



A. S. Hornby Educational Trust

REPORT ON A.S. HORNBY DICTIONARY RESEARCH AWARD PROJECT

Title: Integrating frame semantic resources into EFL instruction: Developing and piloting materials for enhancing learners' metaphoric competence in EFL

Country: Greece

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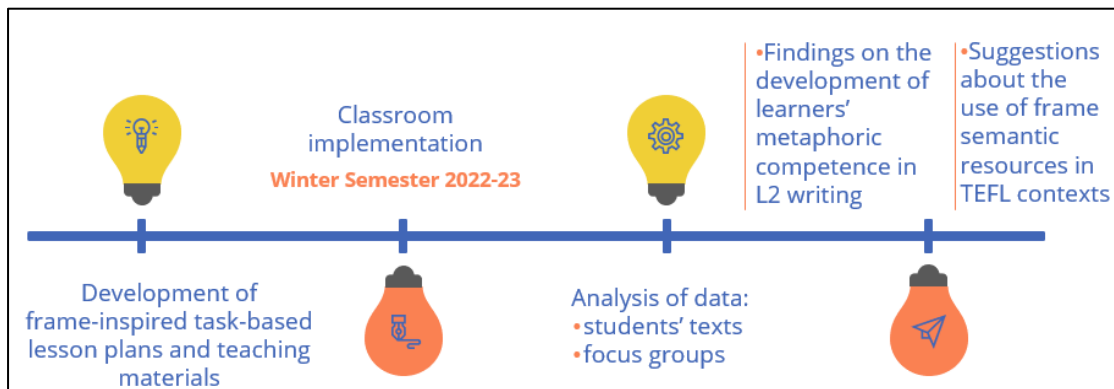
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1 PROJECT SUMMARY

This project brings together two usage-based frameworks with a view to developing EFL learners' metaphoric competence. A cognitive linguistic theory (Frame Semantics) and a communicative language teaching method (Task-Based Learning) are integrated through the use of lexicographic resources (FrameNet and MetaNet) which go beyond the scope of conventional dictionaries. The proposed integration promotes contextualization (situational and linguistic) and maximizes opportunities for highlighting conceptual and lexico-grammatical patterns in a communicative setting, with a variety of learning processes taking place.

The aim of the project is to develop frame-inspired task-based lesson plans and teaching materials integrating frame semantic resources and to conduct a pilot study implementing the proposed approach to teach metaphor in the context of a university EFL course in Greece. Data collected through learners' texts and focus group interviews are used to explore the effectiveness of the materials, the development of metaphoric competence in L2 writing, learners' attitudes towards the proposed approach, and the usability of these particular lexicographic resources in an EFL context.

Figure 1. The project at a glance



2 THEORETICAL BACKGROUND

2.1. Metaphoric competence

Metaphor is a pervasive conceptual, linguistic, and discursive phenomenon, and its use and role in education has been explored from various perspectives. The importance of metaphor acquisition is emphasized in recent overviews of the relevant literature (e.g. Nacey 2017, O'Reilly & Marsden 2021, Ahlgren, Golden & Magnusson 2021). General statements about metaphorical reasoning being “inherent in human nature” (Nacey 2017: 503) and metaphor “play[ing] a central role in human language” (O'Reilly & Marsden 2021: 25) are supported by more specific references to the function of metaphor as mediator when introducing new, and often abstract, knowledge. Its importance for foreign language learners trying to understand and produce idiomatic language, and its role as a communication strategy at all stages of language learning are also highlighted (Ahlgren, Golden & Magnusson 2021: 196-7). It is thus reasonable to expect that “metaphoric competence” is given a fairly important role in language learning and teaching.

Metaphoric competence generally refers to “the comprehension, awareness, and retention of metaphor in speaking, writing, reading and/or listening” (O'Reilly & Marsden 2021: 26). Researchers have highlighted different aspects of this general concept by defining it in terms of “a number of skills” for competent L2 users (Low 1988: 129), in terms of its components (Littlemore 2001: 461), or by focusing on its conceptual aspect (Danesi 1994) or its linguistic (collocational) aspect (Philip 2006). Metaphoric competence has been demonstrated to contribute to all areas of communicative competence, including grammatical, textual, illocutionary, sociolinguistic, and strategic competence, and is a core ability for L2 learners (Littlemore & Low 2006).

Nevertheless, metaphor is still not well represented in the Common European Framework of References for Languages (CEFR) or in textbooks, which is a major obstacle to incorporating figurative language in instructional programmes (MacArthur 2017: 418, Nacey 2017: 510, Ahlgren, Golden & Magnusson 2021: 197). Finding ways to develop metaphoric competence is still an open question and stimulated the classroom intervention of this project. Another gap addressed in this study concerns L2 metaphor production. As Nacey (2019, 2022) points out, “snapshot” views of productive metaphoric competence are usually offered, while how it develops as L2 learners’ proficiency grows is so far poorly investigated. In this context, the present project takes the EFL teacher’s perspective in implementing an approach designed to teach metaphor use in discourse and explores its effect on L2 learner texts as the course of study progresses.

2.2. Frame Semantics, FrameNet and MetaNet

Frame Semantics is a theory of meaning that “emphasizes the continuities between language and experience” (Petrucci, 1996, p. 1). It is built on the idea that the meanings of words should be interpreted against common backgrounds of knowledge named “semantic frames”. Charles Fillmore explains the concept of “semantic frame” or “frame” in the following way:

“By the term ‘frame’, I have in mind any system of concepts related in such a way that to understand any one of them you have to understand the whole structure in which it fits” (Fillmore, 1982, p. 111).

This structured encyclopedic knowledge is viewed as “a cognitive structuring device” for the organization of the lexicon and the interpretation of text (Petrucci, 1996, p. 1). A frame consists of specific “frame elements” (FEs), which are the “various participants, props, and other conceptual roles” involved in the schematic representation of a situation (Fillmore & Petrucci, 2003, p. 359). The appeal of Frame Semantics is that it amalgamates the conceptual and contextual levels of knowledge representation. To understand how this is done in practice, we can consider the ongoing work in the English FrameNet <https://framenet.icsi.berkeley.edu/> and the resultant data reports.

The FrameNet project involves developing frame descriptions (including frames, FEs and frame-to-frame relations), identifying annotation targets, extracting sentences from a corpus (the BNC), and annotating them with FE labels, phrase types, and grammatical functions (Ruppenhofer et al., 2016, pp. 7-8). For instance, Figure 2 below provides part of the description of the [Hostile_encounter] frame; this frame describes the common situation of a fight between two opposing forces (side_1 and side_2, collectively conceptualized as sides) over a disputed issue and/or with a specific purpose.

Figure 2. Part of FrameNet's [Hostile_encounter] frame report

Hostile_encounter

[Lexical Unit Index](#)

Definition:

This frame consists of words that describe a hostile encounter between opposing forces (**Side_1** and **Side_2**, collectively conceptualizable as **Sides**) over a disputed **Issue** and/or in order to reach a specific **Purpose**.

He still wants to **FIGHT** **Mike Tyson** **in about 8 months**.

Dennis Andries's **European cruiserweight title** **CLASH** **against Akim Tafer of France** **in Beausoleil** **last February** has been voted as the EBU's fight of the year.

FEs:

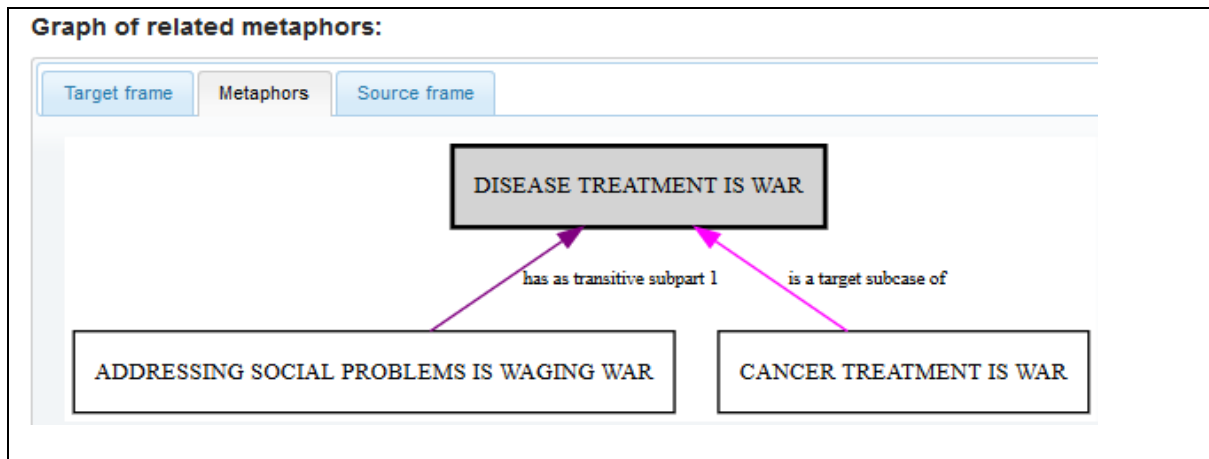
Core:

Issue [Iss]	<p>An unresolved question over which the two sides of a hostile encounter are in disagreement.</p> <p>They had a DUST-UP over who was prettier.</p> <p>Quite often it takes the form of a covert question of various sorts. So in an example like:</p> <p>They FOUGHT over the right to own land.</p> <p>among many other possibilities, the covert question might be more explicitly phrased as follows:</p> <p>They FOUGHT over what the right to own land means.</p>
Purpose [Purpose] Semantic Type: State_of_affairs	<p>The desired result of the outcome of the hostile encounter for the Side_1 or for all the Sides collectively. It may either directly refer to the state of affairs that is desired, e.g.</p> <p>He DUELED with his former second to defend the honour of the man he had killed.</p> <p>or it the state of affairs may be implicit in an (abstract or concrete) entity that they desire, e.g.</p> <p>Rival Democratic presidential candidates Mr Bill Clinton and Mr Jerry Brown taunted each other at the weekend as mudslinging in the BATTLE for votes in tomorrow's crucial New York primary reached a new low.</p>
Side_1 [Side-1] Semantic Type: Sentient Requires: Side_2 Excludes: Sides	<p>One of two participants in a hostile encounter.</p> <p>While the U.S.'s BATTLE with terrorist-harboring nations is far off ...</p>
Side_2 [Side-2] Semantic Type: Sentient Requires: Side_1 Excludes: Sides	<p>One of two participants in a hostile encounter, usually the second mentioned.</p> <p>While the U.S.'s BATTLE with terrorist-harboring nations is far off ...</p>
Sides [Sides]	<p>The jointly expressed sides in a hostile encounter.</p>

Another resource that draws on Frame Semantics is MetaNet https://metaphor.icsi.berkeley.edu/pub/en/index.php/MetaNet_Metaphor_Wiki. In this project, a metaphor computing system is developed by combining two cognitive linguistic theories, Conceptual Metaphor Theory and Frame Semantics, with a corpus-driven methodology. As David (2017) explains, the project seeks “to design a relatively small conceptual network in which the semantic frames that feed the source and target domains of metaphors are enriched with specific lexical information, and only as the latter emerges from the evidence in the data” (p. 587). Considering metaphors as mappings between semantic frames, MetaNet has the potential to capture both the conceptual and the linguistic aspects of metaphoric language. To demonstrate how the publicly available MetaNet repository presents relations among frames and metaphors, below is the entry for the metaphor DISEASE TREATMENT IS WAR in Figure 3.

Figure 3. Sample MetaNet entry for the metaphor DISEASE TREATMENT IS WAR

Source Frame	War
Target Frame	Disease treatment
Mappings:	
diseased_cells	<= enemy_combatants
medical_professionals	<= army
doctors	<= generals
body	<= battlefield
medical_tools_and_medicines	<= weapons
treatment_strategy	<= war_strategy
applying_treatment	<= fighting
Examples:	
Example Text:	The doctors at the CDC led the way to victory against the flu epidemic.
Example Text:	The cancer patient fought a long, hard, battle, but she eventually succumbed to her disease.
Example Text:	A Triumph in the War Against Cancer
Provenance:	http://www.smithsonianmag.com/science-nature/A-Victory-in-the-War-Against-Cancer.html
Example Text:	With nothing left in their leukemia-fighting arsenal, the doctors were down to Dilaudid, a derivative of morphine...
Provenance:	http://www.smithsonianmag.com/science-nature/A-Victory-in-the-War-Against-Cancer.html



Although Frame Semantics and its applications have been considerably explored in applied linguistic fields such as lexicography and translation (see e.g. Atkins, Rundell & Sato, 2003; Boas, 2013), it has received scant attention in the context of language pedagogy. Only a handful of studies have approached foreign language teaching from a frame semantic perspective (see e.g. Xu & Li, 2011, Boas & Dux, 2013, Esbrí, 2014; Friberg Heppin & Friberg, 2012; Jódar-Sánchez, 2019). What these studies seem to hint at is that the ability of Frame Semantics (and its resources) to view language holistically, capturing its conceptual and usage-related aspects, has valuable pedagogical implications.

However, what seems to be missing from these accounts is a comprehensive methodological framework for applying Frame Semantics to language teaching. One attempt at devising “a frame-based” instructional framework for teaching polysemous nouns is reported in Kemsies (2016), but he admits that although it “notionally appears to work as an analytic tool in order to identify multiple meanings of contextualized polysemous nouns, its successful implementation in practice has proven to be somewhat problematic” (p. 186). Taking account of the complex and form-focused nature of this framework, we propose a different, more communicative, way of bringing Frame Semantics to teaching and learning.

2.3. Task-Based Language Teaching

Over the last three decades, task-based language teaching (TBLT) has gathered considerable momentum. Various researchers have put forth proposals that use communicative tasks as a central unit of planning and teaching; as Ellis et al. (2020) point out, “TBLT is not monolithic but incorporates a range of possibilities which share the central idea that a language is best learned through the effort to use it communicatively” (p. 23). Emphasizing the dynamic process of learning and the role of context and social interaction, TBLT takes a usage-based perspective on learning.

One TBLT framework which seems promising for the teaching of metaphor, combining focus on meaning with focus on form, was proposed by Willis (1996a, b). In this framework, a “task” is defined as “a goal-oriented activity in which learners use language to achieve a real outcome” and a lesson is structured in three phases: pre-task, task cycle, and language focus (Willis, 1996a, p. 38; 1996b, p. 53). More precisely, the pre-task phase introduces learners to the topic and prepares them for the main task; the task cycle is organized in three stages: task (learners do the task in small groups), planning (learners prepare to report on the task to the whole class), and report (each group presents its report to the whole class); lastly, the language focus phase has two components: analysis (consciousness-raising activities) and practice of the language forms noticed in the analysis stage.

2.4. Integrating Frame Semantics with Task-Based Language Teaching

Frame Semantics and TBLT are compatible because they are “usage-based” approaches to language and language learning respectively. According to Dolgova and Tyler (2019), all usage-based approaches emphasize the primacy of communicative language use, the determining role of context in creating meaning, and the importance of frequent co-occurrence patterns in facilitating language learning.

In theory, a frame-inspired task-based approach could raise learners’ awareness of not only the form and meaning of metaphors but also, most importantly, their use in discourse.

The role of Frame Semantics within this learning framework is related to both the content and the process of language learning. As regards the content, Frame Semantics can add flesh to the organizational structure of TBLT because it can reveal pedagogically relevant contextual information. Both situational and linguistic information is widely accessible through online frame semantic resources. Encyclopedic information provided through frame descriptions and linguistic information about the realization of frame elements (FEs) can be useful in different stages of a TBLT lesson. Starting with the pre-task, we can help learners relate the topic of the lesson to world knowledge and human experience by guiding them to activate a frame (or frames) in their mind; in this way, the main task and the whole lesson are situationally contextualized. When learners are actively involved in the identified frame(s) during the task

cycle, they encounter the linguistic realizations of FEs. Therefore, if we plan a TBLT lesson with semantic frames in mind we can specify its linguistic content (at least in terms of lexico-grammatical patterns) and anticipate the language that will occur in the classroom. For example, if the main task involves students in describing a journey, the pre-task can provide the situational background by familiarizing students with the [Motion] frame; the linguistic realizations of FEs, such as Theme, Source, Goal, Path, Manner, Speed, Time, will naturally come up in the task cycle. The target linguistic features (e.g. motion verbs, satellites, prepositional phrases, etc.) can be anticipated to some extent if we consider FrameNet's corpus-based annotated examples.

As regards the language learning processes, frame semantic insights can broaden the perspective of TBLT. Besides their indirect use in the design of pre-tasks and tasks mentioned above, frame semantic tools can be used directly by learners during the language focus phase when their attention is drawn to the linguistic realizations of the FEs, i.e. the conceptual entities they needed to express during the previous phase. In other words, frame semantics can be combined with both incidental learning through communication (indirect application) and intentional learning through focus on form (direct application). As TBLT research has focused mainly on the processes of communication (Bygate, 2020, p. 281), we shall explain how frame semantic insights can activate different learning processes. As lexicographic tools which provide interconnected inventories and entries for frames, lexical units, lexico-grammatical patterns, metaphors, etc., frame semantic resources can promote associative learning, while also giving access to knowledge that may not be readily apparent in the context of specific tasks. Frame-aided language focus can take different forms and range from controlled activities and analytical learning to more autonomous inductive (discovery) learning; in any case, learners get the opportunity to notice and practise lexico-grammatical items evoking the frame(s) they first actively engaged in, and this recycling enhances fluency and accuracy.

In theory, a frame-inspired task-based approach could raise learners' awareness of not only the form and meaning of metaphors but also, most importantly, their use in discourse. Therefore, we have set out to examine whether this expectation is met in practice by developing and piloting teaching materials and considering learners' actual production and perceptions.

3 DESCRIPTION OF RESEARCH

3.1. Setting

The proposed frame-inspired task-based approach to metaphor teaching was implemented in an EFL course at Aristotle University of Thessaloniki, Greece. The participants in the study were first-year students majoring in English and taking a mandatory course aimed at developing students' EFL skills through a focus on the descriptive/narrative genre. For the purposes of the course, students are divided into small groups of about 25 participants and continuous assessment is employed. One of the learning outcomes of the course is to improve students' writing skills in this particular genre and therefore one of the assessment methods used is writing short descriptive/narrative texts on a weekly basis. Previous teaching experience in this course has shown that, although metaphors run through the reading materials used in the course, students' use of metaphors in their own productions is limited. Motivated by this observation, we designed learning materials based on the proposed approach and used them with one group of students (with participants' informed consent). Students' level of proficiency in English, upon entering this university department, is usually B2+/C1 (CEFR), and this was the case with the specific group that participated in the study, as measured by the Oxford Placement Test.

Previous teaching experience in this course has shown that, although metaphors run through the reading materials used in the course, students' use of metaphors in their own productions is limited.

3.2. Lesson planning and materials development

Five frame-inspired task-based lesson plans were designed and implemented. This was, in fact, a pilot study for testing the procedure and resources used and gathering information about the effectiveness of the proposed approach and materials. The topics of these lessons were the following: life stories, film/book reviews, experiences of illness and disease, natural disasters, and iconic monuments. Providing an overview of the lessons, Table 1 shows how they were structured in terms of TBLT and what each stage involved, how frame semantics was used in each stage, and what tasks learners primarily worked on. A sample teaching unit is given in the Appendix.

Table 1. An overview of the frame-inspired task-based lessons

**See Appendix for sample material for Lesson 2

Lesson stages	Pre-task	Task cycle	Language focus
Task-based learning	Introduction to topic and task	<ul style="list-style-type: none"> • Doing task in groups by searching information on the Internet • Preparing for report • Giving report to class 	<ul style="list-style-type: none"> • Analysis • Practice
Frame semantic insights	Activation of frame(s)	Involvement in the frame(s) and incidental encounter with FEs	Linking FEs to lexico-grammatical items
Lesson 1: Life story	Speaking activity on the well-known phrase “life is a journey”; students examine a website with relevant quotes; they talk about whether they think of their experiences as being different parts of a journey.	Students are asked to propose a “genius” for National Geographic’s anthology series. Each group justifies their suggestion by describing his/her life story. At the end, they decide which group has presented the most interesting life story.	<ul style="list-style-type: none"> • Analysis: text with highlighted verbs instantiating the metaphor LIFE IS A JOURNEY; students use FrameNet to identify source, path, goal FEs in the text. • Practice: controlled activity on linking lexical items with frames; guided activity on writing sentences using the Motion frame to describe someone’s life; communicative activity in pairs talking about the life of a person who is important to them.
Lesson 2** Film/ book review	Speaking activity based on two short extracts from reviews of the <i>The Lord of the Rings</i> book series and movies. Students talk about how emotions created in readers/ viewers are described in these reviews.	Students are asked to choose a book, film, or play that has left an impression on them and prepare a short review. At the end, they decide which one was the most persuasive review.	<ul style="list-style-type: none"> • Analysis: extract from a film review with highlighted lexical items; students use FrameNet to identify the frames evoked and notice what they have in common; students use MetaNet to understand the metaphor (CONTROL IS MANIPULATION) that motivates the use of the highlighted items.

			<ul style="list-style-type: none"> Practice: controlled activity on matching extracts from reviews with the frames exploited metaphorically; guided activity on identifying extended metaphors in movie reviews on a specific website; communicative activity in pairs writing one-sentence movie reviews to be included in the same website.
Lesson 3: Describing experience of illness and disease	Speaking activity based on a video that talks about and visualizes a city's fight against COVID-19. Students talk about whether they think of their experiences with illnesses in relation to war.	Students are asked to report on how the world has fought against the COVID-19 pandemic with a view to creating a leaflet. They consider different countries and different perspectives (e.g. doctors', patients', politicians').	<ul style="list-style-type: none"> Analysis: text with highlighted lexical items referring to disease literally and metaphorically; students use MetaNet to understand the underlying metaphor (DISEASE TREATMENT IS WAR) and identify other metaphors in the text. Practice: controlled activity on filling the gaps in a text (about a patient's experience with cancer) with words from MetaNet's entry for the War frame; guided activity on using a different source frame to write a hopeful quote to inspire people who experience a chronic disease; communicative activity about their hopeful quotes.
Lesson 4: Natural disaster description	Speaking activity based on two videos describing a hurricane. Students discuss a news report and a survivor's report, both of which personify the hurricane as a monster.	Students are asked to prepare a report about the 2004 Indian Ocean tsunami. They consider news reports and survivors' stories.	<ul style="list-style-type: none"> Analysis: extracts from news articles (about a hurricane) with highlighted lexical items; students use FrameNet to identify the frames evoked and MetaNet to understand the metaphors (NATURE IS AN AGENT and ACTION IS MOTION ALONG A PATH) that motivate the use of the highlighted items. Practice: controlled activity on filling the gaps in a text (about a hurricane

			experience) with words from FrameNet's entry for the Cause_harm frame; guided activity on writing headlines using metaphors from MetaNet; communicative activity in pairs talking about a natural disaster experience.
Lesson 5: Monument description	Speaking activity about how the Eiffel Tower has been described by two visitors. Students compare the two descriptions, both of which personify the Eiffel Tower as a lady.	Students are asked to choose a famous monument and describe it from a fresh viewpoint. At the end, they decide which one was the most vivid and interesting description.	<ul style="list-style-type: none"> • Analysis: text with highlighted lexical items referring to Big Ben as an old man; students use MetaNet to understand the metaphor (MACHINES ARE PEOPLE) that extends over the whole description and to identify the metaphoric mappings. • Practice: controlled activity on filling the gaps in a text (about the Taj Mahal) with words from FrameNet's entry for the Light_movement frame; guided activity on writing titles using metaphors from MetaNet; communicative activity about reconsidering the descriptions the groups presented.

From the teacher's perspective, metaphor is approached in its three dimensions, linguistic, conceptual and communicative, through authentic pieces of discourse. Each lesson starts by inviting learners to identify the communicative function of a conventional metaphor systematically realized in a naturally occurring (written or oral) text and to relate the conceptual link to their own experiences. During the task cycle learners are encouraged to take fresh and interesting viewpoints in their descriptions (pointing to the communicative function of metaphor), but they are not explicitly asked to use specific linguistic or conceptual metaphors; these are incidentally encountered while searching for information on the internet. Lastly, in the language focus phase, learners' attention is drawn to the linguistic realization of frames and the conceptual metaphor involved, while they also have the opportunity to practise using metaphor more creatively to effect a deliberate change of perspective.

In order to investigate the learner's perspective, two types of data collection tools were used: (a) students' texts produced during the main task of each lesson (see the "Task cycle" column in Table 1), and (b) focus group interviews giving access to students' attitudes, opinions and suggestions.

3.3. Method for analysing students' written production

During the implementation of the five frame-inspired task-based lessons, we collected the short descriptive/narrative texts produced during the task cycle of each lesson, for which students worked in groups of four for 20-30 minutes. The five lessons took place in a lab, so that students could search for information on the internet during the task cycle and compose their texts by collaborating on a Google Doc. We thus compiled five sub-corpora (of 600-650 words each) corresponding to the five lessons and annotated them in terms of metaphor use in order to monitor the development of students' productive metaphoric competence during the course.

MIPVU (Metaphor Identification Procedure developed at VU University Amsterdam) was used as a tool for identifying metaphor-related words (MRWs) in natural discourse; this is a refined and extended version of MIP (Metaphor Identification Procedure) as outlined in Steen et al. (2010). The core principle of MIPVU is to compare the contextual meaning of a target word with a more "basic" or concrete meaning it has in other contexts and look for a relation of comparison. The unit of analysis in MIPVU is the lexical unit (LU), rather than the word; although LUs are generally orthographic words, some lexical units contain more than one word (e.g. compounds, phrasal verbs, multiword expressions). To identify LUs in the texts here, we followed the guidelines provided by Steen et al. (2010, pp. 27-32) as well as Nacey et al.

(2019, pp. 43-46); for example, we consulted the List of Multiwords and Associated Tags in BNC2 and if a particular expression was on that list, it was counted as a single LU. We also consulted online versions of *Macmillan Dictionary* and *Longman Dictionary of Contemporary English* to establish the basic meaning and contextual meaning of each LU and to minimize subjectivity in doing so.

Following the MIPVU protocol, we identified both 'indirect' and 'direct' linguistic metaphors in students' productions. In the former case, the indirect use of a word "may potentially be explained by some form of cross-domain mapping from a more basic meaning of that word", while in the latter case "an underlying cross-domain mapping is triggered through 'direct' language use, where there is no contrast between the basic and contextual senses" (Steen et al., 2010, pp. 25-26). An example of an indirect metaphor is provided in example (1) below; the basic (concrete, physical) meaning of the verb *raise* is "to put something in a higher place or position", the first sense in the Macmillan Dictionary entry, while the contextual meaning of the verb in this example is the dictionary's fifth sense "to make someone have a particular feeling or reaction". These two senses are sufficiently distinct, since they are represented by different sense divisions in the dictionary, and are also related through comparison whereby we understand the creation of an emotion in terms of physical movement to a higher location. By contrast, in example (2) we find a simile, which is signalled by a metaphor flag (MFlag), i.e. *like*. The following compound (annotated as a single LU) is a direct metaphor because there is no distinction between its basic and contextual sense, even though there is clearly an underlying conceptual metaphor since what is described is a tsunami rather than a plane. To understand this sentence, which directly evokes an alien source domain unrelated to the topic under discussion, we need to set up a cross-domain comparison between the referents of the words in the text. All lexical words in the simile are direct metaphors; that is why the two instantiations of *louder* have also been marked as MRWs.

(1) *This movie raises^{MRW} sentiments about friendship, kindness, acceptance.*
(extract from the 'Film/ book review' sub-corpus)

(2) *There was a noise like^{MFlag} a jet engine^{MRW} becoming louder^{MRW} and louder^{MRW}.* (extract from the 'Natural disaster description' sub-corpus)

The MIPVU method can be applied only to linguistic metaphor, and it is emphasized that the identification of the conceptual structures and communicative functions of the metaphorically used words should be a separate step in the process of metaphor analysis (Steen et al., 2010,

pp. 63, 109). Among the two higher levels of analysis, we focus on the level of communication by using the Deliberate Metaphor Identification Procedure (DMIP). Building on MIPVU, DMIP has been proposed for determining the communicative value of MRWs as either deliberate or non-deliberate cross-domain comparisons (Reijnierse et al., 2018, pp. 136-7). To illustrate DMIP, we shall reconsider the MRWs in (1)-(2) in light of the question “Is the source domain of the MRW part of the referential meaning of the utterance in which the MRW is used?” (ibid.: 136). It becomes clear that *raise* in (1) constitutes a case of non-deliberate metaphor, since there are no cues that make the movement-to-a-higher-position source domain stand out, whereas the MRWs in (2) are cases of potentially deliberate metaphor. Following (Reijnierse et al., 2020, pp. 21-25), we take account of co-text which provides evidence that the MRWs in (2) function as metaphors in the communicative dimension of metaphor. More precisely, (2) contains an explicit comparison signalled by means of the preposition *like* in the immediate co-text of jet engine; the comparison is further elaborated by the two instantiations of *louder*, but their direct metaphorical use is not signalled. Besides the immediate, the wider co-text contributes to the identification of potentially deliberate metaphor when several metaphorical expressions appear in consecutive sentences and evoke the same source domain to describe the same target domain (Reijnierse et al., 2020, pp. 25-30); relevant examples of extended metaphor from students’ texts are discussed in section 4.1.

On the whole, we coded metaphors in our learner corpus at the linguistic level (using MIPVU) and at the communicative level (using DMIP) and collected both quantitative and qualitative data that show how learners’ metaphorical production developed during the implementation of five frame-inspired task-based lessons. The underlying assumption is that learners’ language proficiency grows during the semester with increased L2 exposure, instructional and learning opportunities. Section 4.1 reports findings on how metaphorical production changed as learners progressed through the semester.

3.4. Focus groups

At the end of the course, the students who attended the pilot lessons were engaged in a follow-up focus group, where they shared their views about the lessons and the resources used. The students were split in four groups and each focus group session was conducted online via Zoom and lasted approximately 30 minutes. The discussion was structured in three parts: (a) awareness of the elements of a successful description/narrative, (b) awareness of what is learned and preferences of tasks, and (c) perceptions regarding lexicographic resources like FrameNet and MetaNet (advantages, disadvantages, suggestions). Figure 4 shows the questions used, while findings are reported in section 4.2.

Figure 4. Focus group questions

<p>A</p> <p>Over the last 2 months you have completed a number of tasks on description and narration. In your opinion, what are the elements of a successful description/ narration?</p> <p>B</p> <p>You attended lab sessions that were organized in 3 stages: pre-task, main task, and language focus. The lab sessions were about <u>life stories</u>, <u>film/book reviews</u>, <u>experiences of health problems</u>, <u>natural disasters</u>, and <u>iconic monuments</u>.</p> <ol style="list-style-type: none">1. What tasks were used in each stage of these lab sessions?2. What aspects of language do you think can best be learned in each stage?3. Which tasks have you liked most? Why?4. Which tasks haven't you liked? Why?5. How do you think these tasks could be improved? <p>C</p> <ol style="list-style-type: none">1. What tools/ resources can help you in descriptive/ narrative tasks?2. What are their advantages and disadvantages?3. How do you think each one of these tools could be improved?

4 RESULTS AND EVALUATION

4.1. Development in learners' metaphorical production

This section discusses findings on the following research questions:

1. Does the amount of metaphor produced in L2 writing vary across the pilot lessons?
2. Do the types of metaphor produced in L2 writing vary across the pilot lessons?
3. How does the role of metaphor evolve in learners' texts?

Firstly, we provide a quantitative picture of metaphor use in the students' texts per lesson in Table 2 (below). Secondly, we illustrate qualitative changes by presenting sample extracts from the students' productions per lesson. The size of the learner corpus under investigation is 3,200 words corresponding to 2,915 LUs; it is composed of 25 student texts organized in five sub-corpora according to the lesson in which they were produced.

Students' texts were first analyzed for their metaphor density, using MIPVU to determine the metaphorical status of each of the LUs in the corpus. Metaphor density is calculated as “the number of metaphors per total number of lexical units in the sample” and highly depends on the consistent demarcation of LUs (Nacey et al., 2019, p. 43). Calculations of metaphor density were carried out for each text taking individual text length into account. Table 2 below shows mean, standard deviation, minimum and maximum values in the metaphor density of each sub-corpus. The mean values indicate a gradual increase in metaphor density in the first four lessons (starting at 7.16% in the first lesson and reaching 11.58% in the fourth one) and a sharp rise in the last lesson (20.14%). The latter figure should be interpreted with caution in light of the standard deviation, which indicates high variation within the student texts produced in the last lesson. Metaphor density depends on register; for example, Steen et al. (2010, p. 195) report metaphor densities of 17.5% for academic texts, 15.3% for news, 10.8% for fiction and 6.8% for conversation. Although metaphor densities of this study cannot be directly compared to these figures, which do not focus specifically on the descriptive/narrative genre, we can see that there is a similarity to the figures of the “news” and “fiction” text types, which usually include descriptions and narratives. However, what is more important in this study is to compare metaphor densities for the sub-corpora under examination with each other to see how they develop throughout the course. On the whole, there is an increasing trend in the amount of metaphor produced which should be seen in relation to a qualitative shift in the types of metaphor produced across the pilot lessons.

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As regards word class, the data show that open-class and closed-class MRWs are of about the same amount in the first lesson and then, as the semester progresses, the number of open-class MRWs clearly increases, while the number of closed-class MRWs slightly decreases. This observation is in line with studies reporting an increase in the metaphor density of open-class words as proficiency increases (see e.g. Nacey, 2019, p. 196), although it should be noted that this trend is not supported by other studies (see e.g. Nacey, 2022, p. 285). Conflicting results in this respect underline the need for collecting more data on the behavior of open- and closed-class metaphors based on larger-scale studies.

Table 2. An overview of metaphor use in students' production

Students' texts per lesson			Metaphor Density (%)				Word class		Metaphor_Language			Metaphor_Communication	
	LUs	MRWs	Mean	Standard deviation	Minimum	Maximum	Closed-class MRWs	Open-class MRWs	Metaphor Flag	Direct metaphors	Indirect metaphors	Deliberate metaphors	Non-deliberate metaphors
Lesson 1: Life story	613	44	7.16	3.64	3	10.6	20	24	0	0	44	0	44
Lesson 2: Film/ book review	606	56	9.14	2.98	5.1	13.3	14	42	0	0	56	5	51
Lesson 3: Describing experience of illness and disease	569	64	11.06	2.46	7.4	13.7	18	46	2	4	60	12	52
Lesson 4: Natural disaster description	570	69	11.58	4.82	6.3	17.3	12	57	9	36	33	37	32
Lesson 5: Monument description	557	110	20.14	8.36	8.6	29.3	11	99	5	70	40	84	26

The rest of Table 2 is divided into two parts on the basis of the level of metaphor analysis: metaphor in language and metaphor in communication. At the linguistic level, there is an exclusive use of indirect metaphor in the texts produced in the first two lessons, but in the following lessons direct metaphors gradually appear. The expansion of learners' repertoire of metaphors points towards increased awareness of metaphor use. This observation is further supported by the pattern of metaphor development at the level of communication. What can be clearly seen in Table 2 is a steady rise in the number of deliberate metaphors, which is related to a shift in the function of metaphors in learners' texts.

Students start to realize the role of metaphor in description/narrative and produce more metaphors of the type that is most frequently encountered in discourse.

On the whole, we identify two main stages in the development of learners' metaphoric competence in EFL writing in the context of the frame-inspired task-based intervention. The first stage is quantitative and manifests itself as an increase in the number of metaphor related words. Students start to realize the role of metaphor in description/narrative and produce more metaphors of the type that is most frequently encountered in discourse, i.e. indirect conventional metaphors. The second stage is qualitative and concerns the production of additional types of metaphor (see the counts of direct metaphors in Table 2). As the lessons progress, learners produce texts containing more instances of deliberate metaphors and they

seem to exploit metaphor in a more systematic manner to better serve the communicative purpose of the texts.

To explore the function of the observed metaphors, we should look beyond quantitative measures and consider sample extracts from students' texts. For each lesson we provide two samples from students' texts produced through group work in the task cycle. To visualize patterns of metaphor use in learners' production, we use colour to differentiate among the types of metaphor at the level of language and underlining to mark deliberate metaphors at the level of communication. In extracts (3)-(12) the following coding is used:

indirect metaphor; direct metaphor; metaphor flag; deliberate metaphor

(3)

Despite his serious health problem, Stephen Hawking managed to pursue a career in physics and become the most distinguished scientist of his time. Through his success, he broke stereotypes and inspired many people to surpass their limits and reach new heights.

(4)

Vincent Van Gogh managed to shape a whole era with his artworks, that posthumously became successful, despite the many hardships he went through. One might be surprised when they hear that Van Gogh was fighting with severe depression and struggling to climb out of poverty his whole life.

More precisely, as sample texts from the first lesson in (3) and (4) show, metaphor is mainly found in prepositions and collocations. As B2+/C1 learners, they use verbs that conventionally appear in the context of career, stereotypes, hardships, etc. and there is no evidence of deliberate metaphor use. However, from the second lesson onwards metaphors with a special role start to appear.

(5)

An emotional roller coaster of a movie about man's best friend that will leave you considering the meaning of friendship and devotion. [...] The spiritual aspect of the film offers an interpretation of grief that transcends species: humankind and animals both grieve deeply. Hachiko paints a mural of friendship and loyalty that surpasses the boundaries of life and death.

(6)

The story follows Leonardo DiCaprio, the main protagonist, whose job is to steal information by invading his targets' minds, infiltrating their subconscious. This intense movie keeps you on your toes with the rising suspense and the epic visuals. As you keep diving into the deepest parts of the human subconscious throughout the movie, you begin to wonder more and more about what is real and what's a projection of the mind.

For example, in (5), besides the common indirect conventional metaphors, we find an interesting case of metaphor manipulation used for conveying the writers' opinion on the film reviewed (evaluative effect). They have changed the conventional metaphorical collocation *paint a picture (of something)* into *paint a mural*, thus making the source domain of drawing play a role in the referential meaning of the utterance. This collocational deviation is evidence of increasing metaphorical competence, although it is "a risky strategy for L2 learners, whose potential linguistic creativity may be taken for linguistic error" (Nacey, 2019, p. 195).

As regards (6), a sample from the second lesson as well, it has been chosen for two reasons: (a) it illustrates Reijniere et al.'s (2018, p. 135) argument that conventional metaphor should not be equated with nondeliberate metaphor, and (b) it represents an early (and isolated) attempt to create an extended metaphor, i.e. "multiple metaphor-related words expressing the same source-target domain mapping" (ibid., p. 135). A number of LUs (*invading, infiltrating, diving into, deepest*) in the extract display a contrast between the target domain meaning of gaining mental control and a source domain meaning of physical movement into a place. Although a conventionalized target domain meaning is available for these items in the

dictionary, they are potentially deliberate metaphors because their concentration arguably draws attention to the source domain and creates a dramatic effect.

(7)

Doctors in India struggle in the brutal battlefield that the COVID-19 crisis presents. Dealing with little to no rest and pay, as well as staff shortages, Indian doctors battle ceaselessly on the front lines. Thousands of them have lost their lives, leaving the rest frightened and exhausted. All of them are heroes in the war against COVID.

(8)

The Greek government took proactive measures to ensure the health and safety of its citizens. Some successful battle strategies to beat COVID-19 were that schools were ordered closed and carnival parades were canceled. Greece imposed severe social distancing measures at a much earlier stage of the epidemic than other southern European countries in order to win this battle.

In the third lesson, there are more instances of using several MRWs in close proximity expressing the same cross-domain mapping with a dramatic/rhetorical impact. In (7) and (8) the underlined items (i.e. *struggle*, *battlefield*, *battle* (v), *front lines*, *war*, *battle* (n), *beat*) display a contrast between their contextual meaning related to the Covid-19 pandemic and a basic meaning related to war; the two sense descriptions can be compared, making the LUs metaphorical at the linguistic level. For each of the underlined items there is a conventionalized metaphorical meaning in the dictionary that matches the target domain of the utterance, and if examined in isolation, they wouldn't be identified as metaphors at the level of communication. However, when analysed in its surrounding co-text, it becomes clear that each one of these MRWs is part of an extended metaphor that stretches over consecutive sentences, encouraging readers to map the war experience onto the Covid-19 pandemic experience stirring up their emotions. At this point, we should note that this is a conventional extended metaphor reflecting the dominant military imagery used to describe a less tangible problem especially at the beginning of the pandemic (see e.g. Semino, 2021). Since War metaphors draw from basic, embodied, sensorimotor experiences and are frequently found in communication about difficulties (ibid., p. 51), it was easy for learners to extensively use this scenario to talk about the pandemic. The language focus phase of that lesson drew learners'

attention to more creative possibilities of extensively using different source domains to talk about experiences with diseases. As a result, they went on to further experiment with extended metaphor in the fourth and fifth lesson.

(9)

Stretching across many South and Southeast Asian countries, and reaping the lives of over 225,000 people in a matter of hours, the Indian Ocean tsunami of 2004, also known as the Christmas tsunami, was one of the most devastating in recorded history. Like a furious Titan emerging from the Indian ocean, the towering waves shattered concrete and bones as they raced across the continent, leaving a lasting and poisonous effect: the land had either crumbled or was flooding with corpses, debris, and plant-killing salt water. Nearly no one swallowed by the waves survived.

(10)

One of the deadliest natural disasters in the world that spread like a plague over multiple countries of South and South-East Asia on the 26th of December 2004. At 7:59 AM local time an earthquake that took place underwater with an unprecedented magnitude of 9.1 started to take over the coast of the Indonesian island of Sumatra which eventually triggered the outbreak of the tsunami. The Indian Ocean tsunami was rather 'contagious' as it spread as fast as an epidemic reaching out across the Indian Ocean, 'infecting' even coastal areas of East Africa.

The sample texts from the fourth lesson in (9) and (10) illustrate two extended metaphors built upon a different metaphorical simile. In (9) tsunami waves seem to be personified, as they are compared directly to a “furious Titan” (a giant god) having control of human beings: reaping their lives, racing across their land, and swallowing them – human emotions and activities attributed to an inanimate entity. The cluster of metaphorical expressions is identified as deliberate since it attracts attention and shocks the reader by way of dramatic illustration. Besides the dramatic effect and vividness, the extended metaphor in (10) seems to serve another important communicative function as well; it gives internal coherence to the

description. That text directly evokes an alien physical source domain (plague) unrelated to the topic at hand (tsunami) and the process of the plague spreading (from outbreak to contagion to infection) is used to structure the description of the tsunami spreading. The deliberate highlighting through the use of scare-quotes (Nacey, 2013, pp. 186-188) may convey the writers' awareness of the unusual collocations and prompt readers to resolve the anomaly through a metaphorical interpretation.

(11)

The **leaning** Tower of Pisa: A **delicious** monument in Italy
The tower of Pisa looks **like** a **massive wedding cake leaning** to the **ground**, **after** being **knocked** by a **clumsy guest**. Every floor **resembles** a **layer** of the **cake** and the architecture, with marble columns, is as beautiful **as** its **creamy decoration**. On its top, a waving red flag completes the image, as it looks **like** a **cherry**.

(12)

The Great **Snake** of China
Since the very start of the humankind, there has been a **giant**, **poisonous** and **dangerous snake meandering** over the **mountains** of China. Even though this **snake** seemed to be **deadly** and **venomous**, its **hiss** was **weak** and **soft**. [...] Today, its **long slender body** **stretches** somewhere **between** 4,000 and 5,500 kilometers as it **glides** across China's terrain and it is considered to be a symbol of China's culture. They named it "The Great Wall of China" and its **thick body** is claimed to be visible from the moon.

Lastly, the deliberate use of metaphor to serve communicative functions is observed, although to a different extent, in all texts produced in the fifth lesson. By way of illustration, we may consider (11) and (12), which describe two monuments by introducing a new perspective on them through metaphor. In (11) a direct metaphor is used to introduce an extended metaphor that continues to the end of the text; a series of metaphorical similes elaborately comparing the Tower of Pisa to a wedding cake is used to create a humorous effect and give internal coherence to the description. The structuring function of metaphor is also evident in (12), where the Great Wall of China is systematically described as a snake. Here, like (11), there is

a direct comparison between two different domains, but, unlike (11), this is not signalled with metaphor flags. In both cases, the titles underscore the intentional nature of the comparisons and the deliberate use of metaphor as a discursive framework, providing more convincing evidence of learners' increased metaphoric competence.

Learners' confidence to experiment with metaphor seems to develop along a continuum from just using conventional metaphorical collocations to incidentally manipulating metaphorical collocations to building extended metaphor.

To sum up, as regards the amount of metaphor produced (first research question), we have seen that metaphor density gradually increases as the lessons progress, and more precisely it is the open word classes that exhibit the highest relative proportions of metaphor, pointing to a developing lexicon. The types of metaphor (second research question) have been identified at the linguistic and communicative level. In this respect, we have observed that learners' repertoire of metaphors gradually expands by including both indirect and direct metaphors and deliberate, as well as nondeliberate, ones. It seems that a quantitative shift precedes a qualitative shift in metaphor use; as learners realize the role of metaphor in description/narrative, they first produce more indirect conventional metaphors (i.e. the most frequent form of metaphor in discourse), and then they produce additional types of metaphor to better serve the communicative purpose of the texts. When it comes to the functional role of metaphor (third research question), we have noticed a qualitative change from using metaphor as an aesthetic figure of speech for dramatic effect to additionally using it as a conceptual and discursive framework for creating coherence in the text. At the same time, learners' confidence to experiment with metaphor seems to develop along a continuum from just using conventional metaphorical collocations to incidentally manipulating metaphorical collocations to building extended metaphor. What could perhaps be seen as overuse of metaphors in the final writing samples can be interpreted as a normal part of the learning process where active involvement with the target language point is encouraged. Over time, once the focus is off that language point, students will normally settle down and use it to a more natural degree.

4.2 Learners' perceptions and suggestions

Turning to the follow-up focus groups. In the first part of the discussion, the elements of a successful description/narrative that learners mentioned most frequently were narrative structure, wide variety of collocations, appropriate tenses, and the use of metaphor to connect diverse images and create a vivid effect.

In the second part of the discussion, learners were encouraged to think about what they learned in each stage of the pilot lessons. They highlighted the following elements and skills:

- pre-task: listening/reading comprehension
- main task: searching for information on the internet, critical thinking, writing, speaking, cooperation
- language focus: vocabulary, metaphor, tools: FrameNet/ MetaNet
- homework: give a fresh perspective in writing

Most of the students agreed that they liked the main task most due to the cooperation in groups and the interesting topics, while the most challenging part of the lessons was language focus because they were not familiar with the tools.

As expected, it was easier for students to use FrameNet and MetaNet in receptive rather than productive tasks. That is why what worked well in all the pilot lessons was the 'analysis' stage of the language focus phase when students used FrameNet to identify the frames evoked by highlighted items in authentic texts (similar to the ones they had to produce in the main task) and MetaNet to understand the metaphors that motivate the use of the highlighted items. Similarly, they enjoyed matching activities, while they struggled with gap-fill activities because they felt the need to consult conventional dictionaries in addition to the frame semantic tools in order to find definitions and collocations. What was even more difficult for students was the use of these tools in activities that involved them in production (see e.g. practice activity 3 in teaching unit 2 in the Appendix), but at the same time this is what they felt was really new and useful for reconsidering their production in the main task.

As expected, it was easier for students to use FrameNet and MetaNet in receptive rather than productive tasks.

The third part of the discussion revealed learners' perceptions of the lexicographic resources they were introduced to (FrameNet and MetaNet). Here we quote some students sharing their experience and pointing out the usefulness of the resources to them.

- *FrameNet helps us get ideas about the frame we want to use and find more words.*
- *FrameNet categorizes, colours, structures the lesson and our thought process.*
- *I used FrameNet in a poetry course to understand the connection between two elements.*
- *MetaNet clarifies metaphor; I would use it outside classroom to organize my thoughts.*
- *MetaNet gives us food for thought.*

However, disadvantages were also reported and mainly concern difficulties in navigation and limited content. More precisely, they find the structure of the websites complicated, they cannot always find the lexical items they need in FrameNet, and they feel that it is not easy to work with MetaNet because there are few examples. Based on their (limited) experience with FrameNet and MetaNet, students made some suggestions for their improvement as learning tools. Their suggestions point to the following considerations:

- creating a simplified learner-friendly interface (e.g. with instructions for users and tutorial videos)
- adding more content (e.g. more lexical items in FrameNet, more metaphors and usage examples in MetaNet)
- linking frame-semantic resources with conventional dictionaries (e.g. hyperlinks to English learner's dictionaries, and in particular the definitions, collocation boxes and usage examples)
- giving learners the opportunity to add their own entries (thus promoting learner involvement and autonomy).

5 OVERALL REFLECTIONS AND FUTURE PLANS

This study set out to pilot a frame-inspired task-based approach to metaphor teaching. This model has been designed as a comprehensive methodological framework for developing L2 learners' metaphoric competence, in response to the open call for improving existing instructional methods and materials (MacArthur 2017: 421; Nacey 2017: 510; Low 2020: 49). We have translated the proposed approach into classroom practice by designing and implementing lesson plans and activities that integrate frame semantic resources. The examination of learners' performance in metaphor production and their views and attitudes provides overall positive feedback about the frame-inspired task-based lessons. This

exploratory study will be further enriched with data (additional teaching materials, other students' production and perceptions) from future implementations of the approach.

This project also aims to bring frame semantic resources to teachers', curriculum and materials designers' attention and make their main concepts and practical implications accessible to them. The sample teaching unit provided in the Appendix to illustrate the proposed approach is ready to be used in a B2+/C1 EFL classroom (most probably supplementing the corresponding units of the coursebook) and makes no great demands on teachers or learners. However, if such resources are to be used as a model for generating frame-inspired teaching materials, some limitations should be considered. The major difficulty encountered concerns the coverage of the available frame semantic tools (FrameNet and MetaNet) on which the proposed approach heavily depends. Both FrameNet and MetaNet are ongoing projects and, since there is yet no complete inventory of frames, frame-evoking LUs, realization patterns, frame relations, metaphors, source-target frame mappings, examples, etc., we may not find all the information we need for a communicative task-based lesson. Furthermore, since these lexicographic tools are not primarily designed for foreign language teaching, they do not organize information in terms of criteria useful to lesson planning (e.g. level of proficiency, frequency). Technical knowledge of the theoretical background may also be a potential hindrance for teachers.

The lessons designed and implemented in this project show that, despite their limitations, frame semantic resources are flexible tools that can be exploited in ELT in various ways.

However, the lessons designed and implemented in this project show that, despite the above limitations, frame semantic resources are flexible tools that can be exploited in ELT in various ways. Their use can be indirect or direct; it is indirect when FrameNet and MetaNet are used by the teacher to prepare the tasks but this is not explicitly indicated to learners (see e.g. the pre-task and task cycle phases in the sample teaching unit), while it is direct when learners use the tools like researchers to engage in their own linguistic analysis focusing on metaphor (see e.g. the language focus phase in the sample teaching unit). Further evidence of the flexibility of these tools is found in the variety of tasks in which they can be used, i.e. controlled, guided and free activities, receptive and productive tasks. This continuum of activities can help

teachers plan the necessary scaffolding for learning and adapt the use of frame semantic resources to the level and needs of their students.

Suggestions that arise from these considerations concern not only teacher training but also finding ways to make frame semantic resources pedagogically more accessible and attractive. For example, frame-evoking items could be linked to words and phrases in CEFR-informed reference sources like the English Vocabulary Profile, simplified versions of the original frame semantic resources could be created (e.g. similarly to SKELL based on Sketch Engine), and a bank of frame-inspired tasks and lessons could be linked to frames.

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Appendix: Sample frame-inspired task-based teaching unit

Teaching unit 2: Film/book review

A) Pre-task



- Here is an extract from a review of J.R.R. Tolkien's book *The Lord of the Rings*. How does the reviewer describe the book?

"A book that will break your heart" by C.S. Lewis

The Fellowship of the Ring is like lightning from a clear sky... To say that in it heroic romance, gorgeous, eloquent, and unashamed, has suddenly returned at a period almost pathological in its anti-romanticism, is inadequate. . . Here are beauties which pierce like swords or burn like cold iron; here is a book that will break your heart. . . .

It is sane and vigilant invention, revealing at point after point the integration of the author's mind. . . Anguish is, for me, almost the prevailing note. But not, as in the literature most typical of our age, the anguish of abnormal or contorted souls; rather that anguish of those who were happy before a certain darkness came up and will be happy if they live to see it gone. . . . But with the anguish comes also a strange exaltation. . . when we have finished, we return to our own life not relaxed but fortified....

<https://www.goodreads.com/quotes/504539-the-fellowship-of-the-ring-is-like-lightning-from-a>

- Here is an extract from a review of *The Lord of the Rings* movies. How does the reviewer describe the movies?

Emotions run high and low and then high again

It doesn't take long for the emotional roller coaster that is "The Lord of the Rings" to start pulling on everyone's heart strings. The emotional beats run throughout the story in many different forms, starting with the warm and fuzzy sentiment of the Shire. From there, we're treated to a cacophony of different emotive cinematic elements. The comforts of the Hobbit homeland are quickly replaced by the thrill of a high-speed chase to Bree, where soggy, gloomy danger continues to lurk. We get a short rest in Rivendell and then spirits are lifted high again when the Ring is whisked away toward Mordor. Then Gandalf falls in battle with a Balrog and everyone's spirits are crushed. Lothlorien rehabilitates those happy feelings again, only for the audience to witness Boromir's death and the breaking of the Fellowship — and that's just the first movie.

Every "Lord of the Rings" movie is riddled with emotions that vacillate between epic highs and devastating lows. It's part of the Tolkien experience, and a major element that has made the films resonate with multiple generations of viewers over the years.

<https://www.looper.com/911789/these-things-happen-in-every-lord-of-the-rings-movie>

- Compare the two reviews. How do they describe the emotions created in readers/viewers?
- Have you read *The Lord of the Rings* book series or seen any of the films? What did you think of them? How would you describe them?

B) Task cycle

1. Task

- Form groups of five and read your task.
Choose a book, film or play that has left an impression on you and prepare a short review to present in class.
- Search information on the Internet about the book/film/play you have chosen (e.g. characters, plot, setting, acting/writing, music, special effects, photography).

2. Planning

- Organize the information you have collected to describe (e.g. characters, setting, acting/writing, music, special effects), narrate (e.g. the plot), compare (e.g. two characters) and explain (why you think the book/film/play is –not– successful). Prepare the report you will present to the class.

3. Report

- Choose a member of your group to present your work.
- Decide which one was the most persuasive review. Vote!

C) Language focus

1. Analysis

We often think of and talk about the powerful effect of movies as physical force.

- Read the following extract from a review of one of *The Lord of the Rings* movies and answer the following questions.

'The Lord of the Rings: The Fellowship of the Ring': Review

Visually striking, thematically grave, and morally weighty, Peter Jackson's *The Lord of the Rings: The Fellowship of the Ring*, is a miracle of a movie: a three-hour fantasy-action-adventure that not only faithfully captures the spirit of its respectable source material, the first in J.R.R. Tolkien's trilogy of books, but also stands tall on its own merits as one of most ambitious movies to have come out of Hollywood in a long time. Eagerly awaited by millions of fans around the globe, New Line's large-budget (more than \$90m) fantasy is a must-see event movie, whose literary and cinematic qualities guarantee a strong theatrical touch in every territory, easily crossing age and national boundaries, before becoming a cult classic, subject to repeat viewing by the book's most ardent devotees.

Though necessary, the prologue, in which the history of the Ring is recounted in voice-over, is rather weak and overly long. However, as soon as the narrative proper begins, the yarn grabs the viewers with the riveting force of a mythic tale, seldom losing its grip even in its feeble moments.

<https://www.screendaily.com/reviews/the-lord-of-the-rings-the-fellowship-of-the-ring-review/407695.article>

- Look up the underlined words in FrameNet. What frame is activated by each word?
- What do these frames have in common?
- Read the metaphors for CONTROL in MetaNet. Which ones best fit the text?

2. Practice

Activity 1

Here are some comments posted by movie critics. Each critic uses a different frame metaphorically to express his/her view. Match each text with a frame. Justify your answer using FrameNet.

Reviews	Frames
<p>a) <i>Far From The Madding Crowd</i> It's a title to be admired, certainly, but for all its visual fireworks, <i>Far From The Madding Crowd</i> doesn't truly ignite an emotional spark.</p>	<ul style="list-style-type: none">• [Attaching]• [Building]• [Manipulation]• [Setting_fire]
<p>b) <i>The Discovery</i> While the movie overdoes the plot twists and existential musings, <i>The Discovery</i> is a diverting head-trip whose reach far exceeds its grasp.</p>	
<p>c) <i>Capernaum</i> If it doesn't tie many (or any) of these thematic strands with a neat bow, that's in the nature of a film that chooses raw dramatic power over narrative finesse.</p>	
<p>d) <i>Color Out of Space</i> A cheerfully lurid mess that goes goofily off the rails after a slow build, and will offer few surprises for adepts of lovecraft or of screen schlock.</p>	

Activity 2

Work in pairs and find instances of metaphoric language in movie reviews on the Internet (e.g. <https://www.metacritic.com>). Use FrameNet to identify the frames used metaphorically.

Activity 3

Work in pairs to write an one-sentence movie review to be included in the *Metacritic* website (<https://www.metacritic.com>).

ASSIGNMENT

Reconsider the report you presented in class. Make a list of suggestions for improving your review.