?
Word delimiters ., ?!()[]'"
Punctuation .:,;-_?!()[]="
End-of-line character
Comment ;
Include frequency
Make unique list
Make reverse list
Case-sensitive
Help
Storage
From first file
Branch only
Just current text
From here to end
Checked files
Exit
Proceed
Current file
File length
Current position
Stop
Unique word list 0
Goto location
Word
Frequ...
Perce...
Reverse
Location
Save : Word form Frequency Reverse
Save items using tabs, otherwise on new lines
Select all
Copy to clipboard
Save to disk
HTML output
Comments

Appendix 2

Stop list

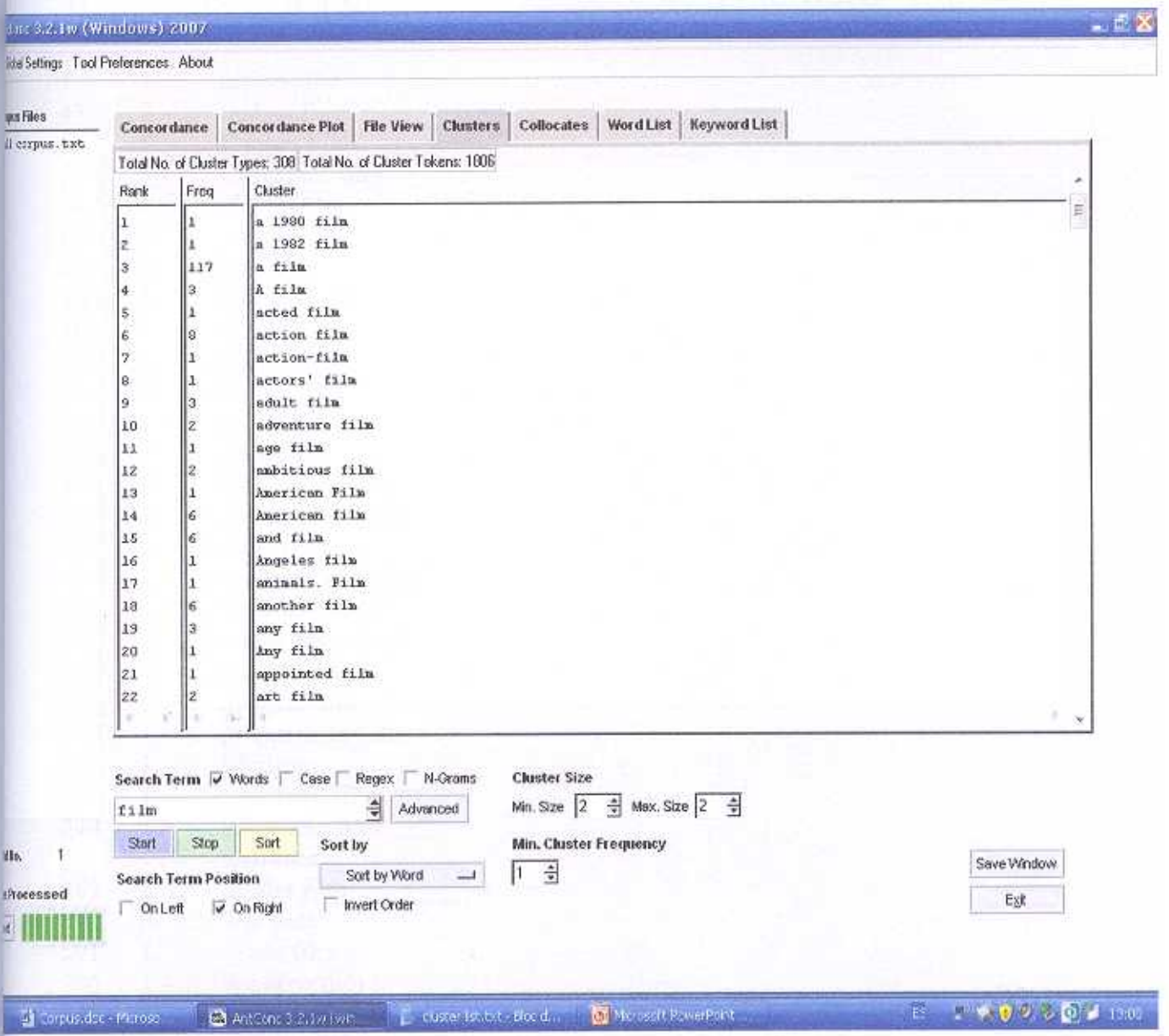
the
a
of
and
to
s
in
is
that
The
it
with
as
his
for
on
by
an
are
but
he
has
I
this
t
from
one
be
who
was
not
they
her
have
at
all
into
their
about
you
more
it
out
It
like
or
up
which
when
she
than
we
so
there
what
re
them
been
But
will
some
no
In
A
him
see
us
They
its
He
And
There
This
where
Do
because
doesn
too
how
had
were
does
could
can
do
any
own
isn
only
just
if
off
those
before
after
here
these
two
three
when
whose
For
might
That
His
me
our
one
If
your
should
though
we
each
She
away
my
once
E
did
done
ve
with

Appendix 3

Film related terms list

Rank	Freq	
1	1786	film
2	1596	movie
11	496	story
14	453	character
29	366	director
31	348	Science
32	343	Fiction
33	336	work
35	325	action
39	310	scene
45	288	American
61	254	picture
69	239	screen
75	233	role
84	221	audience
86	220	family
97	211	set
99	203	effects
108	193	plot
111	189	original
112	189	Spielberg
118	181	performance
119	180	actors
129	173	special
141	163	cast
143	163	shot
156	153	series
157	152	actor
158	152	making
164	147	comic
177	143	humor
178	143	motion
185	139	TV
186	138	genre
193	136	sequence

Appendix 4


Concordance
Concordance Plot
File View
Clusters
Collocates
Word List
Keyword List
Total No. of Cluster Types: 308
Total No. of Cluster Tokens: 1006
Rank
Freq
Cluster
1 1 a 1980 film
2 1 a 1982 film
3 117 a film
4 3 A film
5 1 acted film
6 8 action film
7 1 action-film
8 1 actors' film
9 3 adult film
10 2 adventure film
11 1 age film
12 2 ambitious film
13 1 American Film
14 6 American film
15 6 and film
16 1 Angeles film
17 1 animals. Film
18 6 another film
19 3 any film
20 1 Any film
21 1 appointed film
22 2 art film
Search Term
Words
Case
Regex
N-Grams
film
Advanced
Start
Stop
Sort
Sort by
Sort by Word
Search Term Position
On Left
On Right
Invert Order
Cluster Size
Min. Size 2
Max. Size 2
Min. Cluster Frequency
1
Save Window
Exit

Appendix 5

Word cluster list of term candidates with the word "film"

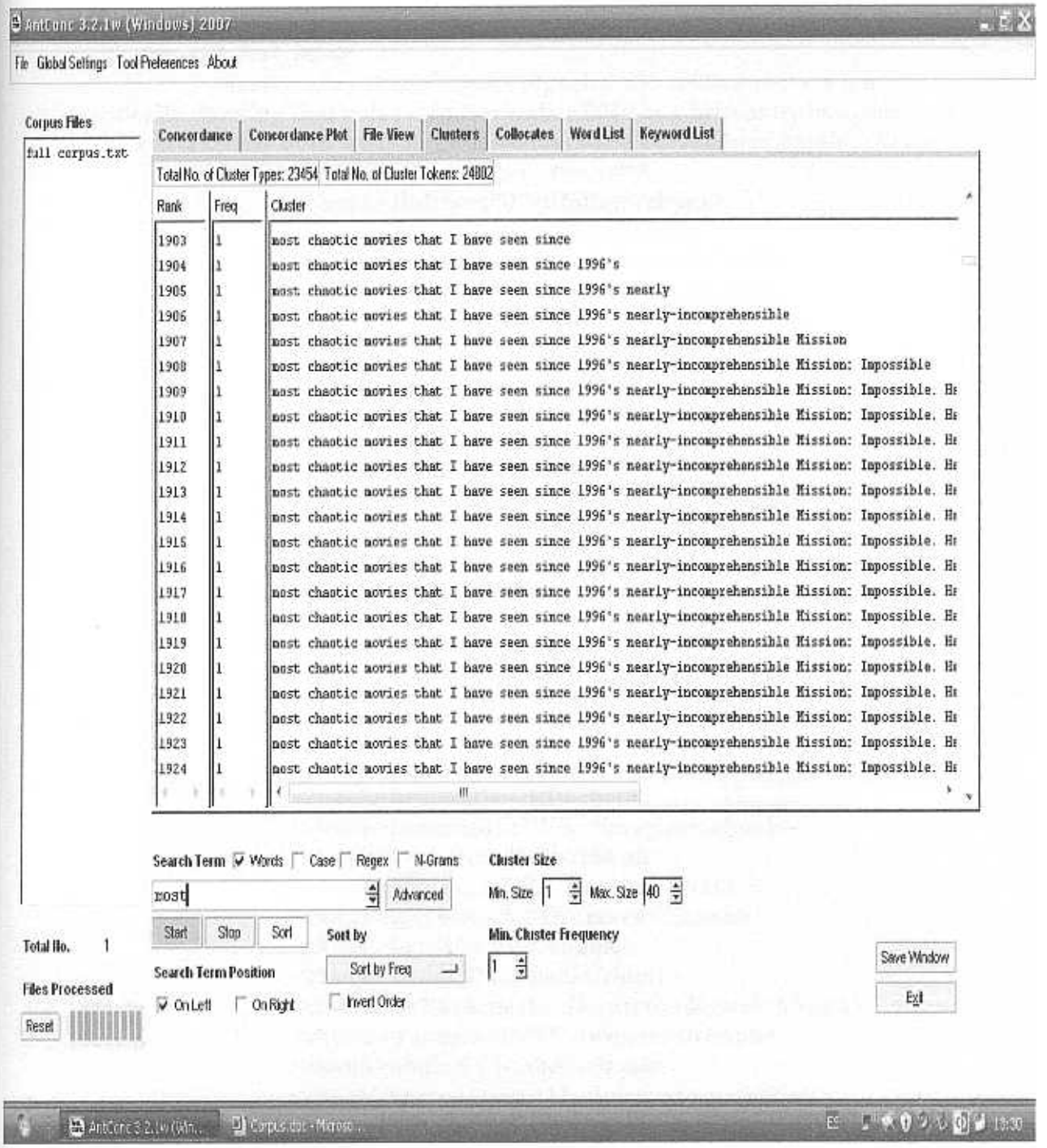
7	1	action-film
43	2	budget film
45	5	Cannes Film
51	1	Christmas film
54	1	classic film
65	1	crime-film
66	3	cult film
100	1	Family Film
102	1	fantasy film
105	8	feature film
108	5	fiction film
116	1	foreign film
124	1	geek film
143	3	Hollywood film
152	4	independent film
153	1	indie film
154	1	International Film
164	1	landmark film
177	2	mainstream film
191	1	monster film
192	2	moving film
216	1	propaganda film
235	1	SF film
242	1	Spielberg film
249	1	superhero film
255	1	teen film
269	1	theater film
290	3	war film
291	1	Wave film
296	1	Western film
308	1	zombie film

Appendix 6

List of terms with a less severe stop list applied

1	1786	film
2	1596	movie
3	699	most
4	684	time
5	546	first
6	517	other
7	512	even
8	508	way
9	502	much
10	500	would
11	496	story
12	469	good
13	468	life
14	453	character
15	434	man
16	417	characters
17	414	also
18	410	through
19	407	make
20	404	get
21	400	over
22	397	well
23	393	never
24	383	little
25	382	movies
26	374	many
27	370	best
28	369	films
29	366	director
30	348	being
31	339	made
32	337	while
33	336	work
34	332	years
35	325	action
36	323	makes

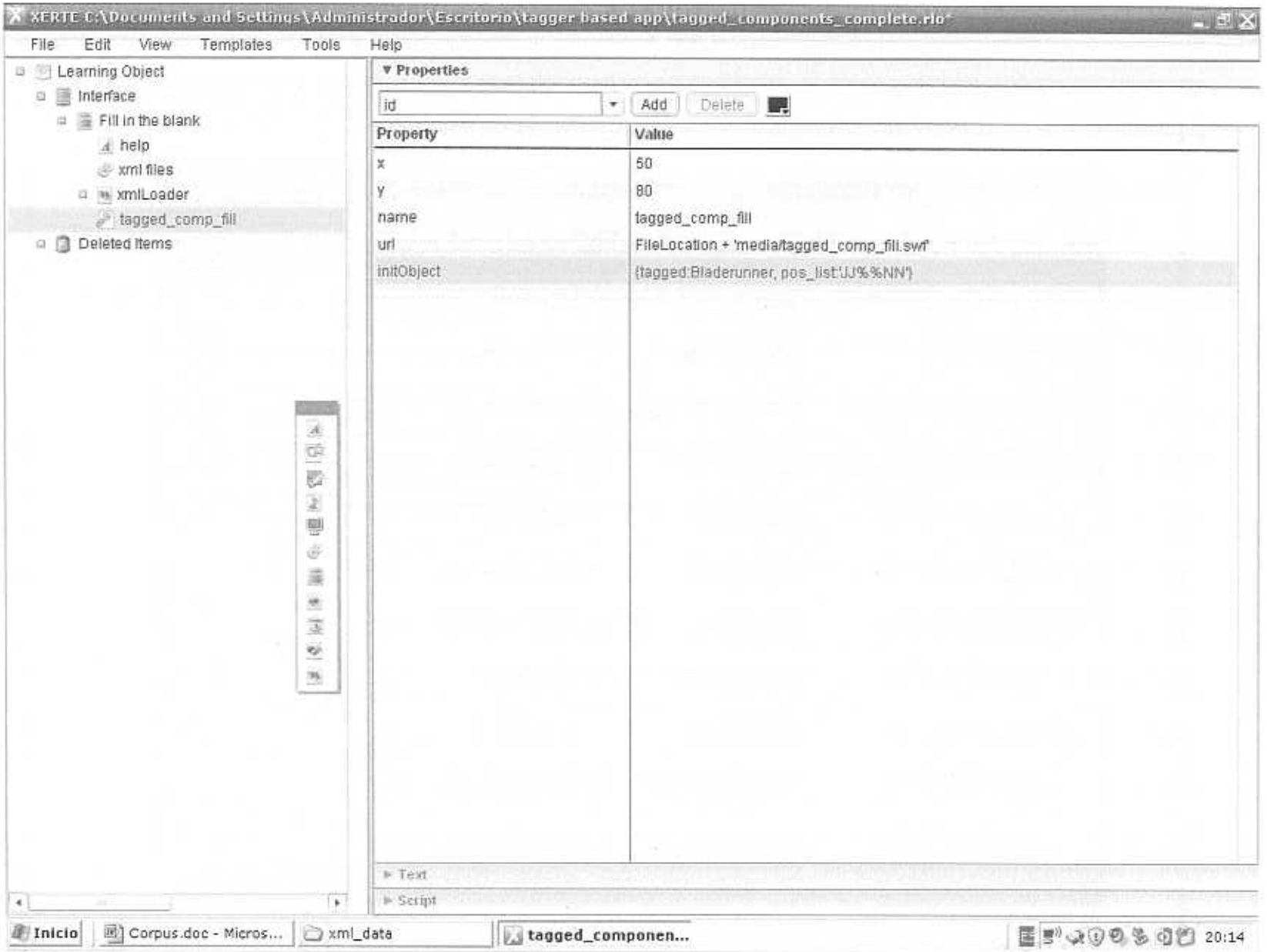
Appendix 7


AntConc 3.2.1w (Windows) 2007
File Global Settings Tool Preferences About
Corpus Files
full corpus.txt
Concordance
Concordance Plot
File View
Clusters
Collocates
Word List
Keyword List
Total No. of Cluster Types: 23454
Total No. of Cluster Tokens: 24802
Rank
Freq
Cluster
1903 1 most chaotic movies that I have seen since
1904 1 most chaotic movies that I have seen since 1996's
1905 1 most chaotic movies that I have seen since 1996's nearly
1906 1 most chaotic movies that I have seen since 1996's nearly-incomprehensible
1907 1 most chaotic movies that I have seen since 1996's nearly-incomprehensible Mission
1908 1 most chaotic movies that I have seen since 1996's nearly-incomprehensible Mission: Impossible
1909 1 most chaotic movies that I have seen since 1996's nearly-incomprehensible Mission: Impossible. Hs
1910 1 most chaotic movies that I have seen since 1996's nearly-incomprehensible Mission: Impossible. Hs
1911 1 most chaotic movies that I have seen since 1996's nearly-incomprehensible Mission: Impossible. Hs
1912 1 most chaotic movies that I have seen since 1996's nearly-incomprehensible Mission: Impossible. Hs
1913 1 most chaotic movies that I have seen since 1996's nearly-incomprehensible Mission: Impossible. Hs
1914 1 most chaotic movies that I have seen since 1996's nearly-incomprehensible Mission: Impossible. Hs
1915 1 most chaotic movies that I have seen since 1996's nearly-incomprehensible Mission: Impossible. Hs
1916 1 most chaotic movies that I have seen since 1996's nearly-incomprehensible Mission: Impossible. Hs
1917 1 most chaotic movies that I have seen since 1996's nearly-incomprehensible Mission: Impossible. Hs
1918 1 most chaotic movies that I have seen since 1996's nearly-incomprehensible Mission: Impossible. Hs
1919 1 most chaotic movies that I have seen since 1996's nearly-incomprehensible Mission: Impossible. Hs
1920 1 most chaotic movies that I have seen since 1996's nearly-incomprehensible Mission: Impossible. Hs
1921 1 most chaotic movies that I have seen since 1996's nearly-incomprehensible Mission: Impossible. Hs
1922 1 most chaotic movies that I have seen since 1996's nearly-incomprehensible Mission: Impossible. Hs
1923 1 most chaotic movies that I have seen since 1996's nearly-incomprehensible Mission: Impossible. Hs
1924 1 most chaotic movies that I have seen since 1996's nearly-incomprehensible Mission: Impossible. Hs
Search Term
Words
Case
Regex
N-Grams
most
Advanced
Cluster Size
Min. Size 1
Max. Size 40
Start
Stop
Sort
Sort by
Sort by Freq
Min. Cluster Frequency
1
Search Term Position
On Left
On Right
Invert Order
Save Window
Exit
Total No. 1
Files Processed
Reset

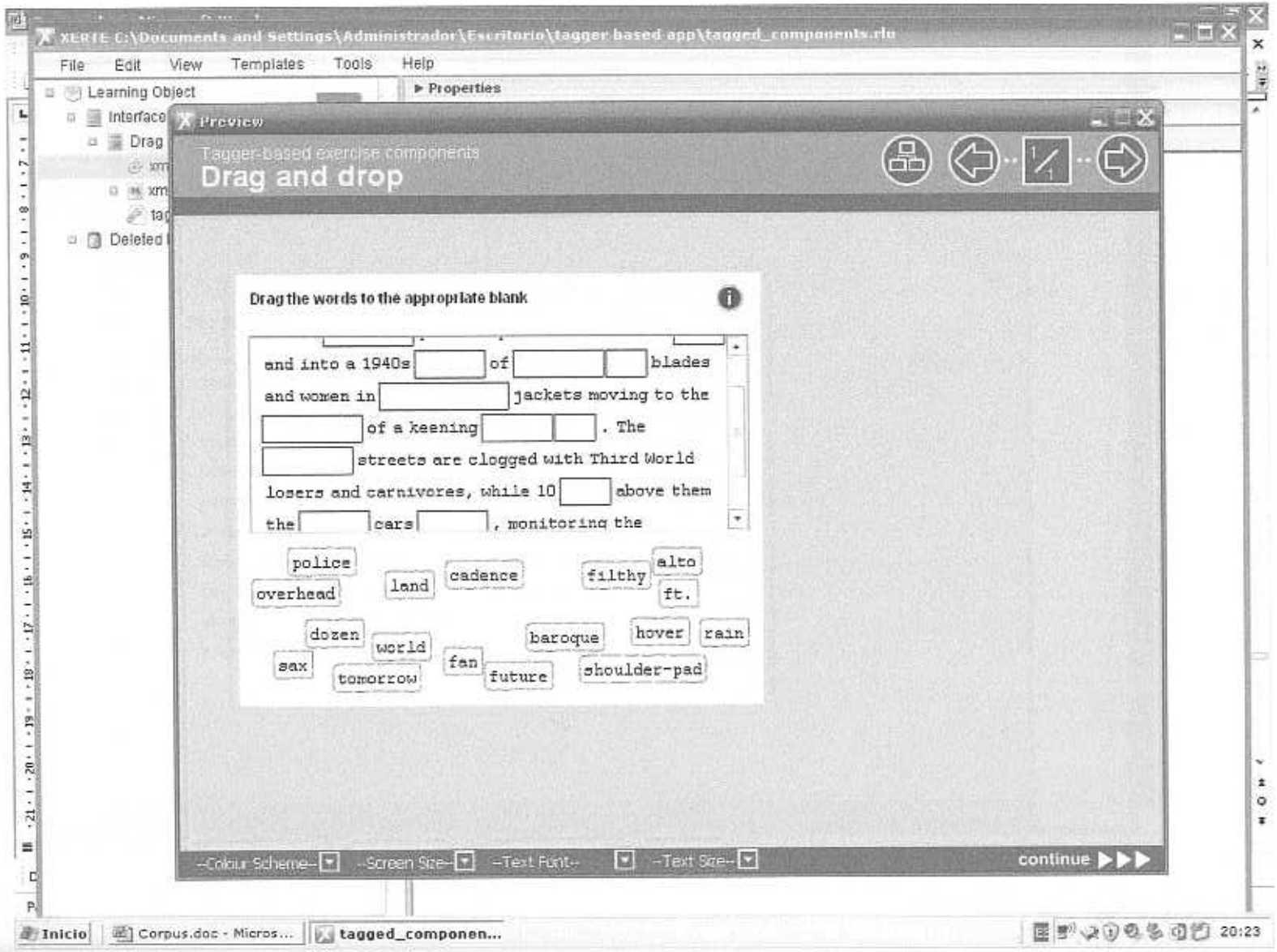
Appendix 8

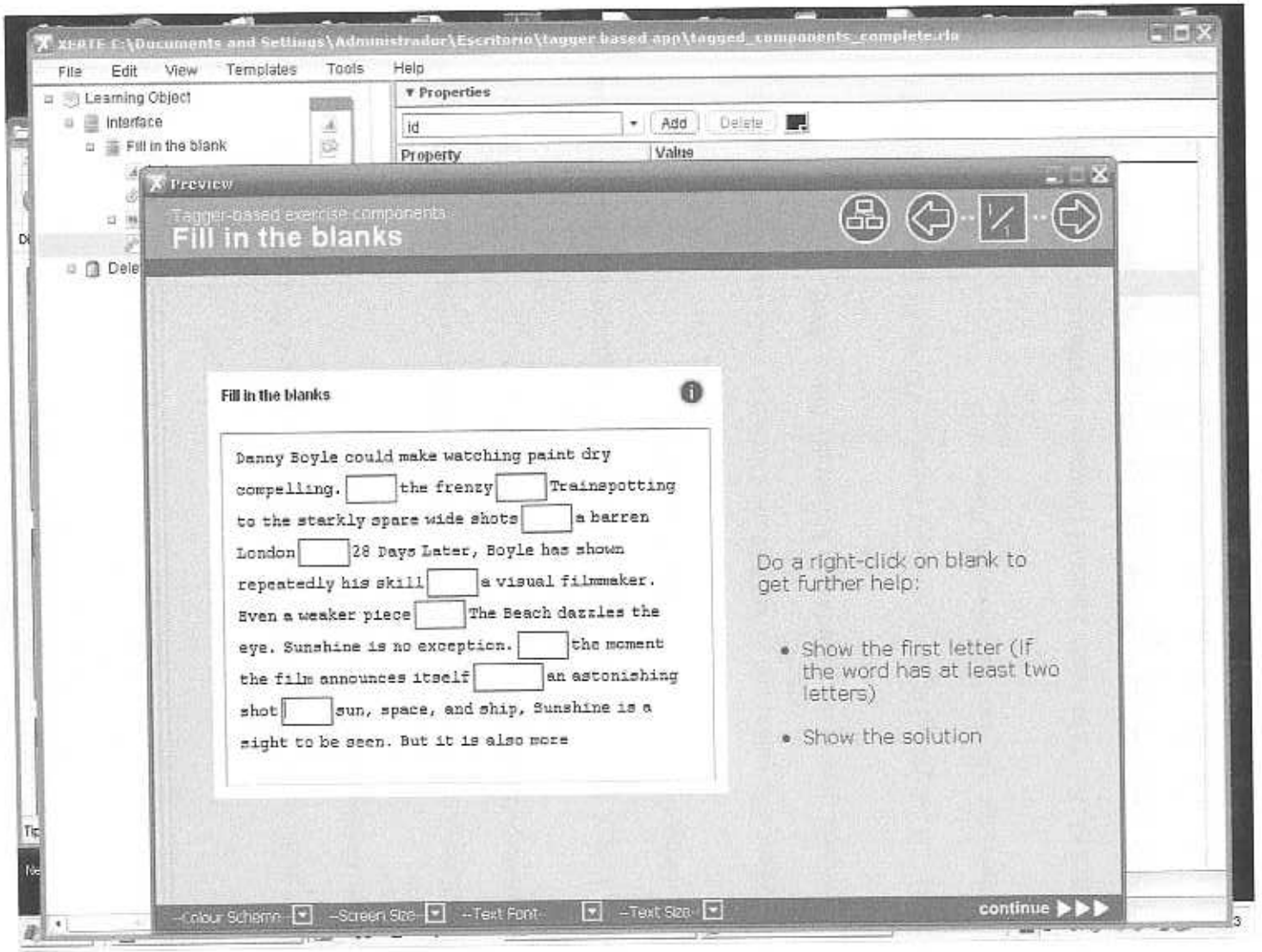
```
<?xml version="1.0" encoding="UTF-8"?>
    <tagged_text_info>
        <text>Ridley Scott&amp;apos;s reported $30 million picture is a
stylistically dazzling film noir set in November 2019 in a brilliantly imagined Los
Angeles marked by both technological wonders and horrendous squalor</text>
        <tagged>
            <chunk>Ridley:-:NP:-:Ridley</chunk>
            <chunk>Scott:-:NP:-:Scott</chunk>
            <chunk>&amp;apos;s:-:POS:-:&amp;apos;s</chunk>
            <chunk>reported:-:VVN:-:report</chunk>
            <chunk>$:-:$:-:$</chunk>
            <chunk>30:-:CD:-:@card@</chunk>
            <chunk>million:-:CD:-:million</chunk>
            <chunk>picture:-:NN:-:picture</chunk>
            <chunk>is:-:VBZ:-:be</chunk>
            <chunk>a:-:DT:-:a</chunk>
            <chunk>stylistically:-:RB:-:stylistically</chunk>
            <chunk>dazzling:-:JJ:-:dazzling</chunk>
            <chunk>film:-:NN:-:film</chunk>
            <chunk>noir:-:NN:-:noir</chunk>
            <chunk>set:-:VVN:-:set</chunk>
            <chunk>in:-:IN:-:in</chunk>
            <chunk>November:-:NP:-:November</chunk>
            <chunk>2019:-:CD:-:@card@</chunk>
            <chunk>in:-:IN:-:in</chunk>
            <chunk>a:-:DT:-:a</chunk>
            <chunk>brilliantly:-:RB:-:brilliantly</chunk>
            <chunk>imagined:-:VVN:-:imagine</chunk>
            <chunk>Los:-:NP:-:Los</chunk>
            <chunk>Angeles:-:NP:-:Angeles</chunk>
            <chunk>marked:-:VVD:-:mark</chunk>
            <chunk>by:-:IN:-:by</chunk>
            <chunk>both:-:DT:-:both</chunk>
            <chunk>technological:-:JJ:-:technological</chunk>
            <chunk>wonders:-:NNS:-:wonder</chunk>
            <chunk>and:-:CC:-:and</chunk>
            <chunk>horrendous:-:JJ:-:horrendous</chunk>
            <chunk>squalor:-:NN:-:squalor</chunk>
        </tagged>
        <lang>english</lang>
    </tagged_text_info>
```

Appendix 9


XERTE C:\Documents and Settings\Administrador\Escritorio\tagger based app\tagged_components_complete.rlo*
File
Edit
View
Templates
Tools
Help
Learning Object
Interface
Fill in the blank
help
xml files
xmlLoader
tagged_comp_fill
Deleted Items
Properties
id
Add
Delete
Property
Value
x
50
y
80
name
tagged_comp_fill
url
FileLocation + 'media/tagged_comp_fill.swf'
initObject
{tagged:Bladerunner, pos_list:'JJ%%NN'}
Text
Script
Inicio
Corpus.doc - Micros...
xml_data
tagged_componen...
20:14

Appendix 10


XERTE C:\Documents and Settings\Administrador\Escritorio\tagger based app\tagged_components.rlo
File Edit View Templates Tools Help
Learning Object
Interface
Drag
Deleted
Properties
Preview
Tagger-based exercise components
Drag and drop
Drag the words to the appropriate blank
and into a 1940s of blades
and women in jackets moving to the
of a keening . The
streets are clogged with Third World
losers and carnivores, while 10 above them
the cars , monitoring the
police
overhead
land
cadence
filthy
alto
ft.
dozen
world
sax
tomorrow
fan
future
baroque
hover
rain
shoulder-pad
--Colour Scheme--
--Screen Size--
--Text Font--
--Text Size--
continue
Inicio
Corpus.doc - Micros...
tagged_componen...
20:23


File Edit View Templates Tools Help
Learning Object
Interface
Fill in the blank
Properties
id
Add
Delete
Property
Value
Preview
Tagger-based exercise components
Fill in the blanks
Fill in the blanks
Danny Boyle could make watching paint dry compelling. [ ] the frenzy [ ] Trainspotting to the starkly spare wide shots [ ] a barren London [ ] 28 Days Later, Boyle has shown repeatedly his skill [ ] a visual filmmaker. Even a weaker piece [ ] The Beach dazzles the eye. Sunshine is no exception. [ ] the moment the film announces itself [ ] an astonishing shot [ ] sun, space, and ship, Sunshine is a sight to be seen. But it is also more
Do a right-click on blank to get further help:
• Show the first letter (if the word has at least two letters)
• Show the solution
--Colour Scheme--
--Screen Size--
--Text Font--
--Text Size--
continue

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