The Role of Aesthetic Education in Early EFL Learning

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Abstract

Aesthetics is a philosophical discipline dealing with the sensory cognition of the truth realized as beauty. According to Kant, a beautiful work of art is created by a genius in the free use of her cognitive powers of imagination and understanding. The present study attempted to apply Kant's aesthetic insights to FL vocabulary learning. A theoretical design of an aesthetic vocabulary strategy was offered and the additive effect of its application as opposed to imagery technique was tested in a young learners classroom. Thirty-five first-year EFL learners aged six to seven were taught six new vocabulary items out of which the aesthetic strategy was applied to one item only, whereas the rest were treated using the imagery strategy. The retention of the experimental item was measured against the retention of the control items using a simple word-picture matching test at three different occasions following the instruction. The third test was followed by a test in which the participants had to match their drawing of the referent of the experimental word to its written form. The results show that the experimental word did not test statistically significantly better against the control words. However in the drawing stimulus test, the experimental word did outperform three out of five control words from the third test, including the experimental word, with a statistically significant difference. This indicates that the aesthetic strategy might have an advantage over the imagery strategy in the written form retention and meaning association.

Key words: aesthetics, imagination, imagery, aesthetic strategy

Sažetak

Estetika je filozofska disciplina čiji je predmet osjetilna spoznaja istine koja se očituje kao ljepota. Prema Kantovu učenju, lijepo umjetničko djelo stvara genij pri slobodnoj upotrebi svojih spoznajnih moći mašte i razuma. Ovo istraživanje predstavlja pokušaj primjene Kantovih estetskih uvida na učenje vokabulara stranog jezika. Ponuđen je teorijski nacrt estetske strategije učenja stranog vokabulara te je testiran učinak njezine primjene u usporedbi sa strategijom slikovite predodžbe u ranoj školskoj dobi. Trideset i pet šest- i sedmogodišnjih učenika engleskog kao stranog jezika je sudjelovalo u istraživanju u kojemu im je predstavljeno šest novih riječi, pri čemu je samo na jednu primijenjena estetska strategija, dok su ostale riječi tretirane strategijom slikovite predodžbe. Jednostavnim testom sparivanja slike i riječi u tri prilike s različitim vremenskim odmacima je mjereno zadržavanje

eksperimentalne riječi u usporedbi s kontrolnim riječima. Nakon trećeg testa proveden je test u kojem su sudionici trebali spariti svoj crtež referenta eksperimentalne riječi s odgovarajućim pisanim oblikom riječi. Rezultati pokazuju da uspjeh rješavanja eksperimentalne riječi nije statistički značajno bolji od onoga kontrolnih riječi. Međutim, u testu s crtežom eksperimentalna je riječ bila riješena bolje od triju kontrolnih riječi (od ukupno pet) na trećem testu, uključujući eksperimentalnu riječ, i to sa statistički značajnom razlikom. Rezultati upućuju na to da bi estetska strategija mogla biti učinkovitija od strategije slikovite preodžbe kada se radi o zadržavanju pisanog oblika riječi i pridruživanja odgovarajućeg značenja.

Ključne riječi: estetika, mašta, strategija slikovite predodžbe, estetska strategija

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1. Introduction

> "Learning a second language is a long and complex undertaking. Your whole person is affected as you struggle to reach beyond the confines of your first language and into a new language, a new culture, a new way of thinking, feeling, and acting. Total commitment, total involvement, a total physical, intellectual, and emotional response is necessary to successfully send and receive messages in a second language." (Brown, 2000: 1)

The need for a holistic approach to language learning/teaching, as well as the need for an integrative, but unitary foundation for foreign language (FL) instruction has inspired us to consult aesthetics as a discipline that attends to both the cognitive and the affective.

Aesthetics is a relatively young philosophical discipline that was established in the first half of the 18th century by Baumgarten, whose ideas will be presented in brief. The first philosopher to incorporate aesthetics within his philosophical system is Kant, and it is his aesthetics that will be demonstrated in more detail as an inspiration for an integrative approach to FL instruction. In the following chapters, dedicated to the matters of FL vocabulary learning and teaching, the issue of the arbitrariness of the linguistic sign will be discussed. It is the main reason for which FL vocabulary learning cannot be meaningful, making it a strenuous effort. However, there are many vocabulary strategies devised for the purpose of a more efficient form-meaning association, only two of which will be presented more thoroughly: mnemonics that attempts to make the arbitrary meaningful, and imagery as a more natural, but still a very efficient vocabulary strategy. The text that follows will present with the aesthetic vocabulary strategy design inspired by Kant's philosophy and the possibility of its application in young learners EFL classroom. What follows is the presentation of the experiment conducted for the purpose of testing the efficiency of the aesthetic strategy as opposed to the imagery strategy, in young learners EFL classroom.

The goal of this paper is to provide a critical approach to vocabulary strategies presented as well as to explore the possibility of a somewhat different strategy, termed here as aesthetic, as a holistic approach to the matter, in a young learners classroom.

2. Aesthetics

Etymological deconstruction of the word *aesthetics* does not get us far when it comes to understanding the complexity of its semantics. The Greek *αἴσθησις* (*aísthēsis*) can be translated as pertaining to the senses (Kutleša, 2012. Estetika. [Aesthetics].). This only accounts for one of the possible interpretations of the notion of aesthetics, namely, its concern with the sensory cognition, as opposed to the intellectual one. However, the perplexing multidirectional development of the idea as presented in the chronological overview of different philosophies, be they concurrent or successive, has generated the problematic manifold definition(s) of the term we have today. Nowadays, we may say without constraint, aesthetics has become a sort of an umbrella term, covering many different, yet related conceptual entities.

The term *aesthetics* was first coined in the 18th century by the young philosopher Alexander Gottlieb Baumgarten. He established aesthetics as an inferior cognitive discipline dealing with the sensory. Around fifty years later, the famous philosopher of German idealism, Immanuel Kant, was the first one to place the matters of aesthetics within his philosophical system. For present purposes, we will treat Kant's aesthetics as representative and provide with a detailed account of his ideas, as presented in his works. However, to be able to better understand Kant, before turning to our representative, let us first consider some of Baumgarten's thoughts on the matter.

2.1. Baumgarten: The Baptism of Aesthetics

Without doubt, in any discourse on the matters of aesthetics, the founder of this discipline, Baumgarten, deserves a presentation of some highlights of his philosophy. Baumgarten first introduced the term in his *Philosophical Meditations on Some Matters Pertaining to Poetry*, written in 1735 (Damjanović, 1985: 12). The book is dedicated to the art of poetry, and it is only in the final three paragraphs that the reader is introduced to the definition and the actual label:

> What then? If logic by its very definition should be restricted to the rather narrow limits to which it is as a matter of fact confined, would it not count as the science of

> knowing things philosophically, that is, as the science for the direction of the higher cognitive faculty in apprehending the truth? Well, then. Philosophers might still find occasion, not without ample reward, to inquire also into those devices by which they might improve the lower faculties of knowing, and sharpen them, and apply them more happily for the benefit of the whole world. Since psychology affords sound principles, we have no doubt that there could be available a science which might direct the lower cognitive faculty in knowing things sensately.
>
> …
>
> Therefore, things known are to be known by the superior faculty as the object of logic; things perceived are to be known by the inferior faculty, as the object of the science of perception, or aesthetics (Baumgarten, 1954: 77-78).

Baumgarten proposes to restrict the logic by its own limits, meaning he wants to separate the reasonable from that concerned with the senses. According to him, there is such a thing as the perfect perception. And even though he qualified this aesthetic cognition as 'inferior' to the logical, the attribute should not be understood as meaning 'less important'. For sure, Baumgarten thought the sensory to be in a horizontal relationship to the reasonable, existing side by side, thus changing the vertical hierarchical paradigm of the organization of human cognitive faculties. The truth, if complete, is neither aesthetic nor logical, but both. These are merely two aspects of one and the same metaphysical truth (Damjanović, 1985: 37).

Taking into consideration the spiritual climate of the period, characterized by the dawn of modern science and the dusk of the unitary worldview, aesthetics emerges as a sort of a compensation with a demand for an aesthetic education with the purpose of reaching the humanistic ideal of a holistic individual. Also, if we consider the sociohistorical facts, aesthetics may be regarded as a reaction to the suppression of that pertaining to the senses. This may be illustrated by Baumgarten's own example of a dual importance of a circle. The circle is, in terms of the science of mathematics, a geometric shape. However, it is also an artistic phenomenon and should be acknowledged for its aesthetic value as well (Damjanović, 1985: 39).

Since the soul is of a dual nature, logical and sensory, science and art should always run abreast. Man is to pursue the humanistic ideal of the holistic being that is *felix aestheticus*,

cultivating his natural instinct to create and reaching his primary purpose: the experience of the truth both known by reason and felt by the senses.

2.2. Kant's Aesthetics

Immanuel Kant presented his philosophical system in his three critiques: *Critique of Pure Reason, Critique of Practical Reason,* and *Critique of Judgement*. The three critiques are meant to answer the three questions: What can I know? What should I do (if I know what I can know)? What may I hope (if I do what I should do)? As follows, the ultimate purpose of Kant's system is to answer the anthropological question: What is man? In other words, man is the centre of this philosopher's effort (Barbarić, 1998: 81). When it comes to aesthetics, Kant devoted much of his thought to it in his first and third critique. He wrote about the cognitive aspects of aesthetics in *Critique of Pure Reason*, but also about aesthetics in terms of beauty and art in his *Critique of Judgement*. It is his ideas that we will treat as exemplary for several reasons:

(1) When it comes to the history of aesthetics, contained in his works is the legacy of what preceded as well as the roots of much that followed.
(2) His reasoning overcomes the duality between cognitive aesthetics and aesthetics as a discipline dealing with beauty and art. These aesthetics' actually share common ground. An insight which enables us to obtain a clearer perspective on its subject matter.
(3) Kant sees man as a holistic being; thinking, acting, and sensing. This is obvious even from just considering the issues dealt by the three critiques.
(4) It is precisely aesthetics, i.e. its principles that are the unifying factor of all the aspects that make a man. In other words, aesthetics addresses to the whole human being by utilizing all the faculties she possesses.
(5) We believe that the search for a holistic methodology of foreign language instruction might end upon the encounter with Kant's aesthetics as a source of inspiration. A belief we aim to justify in the text that follows.

As has already been mentioned, Baumgarten thought that there is such a thing as the perfect sensory cognition, as distinguished from the logical one. However, Kant's philosophy actually integrated the two by making them dependent on each other. In the following paragraphs,

dealing with Kant's aesthetics, we will only point out the parts of his philosophy that we find relevant in search for an integrative methodology of foreign language instruction.

2.2.1. *Cognitive Aesthetics in the Critique of Pure Reason*

In Kant's philosophy the term transcendental refers to something that enables cognition. As follows, transcendental aesthetics explicates what it is about our sensibility, before the actual experience, that enables cognition, whereas transcendental logic deals with the contribution of the understanding to the process of acquiring knowledge.

In transcendental aesthetics, space and time are the pure conditions *apriori*, i.e. the conditions without which experience would be impossible. Space is not an attribute of the object that we are left with after the abstraction of all the subjective conditions of intuition. On the contrary, it is the subjective condition of experience since for the subject to be affected by the object there must exist something which enables this receptivity before the actual impression obtained from the world. Space is the extrinsic condition of the sensory. Just like space, time is not an objective reality either, but actually another subjective condition without which the object could not affect the subject. However, unlike space, time is the intrinsic condition of the sensory. Not only that, but time is the condition of all the phenomena, both exterior and interior, which cannot be said for space. To put it in plain English, if we are to experience the phenomenon of an apple on a table, it is necessary that this happens in space and time. These two do not actually exist, but are our own; they are not the qualities of the object (the apple) that affects the subject (us), but of the subject that is affected by the object. If there were not for these two conditions of experience, we would simply be unable to experience the apple. But there are also interior phenomena, i.e. we are able to imagine an apple. In this case, the apple exists in time, but not in space. This is what Kant means when he says space is the extrinsic condition, and time is the intrinsic one and is necessary for both exterior and interior phenomena (Kant, 1922: 18-33).

As clarified before, transcendental aesthetics and transcendental logic are complementary. Therefore, it is necessary to explicate the latter as well. Once our sensibility is affected by the object, which is enabled by time and space as the pure conditions of the sensible, something else has got to happen that enables us to make a judgement about the object in question. An apple seen is not an apple known. Not yet. What we get from the senses is the content of

cognition, but it is the understanding that determines this content. The understanding enables us to comprehend the objects that affect our receptivity; without this then, the mere intuitions would be incomprehensible. Whereas time and space are the pure conditions *apriori* on the side of sensibility, the categories are the ultimate concepts, the pure conditions *apriori* on the side of understanding. Since cognition is always articulated in the form of a judgement, Kant enumerated and identified the categories by analysing the judgments. Each judgement is formed according to quantity, quality, relation, and modality. Each of these four has got three subcategories, which sums up to twelve possible forms of judgements altogether. As follows, there are also twelve categories. The categories of quantity are unity, plurality, and totality. The quality class is made up of reality, negation, and limitation. The possible relations are the one of the subsistence and inherence, cause and effect, and community. In the modality group, we find the cases of possibility or impossibility, existence or non-existence, and necessity or contingency. The faculty that assigns the individual impressions to the appropriate categories and thus enables the judgement to be made is the cognitive faculty of judgement. The faculty of judgement is what mediates between sensibility and understanding (Kant, 1922: 63-69). Its role is very important because without it, cognition would not be possible. It is fair to say then, that it is yet another condition of cognition. Let us then illustrate the way this works. When we sense an object, before we make a judgement about it, we have to subsume the impressions obtained by our senses under the appropriate categories, one from each class. If we sense 'red', 'sweet', 'juicy' etc., we might make a judgement such as: "This apple is red, sweet, and juicy". In this case we have applied the categories of unity, reality, subsistence and inherence, and existence. We have recognized this combination of impressions as an apple and made a judgement about it.

By now, it is obvious that cognition can be understood as a sort of a linking process. The categorical linking is threefold. Since what we obtain from our senses is always something manifold, it is necessary to first run through the manifold and hold it together as one. This is what Kant calls the synthesis of apprehension. If there was no such synthesis, we would not be able to perceive the elements 'red', 'sweet', 'juicy' as pertaining to the same object, in this case, an apple. Secondly, these elements must be retained, so that the incoming ones do not force out the existing ones. This is called the synthesis of reproduction and is performed by the faculty of imagination. The role of the imagination then, is to reproduce the images when needed so as to combine them with the new ones. It is also necessary that the image reproduced by our imagination be equivalent to the genuine image, i.e. to the concept. And

this is what is called the synthesis of conceptual recognition. Finally, this brings us to the ultimate synthesis. According to Kant, transcendental apperception enables any other form of synthesis. This unity of the consciousness, the 'I think', is the condition *apriori* without which no knowledge could ever be attained, nor would it be possible to conjoin one kind of knowledge with another. It precedes all intuition and without it the representation of an object could not take place (Kant, 1922: 79-91).

2.2.2. *Aesthetics of Art, Beauty, and Genius in the Critique of Judgement*

The feeling of pleasure and displeasure is legislated by the principles of judgement and it is the primary purpose of *Critique of Judgement* to determine these principles. This faculty is seen as a mediator between understanding and reason (Kant, 1987: 16-17). In other words, feeling of pleasure and displeasure lies between the cognitive power and the power of desire. Judgement then, as it seems, is a sort of a unifying factor that overcomes the theory-practice polarity (Filipović, 1979: 40). Now, there is one specific type of judgement that is called the judgement of taste in terms of the ability to judge the beautiful (Kant, 1987: 43). And by analysing the judgements of taste, we can determine the requirements that the beautiful object is to meet. In this manner, Kant identifies the four moments of the beautiful according to quality, quantity, relation, and modality:

(1) Taste is the ability to judge an object, or a way of presenting it, by means of a liking or disliking devoid of all interest. The object of such a liking is called beautiful (Kant, 1987: 45).
(2) Beautiful is what, without a concept, is liked universally (Kant, 1987: 53).
(3) Beauty is an object's form of purposiveness insofar as it is perceived in the object without the presentation of a purpose (Kant, 1987: 66).
(4) Beautiful is what, without a concept, is cognized as the object of a necessary liking (Kant, 1987: 86).

What makes art beautiful is not its content, but its form. When we observe a beautiful painting for example, our sensitivity is affected by its form. The faculty of judgement is attempting to subsume these impressions under the right categories, but it cannot find the corresponding concept. Art is incomprehensible; we cannot understand it and hence are left without a

judgement, but with a feeling of pleasure caused by this free play of our cognitive faculties of understanding and imagination. This feeling of pleasure is actually *beauty*.

This finally brings us to the part that is most significant for our endeavour. By now, we have dealt with the cognitive aspects of aesthetics and with the appreciation of fine art enabled by the reflective judgement of taste that assesses beauty. In other words, we have only taken into consideration the passive aspects of aesthetics. These are greatly important and have enabled us to understand the way our cognitive powers work, but what we most want to know here is how to put these powers into action, i.e. we are interested now in the active or creative aspects of aesthetics. The insight into this, we hope, might help us learn how to utilize these faculties in a controlled manner for chosen purposes. Let us then present the manner in which creation comes about as perceived by Kant. Now, we have already mentioned the cognitive aspect of imagination, namely, its role in the synthesis of reproduction in which it reproduces images when necessary, so as to combine them with the new ones. As has been pointed out, it is very important that the images reproduced be equivalent to the concept. However, when it comes to artistic creation, the images produced by imagination are such that there is no corresponding concept under which they can be subsumed, nor is there language adequate enough to express it effectively and thus allow us to understand it. These inner intuitions are called aesthetic ideas and strive toward something beyond the bounds of experience. The imagination, as a creative cognitive faculty, is very powerful when it constructs a nature different from the one we actually experience, and does so by using the material provided by the actual nature. As Kant reminds us, we oftentimes use it for the purposes of entertainment once our reality starts to feel too mundane. We then remodel it according to analogical laws and principles of nature, but since we are able to process the material into something that surpasses nature, we are free from the shackles of the law of association (Kant, 1987: 182). As Kant says:

> When the imagination is used for cognition, then it is under the constraint of the understanding and is subject to the restriction of adequacy to the understanding's concept. But when the aim is aesthetic, then the imagination is free, so that, over and above that harmony with the concept, it may supply, in an unstudied way, a wealth of undeveloped material for the understanding which the latter disregarded in its concept (Kant, 1987: 185).

What has to be pointed out next is how these aesthetic ideas are formed and how they come to be more than can be subsumed under a particular concept. If a presentation of imagination is such that it inspires so much thought making it impossible to be boxed up by a single determinate concept, then this creative imagination triggers reason in motion and makes it think more than can be apprehended. Since a concept as a rational idea cannot be exhibited adequately, because it is not based on actual experience, its forms, i.e. aesthetic attributes do not make up its exhibition, but are only the accessory presentations of imagination expressing the kinship of that concept with the other ones. This means that aesthetic attributes do not operate as the logical ones do, since the latter, as opposed to the former, are able to present the content of our concept. The aesthetic attributes generate an aesthetic idea, which serves as a substitute for a logical idea that is simply inadequate in representing rational ideas. Not only that, but it also stimulates the mind and discloses an unlimited dimension of related presentations (Kant, 1987: 183).

What constitutes genius then, is the optimum relation between the powers of imagination and understanding. Genius cannot be learned; it is a natural endowment which consists in inventing ideas for a given concept, but also in finding the appropriate way of communicating these ideas to others. Another talent of genius is the spirit as the animating principle of the mind; the principle of the universal expression of the inexpressible. To put it differently, genius manages to seize the fleeting play of imagination and provide it with an original concept without being subjected to rules. As Kant formulates it: "genius is the exemplary originality of a subject's natural endowment in the free use of his cognitive powers" (Kant, 1987: 186).

2.2.3. *Kant's Aesthetics in EFL Classroom: Is It Possible?*

From what has been said, it is obvious that Kant thought that it is only the genius who is able to create fine art and that it is only fine art that is beautiful according to the four moments of the judgement of taste. The fact that not all learners are geniuses or are educated in appreciating the beauty of fine art does not mean that we cannot make use of his philosophy in the EFL classroom. The way he saw the capacities of the human soul operate enables us to apply some of his insights to the methodology of FL instruction. Kant's aesthetics, as has been shown, overcomes the theory-practice duality. All man's capacities are utilized here; the cognitive and the affective, but also the creative are fused together in the

process of art appreciation and/or creation. Imagination, bound by the rule of the concept is reproductive, but once unleashed so as to create freely, it becomes productive. This free play of reason, understanding, judgement, and imagination is felt as pleasure devoid of all interest, as seen by Kant. And the conceptual play is something in which all can engage. In spite of the fact that, according to Kant, it would not be art in all cases, since not all are geniuses, the free imagination enables free expression, and thus attends to the affective, be they an artistic genius or just any FL learner.

Even though Kant's critiques are not concerned with the matters of linguistics, imagination is a faculty recognized as crucial in learning by those interested in language as well. Asher even went so far as to claim that "without imagination, there would be no language" (1993: 1). In his opinion, each language can produce an infinite number of sentences the sampling of which is determined by the rules of patterning of the language in question. It is precisely imagination that has the ability and the task to discern these patterns. Furthermore, all our concepts are the products of the process of abstraction done, again, by imagination. He assigns this ability to the right side of the brain and concludes that there is no efficient learning without the so-called brainswitch from left to the right brain. Even though the logical and analytic left brain is usually associated with language learning, according to Asher, it is only after imagination becomes involved that the long-term retention and first-trial learning is enabled (Asher, 1993: 4). Stevick agrees with this: "our imagining equipment is intimately associated with our remembering equipment" (1993: 18).

In the text that follows, we will deal with FL learning to be able to later see whether some of Kant's insights into the matters of aesthetics could be made use of when it comes to overcoming the obstacles encountered in FL vocabulary learning.

3. Vocabulary: Ways of Coping With the Arbitrariness Issue

3.1. The Arbitrariness of the Linguistic Sign

To communicate, we use words that stand for whatever it is we want to convey. And in the most basic sense, to learn a word is to establish a connection between its form, be it spoken or written, and its meaning. The cognitive association of form and meaning of a word is dependent on the linguistic relationship between the two. Since the nature of that relationship is responsible for the specificity of vocabulary learning, we find it necessary to address the issue.

In his dialogue *Cratylus*, Plato writes about the nature of words. Words are here referred to as names that stand for everything that is. The relationship between names and things is discussed from two opposing views, naturalist and conventionalist (Filipović, 1976: 13). The former advocates the idea that there is some sort of a natural adequacy of a name, i.e. there is something in the form of a word that reflects the essence of the thing (Plato, 1976: 19). This must be so because names are the means by which we speak truthfully and are established by law, making it impossible for us to change them as we please. The process of name giving is compared by analogy to the process of painting. Just like the painting mimics nature, so does the name. In the text, there are numerous examples of etymological deconstruction of words which serve to support this idea. There is even talk of the ideas that certain sounds evoke (Plato, 1976: 33-71). However, the natural adequacy of names is established by the first name giver only if they were correct. On the other hand, according to the conventionalist view, there is no intrinsic harmony between the name and the thing. The names come about by means of agreement; they are a matter of convention and can be changed without the fear of undermining their purpose (Plato, 1976: 20). What needs to be stressed here is that the subject of the form-meaning relationship presented, has to be seen in the context of Plato's philosophy. Plato wrote about the perfect world of eternal forms and he saw reality as a picture mapped upon this world. Reality always strives to this perfection and harmony, but never quite reaches it. As follows, names should be in accordance with things they represent, and even though, in Cratylus, there are many examples of the 'proper' names, the final agreement is that things cannot be known from names (Plato, 1976: 95-97).

Fast forward almost two and a half millennia and we are in time of Ferdinand de Saussure whose posthumously published *Course in General Linguistics* is one of the cornerstones of

modern linguistics. Among other things, here we find presented Saussure's thoughts on the nature of the linguistic sign. The linguistic sign is composed out of two elements: the signifier and the signified. The signifier is the sound-image, i.e. the psychological imprint of the sound, whereas the signified is the concept, as opposed to the name-thing distinction we saw in Plato (Saussure, 1915: 66-67). One of the principles of the sign is its arbitrary nature; there is absolutely no inner relationship between any series of sounds and the idea for which they stand. A good argument in favour of this point is the fact that there exist so many languages and to claim that one language obtains sound-images more accurate than another would be misguided, to say the least. Even onomatopoeic words and interjections can be said to be arbitrary to a certain extent, because these too are fairly conventional, but also subjected to phonological and morphological requirements of their respective languages. The 'arbitrariness', however, should not be understood in the sense that the individual may change signs as he/she pleases, since signs are established by means of convention within the linguistic community (Saussure, 1915: 67-70).

As opposed to Saussure who thought that even symbols are not entirely arbitrary and that language then cannot be considered as symbolic, Ogden and Richards in *The Meaning of Meaning* used precisely this term to illustrate the way words relate to thoughts and things. Their perception of the interrelation is somewhat different from what we have seen in Plato and Saussure. Here, we have a case of a trilateral relationship illustrated in their semiotic triangle as shown in Figure 1 (Ogden and Richards, 1923: 11).

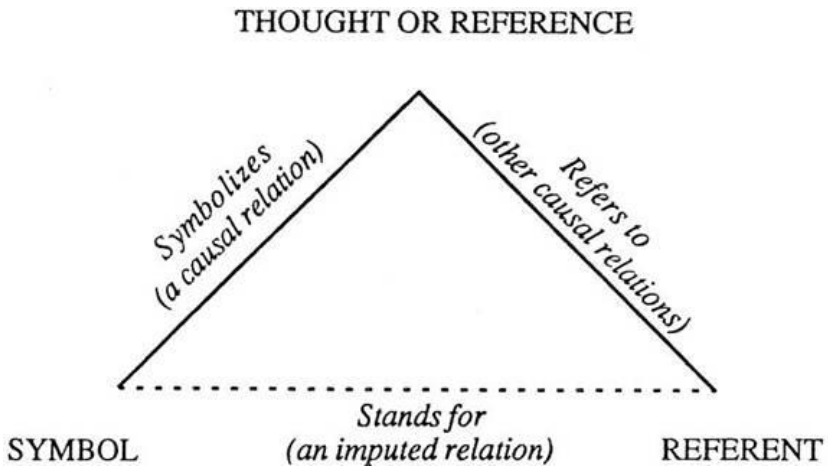

Figure 1. *The semiotic triangle by Ogden and Richards*

A word is a symbol and is perceived as one peak of the triangle. This peak is in a causal relation to the thought or reference it symbolizes. The thought or reference is another peak and refers to the referent which is the third peak of the triangle. The referent can be either a real object or an image in our mind. As has been said, there are two causal relationships here: the one between the symbol and the thought and the relationship between the thought and the referent. This means that the triangle has got two finished sides. However, the base, i.e. the relationship between the symbol and the referent remains unsupplied. In other words, there is no direct relationship between the symbol and the referent. This is illustrated with an example of the word 'dog'. The word has got nothing to do with an actual dog, but when by uttering the word we refer to the animal, it becomes meaningful. The exceptions are the onomatopoeic words, gestures, and drawings which are a part of a completed triangle (Ogden and Richards, 1923: 12). Even though this seems self-evident, Ogden and Richards point out that the universal theory of a direct relationship between symbol and referent (name and thing in Plato, the signifier and the signified in Saussure) is a sort of a simplification of and a misconception about the actual state of affairs (Ogden and Richards, 1923: 14-15).

In short, apart from the borderline cases of onomatopoeic words, it seems that there is nothing in the form of a word that corresponds to its meaning. Even if there is a sort of a naming pattern within a certain language, there is no such thing as a universal pattern applicable to all languages simultaneously. Thus, for a learner of a foreign language, especially in the early stage of learning, there is no linguistic connection between form and meaning of a word.

3.2. Coping With Arbitrariness

According to Ausubel, for learning to occur, it must be meaningful. In his own words, meaningful learning is "clearly articulated and precisely differentiated conscious experience that emerges when potentially meaningful signs, symbols, concepts, or propositions are related to and incorporated within a given individual's cognitive structure on a nonarbitrary and substantive basis" (Anderson and Ausubel, 1967: 10, cited in Pavičić Takač, 2008: 26). However, the fact that there is no linguistic connection between the form and the meaning of a word does not mean that we do not associate the two cognitively. When acquiring our first language, we establish this connection naturally, but it is impossible to determine when or how exactly this happens. Even though much FL instruction is planned so as to simulate the

natural conditions of first language (L1) acquisition, thus facilitating the implicit incidental vocabulary learning, there are also many explicit vocabulary learning/teaching strategies.

In her book, Pavičić Takač lists the FL vocabulary teaching strategies divided between two categories. The first category concerns the presentation of the new items, whereas in the second one the strategies regarding review and consolidation of lexical items are listed. Connecting an FL item with its equivalent in L1, defining the meaning, presentation through context, directly connecting the meaning to real objects or phenomena, and active involvement of learners in presentation are all the ways of FL vocabulary presentation. Review and consolidation can be done by mechanical repetition of words, copying words, word manipulation, integrating new words with the already known, semantic elaboration, creating mental images, personalisation, tasks for word identification, tasks for recalling words from memory, tasks for expansion of lexical knowledge, productive use of words, and multiple encounters with the word (Pavičić Takač, 2008: 20-23). As opposed to the teaching strategies, the steps undertaken by the learner when learning foreign vocabulary are called vocabulary learning strategies. Some of these, as recognised by Hosenfeld (1984, cited in Pavičić-Takač, 2008: 52) include guessing a word's meaning from context, identifying the grammatical category of a word, looking up words or recognising cognates. The features that define vocabulary learning strategies, according to Nation (2001, cited in Pavičić-Takač, 2008: 52) are that they: involve choice, consist of multiple steps, require knowledge and benefit from training, and increase the efficiency of vocabulary learning and use. Both vocabulary teaching and learning strategies aim at enabling a more efficient form-meaning association and committing the items to long-term memory. And when it comes to memory, a much-emphasized condition that needs to be met for items to be retained is called *deep processing* (Craik and Lockhart, 1972). According to this theory, perception, as the stimuli analysis, works hierarchically. Its preliminary stages involve the treatment of sensory features such as lines, pitch, loudness etc. while the later stages match the input against the already stored information from past learning for pattern recognition and meaning inference. Retention is here seen as a function of the depth of analysis or the degree of semantic or cognitive analysis. Even though there is a distinction made between the learning and the teaching strategies, we will not be guided by this idea in defining the vocabulary strategies. Learning and teaching are dependent on each other; teaching is what facilitates learning and is defined by it. What is more, when it comes to vocabulary strategies, a strategy once used by the teacher during FL instruction might at another occasion be employed by the learner.

As can be seen from the strategies listed above, there are those that are meant to analyse superficially, but also those that require a deeper analysis of the material. In the text that follows, we will deal in more detail with two vocabulary strategies that both involve deep processing of the FL item.

3.2.1. *Arbitrariness and Mnemonics, One-on-One*

Mnemonics are devised for the purpose of cognitive association of the elements that are in a relationship of linguistic arbitrariness. In other words, when learning new vocabulary, mnemonics are used to establish a link where there is, in fact, none. The way in which they make form meaningful (Hulstijn, 1997: 204) is by linking the information taught to the information already known (Amiryousefi and Ketabi, 2011: 179), thus improving the storage and recall of the information (Solso, 1995, cited in Amiryousefi and Ketabi, 2011). Another important feature of these devices is that they involve "recoding of material, whereby a word, phrase, or visual image acts as a mediator for remembering a given word" (Cohen, 1987: 44). If there is no such recoding, the technique employed is not to be mistaken with mnemonics. For example, a famous mnemonic for Croatian students learning the word 'lizard' is an image of a lizard eating ice-cream. The initial /'lɪz/ in 'lizard' is the same as the /lɪz/ in Croatian collocation 'lizati sladoled', meaning 'to eat ice-cream'. If a Croatian student thinks of a lizard eating ice-cream, the image will then be a sort of a trigger to recall the actual word. The linguistically arbitrary form is here made cognitively meaningful by associating it with an already known item in the mother tongue. This type is called keyword mnemonics and is established by means of an acoustic link, whereby a new item is associated phonetically to the native word which serves as the keyword (English /ˈlɪzəd / and Croatian keyword /ˈlɪ:zatɪ/), and via an imagery link that unifies these two associated items into one visual stimulus. As Kasper (1993, cited in Hulstijn, 1997: 204) points out, the essential thing about this method is that the student remembers the image mediating between the keyword and the foreign word.

There are many classifications, some of which disagree, of the types of mnemonics that can be used for the purposes presented. For example, Thompson (1987, cited in Amiryousefi and Ketabi, 2011: 179) distinguishes between linguistic (peg word, key word), spatial (loci method, spatial grouping, finger method), visual (pictures, visualization or imagery), verbal

(grouping, the narrative chain), and physical response (physical response, physical sensation) mnemonics, whereas Baddeley (1999, cited in Amiryousefi and Ketabi, 2011: 179) recognizes visual, imagery, and verbal mnemonic strategies. On the other hand, Cohen (1987) groups types of associations used by students in those mnemonic and nonmnemonic, and interestingly enough, lists some of the Thompson's strategies under the nonmnemonic category. For instance, imagining the word's referent or associating it with a physical response is a strategy classified as mnemonic by Thompson and as nonmnemonic by Cohen. However, if we define mnemonics as strategies by which we recode the arbitrary form and in doing so, make it meaningful, then the two examples above must be considered as nonmnemonic since there is no recoding nor mediation in imagining a word's referent or in acting it out physically. If we do not draw this line, it will be possible to regard just about any memory aiding technique as mnemonic. We can conclude then, that the classification we accept must be inferred from the definition we provide.

There have been many experiments conducted so as to test the efficiency of mnemonics as a vocabulary learning/teaching strategy. And many have shown that they can be useful. Raugh and Atkinson (1975, cited in Amiryousefi and Ketabi, 2011: 181) compared the keyword method to other nonmnemonic vocabulary learning strategies, whereby participants were native speakers of English learning Spanish vocabulary, and found it to generate much better item recall results; in one of the experiments even up to 88% for the keyword group, as opposed to 28% for the control group. Desrochers et al. (1989, 1991, cited in Hulstijn, 1997: 207) applied mnemonics in teaching German grammatical gender of nouns to English and French learners and noticed that it assisted the recall. Levin et al. (1992, cited in Hulstijn, 1997: 208) conducted four experiments to test the efficiency of the keyword method as opposed to the context method in which the target word was embedded in a sentence. The results of all four experiments were in favour of the keyword method. Even though there is evidence that, for example, the keyword method helps both children and adults memorize items, and compares favourably to other nonmnemonic methods, some of the experiments, however, yielded different results. One of those is, for instance, Wei's (2015) study that showed the method to be inferior in comparison to self-strategy learning and word part technique.

The counterarguments of the use of mnemonic devices (Cohen, 1987, Hulstijn, 1997) are mostly based on the fact of its impracticality. First of all, not all words lend themselves equally to recoding. Secondly, the construction of a mnemonic can be time consuming. Next,

it allows for only one form of a word, as well as only one meaning of a word that has multiple meanings, to be learned. Furthermore, it is possible that upon recall, the students only activate the link, but not the actual word that was to be remembered, or that it takes time for the recall to come about. This fact makes mnemonics inapplicable to situations in which language must be produced automatically, without delay, e.g. in a conversation. Most importantly, the recoding of the material as well as the use of mediators, such as keywords for example, stands in the way of forming a direct link between the word's form and meaning. Then again, as Crutcher (1992, cited in Hulstijn, 1997: 212) points out, it is only needed temporarily, i.e. until consolidation, after which mediation declines.

Even though linguistic arbitrariness is a fact that cannot be changed, mnemonics have been proved to be efficient in forming cognitive links for better item retention and recall. It is a way to resist the difficulty upon encounter with novel foreign lexical items. However, as a vocabulary strategy, this technique is not without flaws. What we also need to keep in mind is that its applicability depends on many different factors. Most of all, in spite of the fact that it aims to overcome the form-meaning gap, by introducing the mediator, it only manages to bridge the gap, but not bring the two ends closer together.

3.2.2. *Imagery and the Dual Coding Theory*

We have seen in the case of mnemonics that the form-meaning association, as well as memory, can be aided by linking the new material with the already known. We have also seen that such technique includes recoding and mediation. In other words, what should be a natural direct association becomes a sort of a synthetic indirect relationship mediated by a third party. A more appropriate choice of a vocabulary strategy would be a method that does not include recoding and/or mediation. Even though imagery shares some common ground with mnemonics, i.e. some mnemonics are based on images, it should be distinguished from it since it encompasses much more than that. Also, as it will be pointed out later, imagery is closely related to the aesthetic vocabulary strategy.

Dual coding theory (DCT) is a model of cognition proposed by Allan Paivio (1971, as cited in Sadoski, 2005: 222) according to which human cognitive system is based on the interaction of two distinct subsystems, namely, the verbal and the nonverbal, imagery system. The verbal system deals with language and contains the so-called logogens as its representational units.

On the other hand, the imagens are stored in the nonverbal system which is specialized for the management of the nonverbal material. The systems are connected to the sensory input and the response output as well as to each other. In spite of the fact that they can operate together, sometimes they function independently as well. This is especially obvious in the case of linguistic phenomena. The verbal system is here necessary, but rarely sufficient. The nonverbal one, however, cannot "language" on its own, but can perform complex non-linguistic functions (Paivio, 2006: 3). To illustrate the way this works, Ney (1996: 133) used the example of the disambiguation of ambiguous sentences. Chomsky's example sentence (1957: 88, cited in Ney, 1996: 133) 'The shooting of the hunters', can be analysed in two different ways: 'the hunters' is either the subject doing the shooting or the object being shot. Apart from this grammatical disambiguation, the parsing can also be done by utilizing the capacity to imagine the two possible interpretations. However, imagery is not active only in the analysis of larger linguistic chunks such as sentences, but also when it comes to the individual units, i.e. words. According to DCT, concepts are represented by words and when language can be encoded nonverbally as well, which is not the case for all words equally since concrete words are easier to imagine than the abstract ones, it is then possible to talk about dual coding. Dually coded material is comprehended more thoroughly and memorized more easily. As Sadoski, who applied the DCT to literacy together with Paivio explains: "The more elaborate, organized, and connected our complementary systems of language and imagistic world knowledge, the more potential for meaning" (Sadoski, 2002).

Undoubtedly, DCT has implications for vocabulary learning, and has been tested by many researchers in SLA. Bull and Wittrock (1971) conducted an experiment in which they taught eighteen nouns, out of which nine concrete and nine abstract, to seventh-grade students under three different instructional conditions. All three groups were supplied with the verbal definitions of the words in question, but the second group was also provided with an illustration of the meaning, and the third group had the task of creating their own. The study has shown that the students in the second and third group memorized the words better. Smith et al. (1987) taught fifty new words of undefined word class and concreteness to college undergraduates again under three different conditions: the first group was provided with the definition only, the second also had a context sentence to learn from, and the third group had the definition, the context sentence and an illustration of the meaning of the words. The immediate testing showed no difference between the conditions, but in the two-week delayed test, the third group had significantly better results than did the first one. A similar study on

the issue by the same authors showed similar results (Smith et al., 1994). An experiment, by Chun and Plass (1996) has, among other things, tested the efficiency of picture annotations for vocabulary acquisition. One hundred and sixty students of German from three universities in California read a German text from a *CyberBuch*, a hypermedia reading application which provides different types of annotations for words in forms of text, picture, and video. The results showed a much better performance for those students who used pictorial and text annotations, than those who chose video and text, or text-only word annotations. Another study on the same issue by Yeh and Wang (2003) compared different types of annotations: text only, text plus picture, and text plus picture and sound. The individual perceptual learning styles were also taken into consideration to see whether they influence the efficiency of the different types of annotations. Among the eighty-two freshmen from a university in Taiwan learning English the results have shown that the text plus picture annotation was most successful and that the learning styles, interestingly enough, did not have a significant influence on the effectiveness of different vocabulary annotations. In other words, imagery seems to work for everyone, regardless of their learning style. Boers et al. (2007) tested the second and third-year Dutch-speaking students in English idioms under two conditions. In the test devised for the control group, the task of identifying the meaning preceded the one of identifying the source of the idioms, whereas in the experimental group the order of the tasks was inverted, i.e. meaning identification followed the source identification. The results showed that the participants in the experimental group were significantly better than those in the control group and the authors interpreted this from a DCT perspective. Those students who first dealt with the etymology of the idioms were able to call up mental images of their meanings based on those insights. The idioms were dually coded and hence better comprehended. The research done by Shen (2010) has also shown some beneficial effects of imagery when it comes to the acquisition of new vocabulary. Shen conducted an experiment in which fourty-five first-year Chinese class university students were taught new vocabulary. The control group were introduced twenty new words, out of which ten were concrete and ten abstract, using verbal codes only. The experimental group were taught the same amount of new vocabulary, but by using verbal plus imagery codes. Verbal plus imagery strategy had no advantage over verbal only strategy in the case of the retention of sound, shape, and meaning of concrete words, but statistically significant superiority was present for the retention of the shape and meaning of abstract words. Shen attributed this phenomenon to the fact that, in the case of concrete words, there were already mental images stored in the students' mental photo albums to be retrieved when needed, whereas for the abstract words, the presentation of visual

images for each new word had an additive contribution on their retention because it enabled the students to dually code the words that were not before. A similar study done by Farley et al. (2012) has also shown that visual support in the presentation of new lexical items assists retention of only abstract words. Eighty-seven American university students of first-year Spanish were introduced to twenty-four new items, out of which half were concrete and half abstract. The participants were divided between the picture and the non-picture groups. The test consisted of a list of FL words that were to be translated by an L1 word. The participants of the abstract picture group had significantly better results than the abstract non-picture group, but there was no such result in the case of concrete words.

To sum up, the results of the research done on the effects of imagery on the acquisition of the new FL vocabulary show that imagery plays a significant role when it comes to retention of the new lexical items. Pictorial meaning representation seems to win in each case, whether it be the retention of abstract as opposed to concrete words, or the individual lexical items as opposed to larger linguistic chunks such as idioms. Not only that, but one study presented has surprisingly even shown that imagery works regardless of the individual learning style.

4. The Aesthetic Strategy

4.1. The Aesthetic Strategy Vs. Imagery

The aesthetic vocabulary strategy, even though closely related to imagery as understood in DCT, is based on the active process of free imagination. It is a creative deep processing technique in which the learner constructs the concept of a word by his/her own thus making it personal, and thereby enjoying the play. The following section will explicate the process in more detail by deconstructing the basic terminology and contrasting it to the theories presented in the text that preceded, so as to hypothesize the possibility of its superiority in comparison to mnemonics and imagery.

As we have already seen in the part on Kant's aesthetics, the imagination plays a significant role in cognition since it enables the synthesis of reproduction. In other words, it reproduces the images needed, when necessary, so that it is possible to build on these images, i.e. to combine them with those to come. If there were not for imagination, the subject would experience the intuitions successively in time, so that the incoming ones would force out those already experienced, and cognition would not be possible. What is crucial is that the images reproduced correspond to the concepts. However, the role that the imagination has in artistic creation is productive and not merely reproductive. In this case, imagination is free and creative. It produces the images that do not correspond to any given concept, and by doing so, it makes the reason think more than can be apprehended. The aesthetic idea is thus formed; an idea that emerged as a product of the free play of human cognitive powers. This free play is seen by Kant as pleasurable, regardless of whether it is the matter of active creation of art or the passive appreciation of a finished work of art. As can be concluded, there are two kinds of "imaginations" here, or, to be more precise, one imagination that plays two different roles. It is either bound by the already existing concepts in the process of cognition or it is free in creating new aesthetic ideas that do not correspond to any given concept. In the aesthetic vocabulary strategy, only the free imagination is utilized. Kant's bound imagination, the one that reproduces, is what corresponds to Paivio's idea of imagery. It is important to make the distinction between the two since in DCT, there is only mention of imagery without any specific indication of freedom in creativity. To put it differently, if the DCT imagery strategy is employed, the learner will only create the image of a word's meaning in which case it will correspond to the concept. However, if the learner engages in a deeper processing than this

and freely constructs the meaning in a play that involves taking apart and putting together different concepts to compose a unique personalized image of a word's referent, then the strategy applied is the aesthetic vocabulary strategy.

Before answering the question as to why this strategy should be superior to imagery and mnemonics when it comes to the association of form and meaning of the second language vocabulary as well as its retention, the presented different form and meaning relations must be juxtaposed. It has been shown, in the part dealing with the arbitrariness of the linguistic sign, that Plato saw words as names for the things they represent. In the case of de Saussure, the word is understood as the signifier for the signified, whereby the signified is not the thing, but actually our concept of the thing. Finally, Ogden and Richards have introduced the third party, i.e. the thought or reference. In other words the symbol-referent relation is mediated by the thought or reference. In all three cases, however, the relationship is seen as arbitrary. And it is this fact of arbitrariness that makes vocabulary learning difficult because it is not meaningful. What mnemonic vocabulary strategy aims at is precisely making the form meaningful by recoding and mediation. It attempts to attach the unmeaningful to the meaningful for the purpose of memorization. As it has been pointed out earlier, this strategy, in spite of the fact that it can aid memory, forms an unnatural form-meaning relationship by introducing the mediator. On the other hand, according to Paivio and his DCT, if a concept is dually coded, as a logogen (verbally) and as an imagen (nonverbally), it is memorized more easily, this time without the use of a third party as we have seen in the case of mnemonics. As it is shown in Table 1, the form, referred to as the name, the signifier, and the symbol by the representatives of the linguistic arbitrariness theory, is termed as a logogen by Paivio. In other words the concept, the meaning, the signified, or the referent, can be labelled by a word and by an image, i.e. both a word and an image are labels. The image here is not to be mistaken with the meaning since it is also a form, only a nonverbal one (Table 1). From what has been presented on Kant's cognitive theory, it is obvious that he is not concerned with language, but only concepts, the labels for which are not the matter of his interest. However, from a linguistic perspective, these concepts are actually the meanings we express by means of language.

What can be concluded then is the following: the image created for the purpose of dual coding does not go beyond the mere labelling of a concept; it remains yet another name, another signifier, or a symbol. As has already been stressed, in DCT, the image created is only reproduced, whereby there is no conceptual play and thus no pleasure. On the other hand, when an aesthetic idea, as a unique new concept, is formed as a product of a free play of our

cognitive powers, we find it pleasurable. The meaning created in such circumstances might then be more readily associated with its label. To put it in short, there are two reasons for which we find the aesthetic strategy superior to dual coding. In the first place, while imagery in DCT only provides with yet another form, the aesthetic strategy manipulates the concept, and is thus a processing deeper than dual coding. Secondly, whereas DCT is a mental activity that only attends to the cognitive, the aesthetic strategy also addresses the affective.

Table 1. *The Form-Meaning Theories Juxtaposed*

	FORM	MEANING (an object or a concept)
Plato	Name	Thing
De Saussure	Signifier	Signified
Ogden and Richards	Symbol	Referent
Paivio DCT	Logogen/ Imagen	-

The research presented in the previous section has only dealt with the efficiency of imagery to find it superior to verbal-only vocabulary strategies. No known study however, has tested whether the kind of strategy we termed as aesthetic, could have an additive effect on memory, as opposed to mere imagery, when it comes to learning FL vocabulary. As we have seen, the only case in which there is mention of the self-generated imagery is in Bull and Wittrock (1971), however, as we have explained, the self-generated imagery is a strategy that can be subsumed under the DCT imagery strategies since the image is only reproduced, and the concepts are not manipulated. In most other cases, there was not even talk of the self-generated imagery, but only of the ready-made illustrations provided for the purpose of dual coding.

4.2. Application in Young Learners Classroom

Many authors stress the importance and the beneficial effects of integrating art in language instruction, especially when it comes to the young learners. King claims that "the aesthetic mode of functioning is the basic mode of human functioning" (1987: 1). He goes on by listing the four characteristics of the aesthetic expression to support the assertion: "the

centrality of the aesthetic in the act of human perception, its origin in pleasure, its interactive quality, and its expressive quality" (1987: 1), all of which are in coherence with Kant's view of aesthetics. Shier (1990) points out that this expressive quality of art is a quality of language as well and promotes the integration of art in the FL curriculum. Striker (1992) believes that artistic creation precedes and prepares the linguistic literacy and stresses the link between the visual and the verbal. Furthermore, when incorporating artistic activities in L2 instruction, she stresses the need for setting the parameters within which total freedom nurtures true creativity and concludes her article by insisting: "Art has a role to play in the whole language philosophy. Whole language cultivates a child's curiosity, enhances self-confidence and encourages independent thinking" (Striker, 1992: 107). Steiner (1986, cited in Moore et al., 1994) also suggests the importance of the development of the sense of aesthetic and its influence on language development. Even though language is essentially logical, it is also creative, which is one of the reasons why the Waldorf philosophy stresses the incorporation of the creative artistic activities in the curriculum. It seems then, from what has been said, that language is only made whole by art.

Children's learning depends on what they experience (Cameron, 2001: 20). The meaning of isolated lexical items in young learners EFL classroom is best presented without the use of language, but with the help of realia, pictures, toys, physical actions, whereby the children learn through a direct, hands-on experience seeing, feeling, playing, touching etc. (Pinter, 2006: 88). When it comes to the review and consolidation of new vocabulary, in addition to the multiple exposures of the items in different meaningful contexts and game-like activities, the deep processing as item manipulation at a high cognitive and/or personal level is also often recommended in the literature (Linse, 2005: 126). This includes different semantic and morph-syntactic manipulations, which is very restricted in young learners. The aesthetic strategy however, is the kind of deep processing that the young learners are able to perform; not only able, but adept since young learners "enjoy imagination and fantasy" (Pinter, 2006: 2); the imaginary world is to them vivid and real (Egan, 1979). The fact that young learners are considered not to have yet developed abstract thinking (Piaget, 1972, cited in Brown, 2000: 61), because in a concrete operational stage of cognitive development as opposed to the formal one that sets in around the age of eleven or twelve, should then not interfere with their involvement in such an activity. What this strategy enables is precisely the incorporation of art in the FL classroom, specifically in learning/teaching vocabulary. Through artistic creation, whether it be a drawing or any other kind of artistic expression, in which a

conceptual play of free imagination is encouraged, and whereby pleasure is experienced, young learners are able to create the referent by themselves and associate it with its label more readily than when this is not the case. As Edwards says "after drawing power from within, the human mind can then finish the work that imagination began" (1986: 228); an idea that however has yet to be tested.

5. The Aesthetic Strategy Experiment

5.1. Aim

The aim of the present research was to test whether or not the aesthetic vocabulary strategy is superior to imagery, i.e. to DCT, in teaching concrete nouns to young EFL learners when it comes to the receptive skill of written form recognition and meaning association. To be more precise, we wanted to see if the active free imagination in the process of the target word's referent conception and drawing, as a kind of a deep processing technique, deeper than mere imagery, will have an additive effect on retention in relation to the control words. Also, we wanted to find at which speed the attrition happens. Furthermore, we were interested in whether the degree of creativity applied could be correlated to the item retention success. In order to do so, the following research questions were formulated:

(1) At which speed do the learners forget the experimental word (the aesthetic strategy word), i.e. what is the attrition rate for the experimental word?
(2) How does the retention success of the experimental word compare to the retention success of the control words (DCT imagery words)?
(3) Can the learner's drawing of the referent aid recall of the experimental word, i.e. serve as a sort of a memory stimulus?
(4) How does the level of creativity applied in the drawing correlate the success of the experimental word retention?

5.2. Methodology

5.2.1. Participants

As shown in Figure 2, the sample comprised of thirty-five first-graders aged six and seven, divided between two class departments, 1A and 1C, who learn English as a foreign language at their elementary school Retfala in Osijek, as a part of their regular programme. Seventeen participants, out of which eight male and nine female, are in the class department 1A, and eighteen, out of which nine male and nine female, are enrolled in the class department 1C, which sums up to the total of seventeen male and eighteen female participants as presented in Figure 3. The sample is, as can be seen, fairly equitable both when it comes to

the class department and the gender division. The thirty-five participants formed a single experimental group.

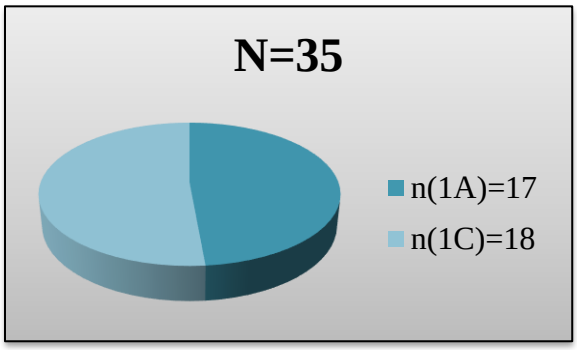

Figure 2. *Sample (class department)*

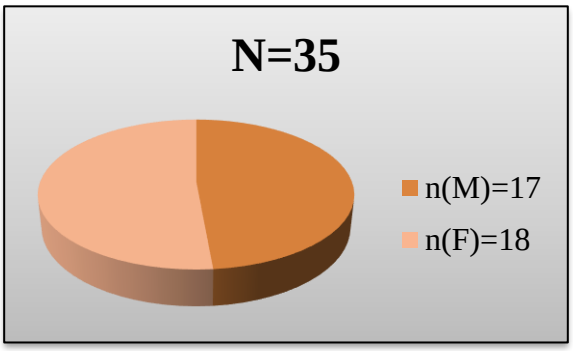

Figure 3. *Sample (gender)*

5.2.2 Procedure

The experiment was conducted in three stages. The first stage was an oral pretest administered one week prior to the instruction. The initial list of vocabulary items comprised of sixteen words (Appendix A), all concrete nouns associated to what can be seen under the sea. The participants who raised their hands upon hearing a word uttered were then asked to provide with the Croatian translation of the word. If they were correct, the word was eliminated from the list. Six words (Appendix B) from the list, unknown to any of the participants, were chosen as the target words for the lesson that was the second stage of the experiment.

The second stage was lesson planning and application. The lesson plan (Appendix C) was devised and the materials (Appendix D and E) prepared in accordance to the aims of the experiment. The topic of the lesson was Under the Sea, and it was a presentation and practise of six new vocabulary items that had been chosen: a submarine, a diver, seaweed, an eel, a lobster, a jellyfish. 'A submarine' was chosen as the word to be treated differently in one of the practise tasks; the aesthetic vocabulary strategy was applied to this word only. All other words were treated the same, by applying the DCT imagery vocabulary strategy. The presentation of the vocabulary items was followed by a series of flashcard-word card games

used for practise of both receptive and productive skills, in which the focus was both on form and meaning, but with the emphasis on the written form and its association to the meaning, i.e. the flashcards, since only the recognition of the written form was to be tested. The games were followed by a worksheet activity (Appendix F), in which all words except for 'a submarine' were practised. The participants first had to colour the image depicting the meaning of the word the experimenter pronounced, and then copy the word under the picture. In this way they focused both on the pictorial representation of the word and on its written form. It allowed for the concepts to be coded dually, both nonverbally as images, and verbally as words. What followed was the aesthetic strategy treatment of the remaining target word, 'a submarine'. This included a guided visualisation and drawing, as well as copying the written form under the drawing, as was the case with all other words. The visualisation, a sort of a daydream guided by the experimenter's storytelling, was to stimulate the free creative imagination in participants while they construct their new unique referents of a submarine. This was necessary since mere imagery would not suffice; it would only allow for an image to be created, but not for the conceptual play, that was aimed at, to occur. The participants had to be encouraged to free their imaginations so that they would not be bound by the pre-existing images in their mental photo albums. To achieve this, the experimenter told the participants that their submarines differ completely from the one they saw on the flashcard and that they can imagine them any way they like: any shape, colour, or any other feature makes it their own and hence one-of-a-kind, unparalleled by any other submarine. After the visualisation, the learners had to manifest the constructs of their imaginations in the form of a drawing and then copy the written form of the word under it (Appendix G).

The third stage of the experiment comprised of the testing that occurred in three phases; an immediate test, a three-day delay test, and a two-week delay test that was followed by a drawing stimulus (DS) test. The three simple tests (Appendix H) were identical; the participants were instructed to solve one task of matching the pictures with the words, whereby the pictures in the test were the same as those on the flashcards. However, after the third test, they each got their own drawing of a submarine and a piece of paper on which all six words were spelled out. The participants were then instructed to circle the word the meaning of which is depicted by their drawing.

The final step was the grading of the drawings. All thirty-five drawings (Appendix I) were graded by three professionals: an art teacher, an elementary school teacher, and a psychologist. The scale was the same for everybody: they had to indicate the success of the

drawing by using the numbers from one to three, whereby the drawing graded with a one was considered to be the least, and with a three the most successful drawing. Each professional graded the drawings from the perspective of their profession, and the psychologist concentrated specifically on the creativity in drawing by comparing the drawing to the image from the flashcard and detecting the number of the elements of innovation.

After the experiment was conducted and all the data collected, it was entered in the SPSS for the purpose of statistical analyses.

5.3. Results and Discussion

What we wanted to know in the first place is how the learners performed on the tests that were administered at three different occasions. Table 2 shows the number of correct and incorrect word-picture matches across all three tests in addition to the DS test that is applicable only in the case of 'a submarine'. The lowest result in the first test was detected in the case of 'seaweed' and as can be seen, the same is true for the following two tests as well. This was the only word whose incorrect count outnumbered the correct count, which also occurred in the first and third tests. What can also be noticed is that 'a submarine' is the best learnt word on the first and second tests, whereas on the third one it was surpassed by 'a diver' and 'an eel', and equated to 'a jellyfish'. The highest number of correct matches can be seen in the DS test.

Table 2. *Correct-incorrect count for all words across all tests*

	Test 1		**Test 2**		**Test 3**		**DS test**	
	C	*I*	*C*	*I*	*C*	*I*	*C*	*I*
a submarine	29	6	25	10	23	12	30	5
a diver	25	10	23	12	25	10		
seaweed	16	19	19	16	17	18		
an eel	24	11	24	11	25	10		
a lobster	24	11	21	14	22	13		
a jellyfish	23	12	23	12	23	12		

Table 3 shows the total number of correct matches across the three tests. In other words, the numbers here show the count of participants who matched a given word correctly. This count ranges from zero to three for all words but 'a submarine' where, in the second case, the

numbers range from zero to four because the DS test results were added up to the total. As can be seen, only two participants did not correctly match 'a submarine' on any of the tests. When the DS test was added up to the total, the number dropped to zero, which means that even those two participants remembered the word once they saw their drawings. However, if we look at the highest correct match, 'a submarine' is exceeded by 'a diver' and 'an eel'. Twenty-two participants matched these two words correctly in all three tests. The least successful word in total is 'seaweed' with eleven participants that made the incorrect match in all three tests.

Table 3. *Total correct match across 3 tests (4 with DS ad up to the total for 'a submarine')*

	0	**1**	**2**	**3**	**4**
a submarine	2	8	6	19	
a submarine + DS	0	5	7	4	19
a diver	7	5	1	22	
seaweed	11	7	6	11	
an eel	8	3	2	22	
a lobster	6	8	4	17	
a jellyfish	4	10	4	17	

In addition to the test results descriptive statistics, we also wanted to look at how the drawings were graded by independent raters. Table 4 shows that the highest grades were given by the art teacher (M=2.6571) with only two drawings graded with a one, and even twenty-five with a three. The lowest grades were given by the psychologist (M=1.9429) with ten ones, seventeen twos, and eight threes. The mean grade ((art teacher + teacher + psychologist)/ 3) is 2.2286.

Table 4. *Drawing grades count, percentage, and means*

	1		**2**		**3**		**M**
Art teacher	2	5.7%	8	22.9%	25	71.4%	2.6571
Teacher 1-4	5	14.3%	22	62.9%	8	22.9%	2.0857
Psychologist	10	28.6%	17	48.6%	8	22.9%	1.9429
Mean grade	2	5.7%	23	65.7%	10	28.6%	2.2286

Table 5 shows comparisons of 'a submarine' test success in test 1 vs. test 2, test 1 vs. test 3, test 1 vs. DS test, test 2 vs. test 3, test 2 vs. DS test, and test 3 vs. DS test. The McNemar test, applicable in the cases of dichotomous variables (correct-incorrect), was chosen to test if there was a statistically significant difference in the test success of the pairs listed. As can be read, there is a statistically significant difference in two cases: test 1 vs. test 3 and test 3 vs. DS test. The first was expected, since it is only logical that the immediate test yields better results than the test with a two-week delay. The second pair significance has however answered one of the most important questions we raised: whether or not the drawing can stimulate memory, i.e. would the participant remember the word that had been forgotten when he/she saw his/her drawing. As the McNemar test proves, the drawing will aid memory in that case. In test 3, when attrition was at its highest, the drawing has managed to recover the item. The numbers show that there were eight participants that did not remember the word in test 3 but did after seeing their drawing.

Table 5. *'A submarine' tests success comparisons*

		Test 2		**Test 3**		**DS**	
		C	**I**	**C**	**I**	**C**	**I**
Test 1	**C**	21	8	23	6	25	4
	I	4	2	0	6	5	1
McNemar		.388		.031*		1.000	
Test 2	**C**			19	6	23	2
	I			4	6	7	3
McNemar				.754		.180	
Test 3	**C**					22	1
	I					8	4
McNemar						.039*	

*p<0.05

Even though we have already seen, in the descriptive statistics tables (Tables 2 and 3), the numbers of correct-incorrect count for each word in each test and have noticed that 'a submarine' was superior in some cases, Table 6 shows whether or not there is a statistically significant difference in any of the cases. In answer to our third research question, McNemar test shows that the only case where there is a statistically significant difference is the case of 'a submarine' vs. 'seaweed', but only in test 1. No statistically significant difference has been detected in any of the remaining cases. In other words, according to the results obtained from the statistical analyses, our experimental word did not test significantly better than the control

words. It seems then that the aesthetic strategy cannot be considered superior to dual coding. This made us rethink our methodology. The fact that the experimental word does test better, but not statistically significantly better, might be attributed to our sample being insufficient for the purpose of conducting such an experiment. Furthermore, we wonder whether or not our lesson plan and its application did really enable the aesthetic strategy to be put to test. Even though it is possible to encourage its application, we cannot in fact know if the participants have actually engaged in the process of the conceptual play, i.e. if they have managed to free their imaginations while conjuring up the word's referent. There is no way of measuring what kind of images go through somebody's mind. We have attempted to overcome this issue by instructing the participants to draw their imaginative submarines so that we could see how imaginative they actually are, but again, there is no guarantee that the drawing corresponds to the image created in one's mind. The children enjoy fantasy and imagination as well as drawing, but as they draw they like to take their time. Although this is a time-consuming activity, the children had only ten to twelve minutes to draw their submarines. This also might be the reason why the drawings were not representative of their imaginative submarines.

Table 6. *Comparison of the word 'a submarine' to other words on each of the three tests*

Test 1		**a diver**		**seaweed**		**an eel**		**a lobster**		**a jellyfish**	
		C	**I**	**C**	**I**	**C**	**I**	**C**	**I**	**C**	**I**
a submarine	**C**	21	8	16	13	20	9	22	7	19	10
	I	4	2	0	6	4	2	2	4	4	2
McNemar		.388		.000***		.267		.180		.180	
Test 2		**a diver**		**seaweed**		**an eel**		**a lobster**		**a jellyfish**	
		C	**I**	**C**	**I**	**C**	**I**	**C**	**I**	**C**	**I**
a submarine	**C**	20	5	17	8	19	6	20	5	19	6
	I	3	7	2	8	5	5	1	9	4	6
McNemar		.727		.109		1.000		.219		.754	
Test 3		**a diver**		**seaweed**		**an eel**		**a lobster**		**a jellyfish**	
		C	**I**	**C**	**I**	**C**	**I**	**C**	**I**	**C**	**I**
a submarine	**C**	20	3	16	7	19	4	18	5	20	3
	I	5	7	1	11	6	6	4	8	3	9
McNemar		.727		.070		.754		1.000		1.000	

***p<0.01

Table 7 also shows the experimental word test success in comparison to the control words, but this time for the total count of correct matches across three tests. A paired samples t-test was

applied. Again, we can see that in each case 'a submarine' does test better than all the other words, but the difference is not statistically significant, except in the case of 'seaweed'.

Table 7. *Comparison of the word 'a submarine' to other words on the three tests in total*

		Paired Samples Test			
		t	**df**	**Sig. (2-tailed)**	**Rank**
Pair 1	**a diver vs. a submarine**	-.643	34	.524	4
Pair 2	**seaweed vs. a submarine**	-3.841	34	.001**	1
Pair 3	**an eel vs. a submarine**	-.460	34	.649	5
Pair 4	**a lobster vs. a submarine**	-1.712	34	.096	2
Pair 5	**a jellyfish vs. a submarine**	-1.349	34	.186	3

**p<0.01

What has been shown by now are the results for the word 'a submarine' on the three tests (Table 5), the comparison of the word 'a submarine' to the control words on each test (Table 6), and the total of correct matches of the word 'a submarine' across the three tests compared to the control words (Table 7). But, what has yet to be presented is the DS test success compared to the test 3 success for all words, including 'a submarine'. This can be done only within test 3 since the DS test was administered only once, immediately after test 3. The reason for which it is possible to make such a comparison is because both tasks are matching tasks. What we wanted to find out is whether the participants would retrieve the experimental word statistically significantly more successfully than the other words once they had to match their own drawings to the written form. In the DS test the word's referent was not represented by just any image, but by each participant's own imaginative referent of 'a submarine'. Since this was not 'a submarine', but actually 'the submarine', we might expect different results. What McNemar test in the Table 8 tells us is that the DS match is statistically significantly more successful than four out of six words in test 3, including 'a submarine'. 'A diver' and 'an eel' are the only words that the DS test has not managed to surpass with a difference that

would be statistically significant. If we take a look at the count however, the DS test was in fact more successful than these two words. We can conclude that even though our experimental word did not test better than other words across the three tests, except in the case of 'seaweed', it did test significantly better in the DS test. When stimulated by their own drawings, the participants readily retrieved the written form that stands for the concept of 'a submarine'. Any submarine did not do the trick, but the submarine did. The rationale for this might be that 'a submarine' had not been consolidated yet so as to be able to be associated with just any image. This might be why it took the drawing to make the association in the moment when attrition was at its highest, two weeks after the instruction.

Table 8. *'A submarine' DS test success compared to all words in test 3*

Test 3/ DS		**a diver**		**seaweed**		**an eel**		**a lobster**		**a jellyfish**		**a submarine**	
		C	**I**	**C**	**I**	**C**	**I**	**C**	**I**	**C**	**I**	**C**	**I**
a submarine (DS)	**C**	23	7	17	13	22	8	21	9	22	8	22	8
	I	2	3	0	5	3	2	1	4	1	4	1	4
McNemar		.180		.000***		.227		.021*		.039*		.039*	

*p<0.05, **p<0.01

The final research question is whether there is a statistically significant correlation between the way the drawings were evaluated by the three professionals and the experimental word test success. To put it differently, we wanted to see if the participants whose drawings were evaluated as more successful would also demonstrate a better test performance. To find this out, the Pearson correlation was applied. As can be seen in Table 9, there is no statistically significant correlation between the professionals' individual grades or the mean grade and 'a submarine' test success whether it be only the DS test, the total correct match across the three tests, or the total correct match across three tests with the DS add up. There is even a negative correlation in one case, the case of the psychologist's grades. These results made us wonder about the grading system and the possibility of a more efficient drawing evaluation design. The drawings were graded by professionals but the criteria had not been set in advance. Furthermore, only one professional from each area graded the drawing and if there had been more evaluators, the grades obtained would have been more objective. Also, the grading scale

ranging from one to three possibly could not have allowed for a more precise distinction to be made between the thirty-five drawings.

Table 9. *Correlation between grades for drawing and the test success of the word 'a submarine'*

	a submarine DS test	**a submarine total**	**a submarine total + DS test**
Art teacher	.180	.320	.329
Teacher 1-4	.058	.068	.076
Psychologist	-.147	-.065	-.101
Mean grade	.173	.238	.257

6. Conclusion

The aim of this research was to test the efficiency of the aesthetic vocabulary strategy as opposed to the DCT imagery strategy in teaching FL concrete nouns to young learners. We wanted to see whether the concept manipulation or the conceptual play in conjuring up the referent of a noun and its manifestation in the form of a drawing would have an additive effect on the item retention and recall. We wanted to see whether the degree of creativity employed correlates to the test success.

The results of the statistical analyses have shown results in favour of the aesthetic strategy, although there was not a statistically significant difference between the word treated with an aesthetic strategy and those treated with DCT imagery strategy in all cases. We saw that the experimental word did not test significantly better when contrasted to the control words in each test. In the overall test success statistics, if only the frequency of correct answers is taken into consideration, the experimental word did in fact test better than all other words, but the test showed no statistical significance, except in one case. However, we saw that when attrition was at its highest, on the third test, the drawing had a positive effect on item recovery. In the DS test compared to the third test, the experimental word has tested statistically significantly better than four out of six words including the experimental word. We concluded that *any* submarine would not do, but *the* submarine actually did the trick. The correlations of the degree of creativity applied, i.e. the grade of the drawing and the test success also showed no statistical significance which implies that the grading system should be revised, both in the case of the grading scale as well as the grading criteria.

The present study has an important implication. The fact that the participants' drawings were able to facilitate the recovery of the item when attrition was at its highest indicates that the aesthetic strategy did actually have a positive effect on memory in some respects. An image that carries a sort of a personal note and was created in a playful enjoyable activity is more powerful than just any image. Therefore, this vocabulary strategy should find its place in the FL instruction. The learners should be encouraged to engage in such activities since it is, as has been shown, meaningful to them. Not only that, but the fostering of free imagination can and should be applied in more than just FL vocabulary teaching.

Our study is not without limitations since there is an important issue regarding the aesthetic strategy. Even though we have defined the condition the strategy needs to meet so as to be

realized, there is no way of knowing whether or not the learners have actually played with the concept for which the word stands. We have tried to encourage the freedom in creativity, but as has been pointed out, the images that go through our minds are undetectable. Clear-cut criteria for what creative or imaginative is, are still to be set. The psychologist who graded the drawings according to the level of creativity employed has only managed to do so by counting the numbers of the elements of innovation in comparison to the image on the flashcard. Nonetheless, if a drawing is different from the flashcard image, this does not exclude the fact that its author might have had another model according to which to draw.

This puzzling nature of the faculty of free creative imagination made us wonder about the possibility of and the need for the criteria according to which to judge the level of creativity. There are however many more questions that have been raised during the process and after seeing the outcomes of the research. For example, we wonder what the results would be if abstract nouns have been taught. The research on DCT imagery presented have also dealt with this question and positive results were found in the case of abstract nouns because they are thought to have not been coded dually prior to the research. It would be interesting to see how the aesthetic strategy would compare to DCT in the case of abstract nouns. All the more so since in the case of abstract nouns the free imagination would have had to be employed. Also, we wonder about the results that would be obtained in the case of older learners. Learners under the age of twelve are considered unable to think in abstract terms. Even though we do not find this fact relevant in case of the application of the aesthetic strategy, since children do enjoy imagination and fantasy, as has been explained earlier, an experiment with learners over twelve years of age might yield different results. Moreover, it would be beneficial to gain an insight into the degree to which the activities that demand creative engagement are integrated in the FL curriculum, and if the level of such FL instruction gets smaller as the learners get older. We wonder as well about all the possible ways to integrate such activities in the FL classroom in all ages. What should also be inquired are the learners' attitudes towards such activities across different age levels.

Aesthetics is a field able to satisfy the demand for an integrative holistic approach to FL instruction. In this paper, we have tried to design and test its application in FL vocabulary learning/teaching and in doing so, hopefully inspired more research into the matter, for the purpose of finding ways to make FL vocabulary learning/teaching a more enjoyable process yielding more satisfying results.

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Appendix A

The initial list of vocabulary items to be tested for target words selection

1. a clam
2. a crab
3. a diver
4. a dolphin
5. an eel
6. a jellyfish
7. a lobster
8. an octopus
9. an oyster
10. a seahorse
11. seaweed
12. a shark
13. a shell
14. a starfish
15. a submarine
16. a whale

Appendix B

The target words

1. a diver
2. an eel
3. a jellyfish
4. a lobster
5. seaweed
6. a submarine

Appendix C

The lesson plan

CLASS: 20 learners (Ls), 1st year of learning

TOPIC: Under the Sea
LESSON TYPE: presentation and practise

AIMS: By the end of the lesson, the Ls will be able to recognize the written forms of six new vocabulary items (a submarine, a diver, seaweed, an eel, a lobster, a jellyfish) and match it to the images that represent their meanings. They will have practised the receptive skills of the spoken and written form recognition as well as the productive skill of item pronunciation, whereby associating the forms to the corresponding meanings.

LESSON OUTLINE

Lesson stages/timing	**Aims (individual tasks)**	**Procedure (short description of steps)**	**Methods and techniques**	**Classroom organization**	**Teaching aids**
1. Introduction **(2')**	The Ls are introduced to the topic. They relate to it when asked questions about their own experiences. They are motivated to get started.	**Step 1: A warm-up** The teacher (T) greets the Ls. She introduces herself to the class in English. She asks questions in Croatian: *Tko voli ići na more? Neka dignu ruke svi koji znaju plivati! A sada svi koji znaju roniti! Tko je ronio s maskom? Što ste sve vidjeli ispod površine mora?* The T makes sure that everyone who wants to share their experience gets the chance to speak. When the Ls have finished sharing, the T introduces the topic. She writes the title on the blackboard: *Under the Sea*.	discussion	WC	blackboard, chalk

2. Main part (41') (7')	The Ls are introduced to the new vocabulary items in a funny motivating manner. The focus is first on meaning, then on form, spoken, and especially written since the Ls are instructed to observe the spelling carefully.	**Step 1: Presentation of the new vocabulary items** The T explains to the Ls that they will learn some new words all related to something that can be seen under the sea. She writes numbers one to six horizontally on the blackboard. She shows the flashcard (FC) (Appendix D) one by one. After showing each FC, she instructs the Ls in English to repeat after her. She points to herself and pronounces the word first time by carefully accentuating each sound and then three additional times by using funny voices. The Ls repeat chorally after each time. The T then puts the FC on the blackboard under number one and moves on to the next one. Once all the FCs are on the blackboard, the T does the same, only this time using the word cards (WC) (Appendix E), and instructing the Ls to observe the spelling while pronouncing the word. Then, before she puts the WC on the blackboard, she asks the class under which FC they think she should put it to see how well they remember. The class respond.	repetition, naming individual vocabulary items	WC	blackboard, chalk, FCs, WCs, magnets
(2')	The Ls practise through a game-like activity which keeps them motivated and eager to participate. The focus is both on meaning and on	**Step 2: FC-WC game 1** The T turns the word cards so that the Ls cannot see them. However, the flashcards are still in place and can be seen. The T points to each flashcard, pronounces the word, then points to the class and the class repeats. Then she starts pointing from the top, but elicits the pronunciation by putting her palm behind her ear. She	naming individual vocabulary items	WC	FCs, WCs, magnets

	form. The spoken form is elicited, and the written shown and read. After the correct pronunciation, the meaning (FC) is associated to the written form (WC).	makes sure that the item is pronounced correctly, she corrects the Ls if necessary and then turns the word card around as a sign of correct pronunciation and pronounces the word once again while pointing at the word card.			
(2')	The Ls practise through a game-like activity which keeps them motivated and eager to participate. The focus is on form. The written form is shown and the T elicits the pronunciation. After the correct pronunciation, the written form (WC) is associated with the meaning (FC).	**Step 3: FC-WC game 2** The T then turns the FCs so that they cannot be seen. The procedure is the same as in the previous activity, only the T points at the WCs, and turns the FCs once the words are read correctly.	naming (reading) individual vocabulary items	WC	FCs, WCs, magnets
(2')	The focus is on form. The written	**Step 4: FC-WC game 3**	naming (reading)	IW - WC	FCs, WCs, magnets

	form is shown and the T elicits the pronunciation. After the correct pronunciation, the written form (WC) is associated with the meaning (FC).	The FCs are on the blackboard. The T picks six volunteers to come and try to attach a WC to the FC. She gives one WC to each volunteer. One by one, they read the word with the help of the T if necessary, show the WC to the rest of the class and then try to attach the WC to the right FC. When they do, the class has to say *Yes*, if the match is correct, and *No* if it is not.	individual vocabulary items		
(2')	The spoken form is elicited, and the written shown and read. After the correct pronunciation, the meaning (FC) is associated to the written form (WC).	**Step 5: FC-WC game 4** The procedure is the same as in the previous activity, only this time the WCs are on the blackboard and the FCs need to be named and attached to them.	naming individual vocabulary items	IW - WC	FCs, WCs, magnets
(7')	The Ls first have to recognize the spoken form and attach it to the meaning, whereby the focus is on meaning. Then the Ls have to copy the written form under the corresponding	**Step 6: Worksheet** The T first explains the task in Croatian while showing the worksheet to the Ls. She distributes the worksheets (Appendix F). Only five of the six target words are practised in this activity: a diver, seaweed, an eel, a lobster, a jellyfish. The T first pronounces one of the words, then the Ls have to colour the picture for which the word stands. After the Ls colour the picture, they have to write the word on the line under the picture. The	elicitation, colouring, copying	IW	worksheets, FCs, WCs, magnets

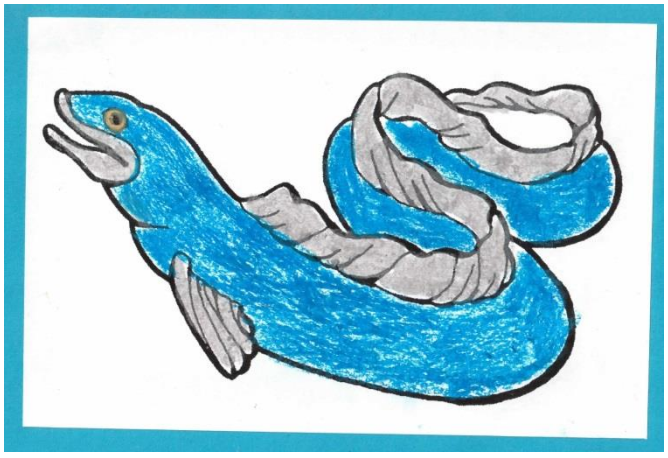
	picture, whereby they are focused on the written form of the words.	WCs are on the blackboard so that the Ls can copy the words. Before they start colouring and copying, the T first makes sure that the Ls all know which picture/word has been pronounced. Once everyone is finished, the T collects all the worksheets.			
(15')	The Ls process visualise and draw the referent of the target word using their imagination. The focus is on meaning. When they copy the word under the drawing, the focus is on form.	**Step 7: Imaginative visualisation and drawing of the referent** The T asks the Ls, in Croatian, if they know what imagination is. The class discusses ideas about the subject. Then the T says that they will now play with their imaginations. She instructs the Ls to try to sit comfortably in their chairs, relax, and close their eyes. Once she sees that everybody is ready, she takes them on a journey by telling a story in Croatian: *Svi smo zajedno na brodu koji pluta na pučini mora. Obucimo svi ronilačka odijela… Jesmo li? Svi obučeni?.. i zaronimo duboko do morskog dna. Promatrajte što sve vidite na morskome dnu, istražujte podmorje. Igrajte se s ribicama… Što je to!? Osjećam snažno strujanje mora. Čujem nekakav prodoran zvuk!* (the T makes funny noises) *Osjećate li i vi, čujete li? Nešto se približava, nešto veliko. Pa to je jedna velika 'a submarine', velika podmornica. Promotrite ju dobro. To je samo vaša maštovita podmornica i može biti kakvom god ju zamislite. Baš je neobična, potpuno drugačija od ove koju smo vidjeli na slici. Promotrite dobro njezin oblik i boje. Kako izgleda vaša podmornica? Gdje se ulazi u podmornicu? Uđite i promotrite i njezinu unutrašnjost. Što sve ima vaša podmornica? …Izađite sada jer je*	visualisation, drawing	IW	drawing sheets, FCs, WCs, magnets

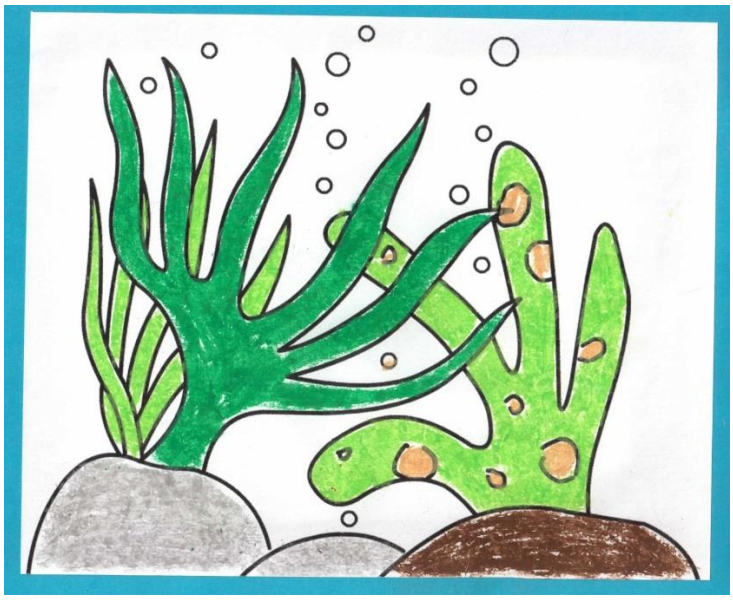
		vrijeme da izronimo na površinu. Jeste li? Hajdemo, moramo se vratiti na brod jer nam je spremnik zraka pri kraju. Jeste li? Otvorite oči! The T asks the Ls if they liked the journey and if they liked their submarine. Then she tells the Ls that she wants them to show her their submarines. She wants them to draw the submarines as they remember them from their imagination. She distributes the drawing sheets (Appendix G). She instructs the Ls to write their names on the papers and then start drawing. Once they have finished, the T asks the Ls what the drawing shows to elicit the word. She instructs them to copy the word from the WC under their drawing. She collects all the drawings.			
(4')	The Ls' receptive skill of written form recognition and meaning association is tested by a matching task.	**Step 8: Immediate testing** The T shows the Ls the test they will each get (Appendix H). She explains that they have to match the pictures with the words by connecting the two with a line. She minimizes the anxiety and the need for cheating by explaining that she they will not be graded and that she wants to see which words they remember. She distributes the tests, makes sure that no one is cheating. When everyone is done, she collects the tests.	written test	IW	printed out tests
3. Conclusion (2')	The Ls give feedback to the T	**Step 1: The impressions and the class dismissal**	discussion	WC	-

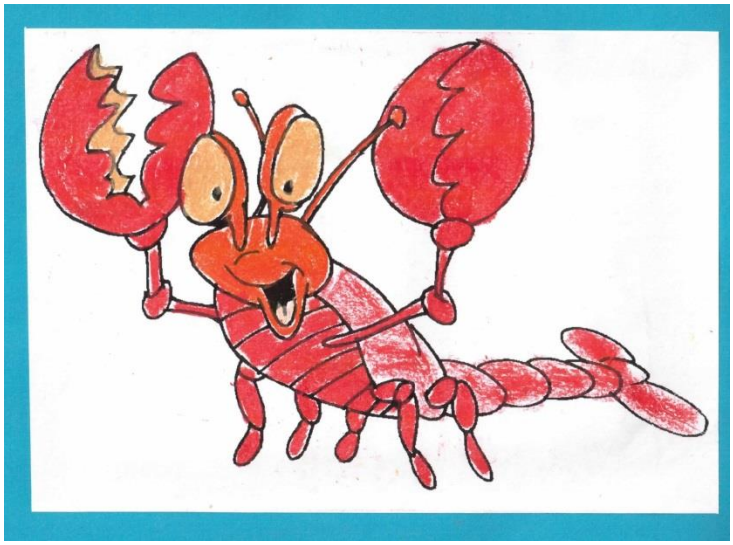
	whereby thinking back on the activities they have done and the target words they learned.	The T asks the Ls if they liked the class. The class discuss the subject, the Ls share their opinions. The T thanks the Ls for their cooperation and announces another two brief testing visits. She greets the Ls and dismisses the class.			

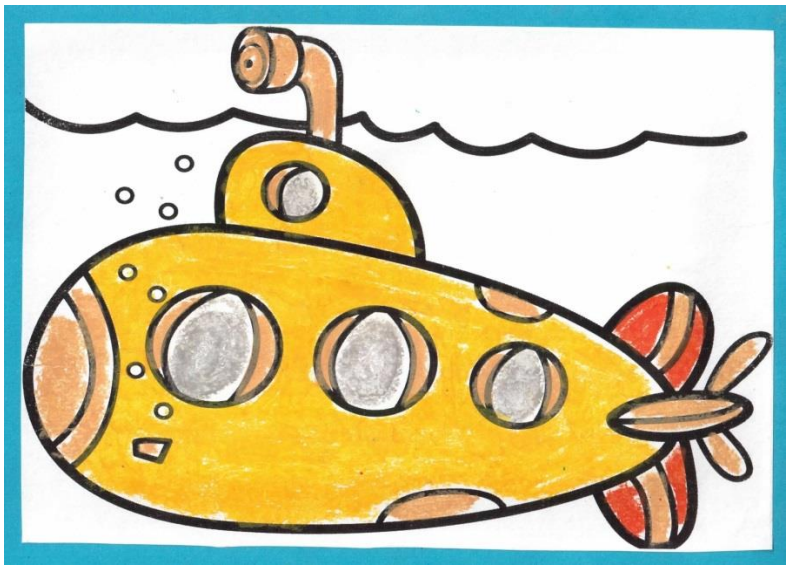
Appendix D

Flashcards









Appendix E

Word Cards

Appendix F

Worksheet

UNDER THE SEA

NAME:_____

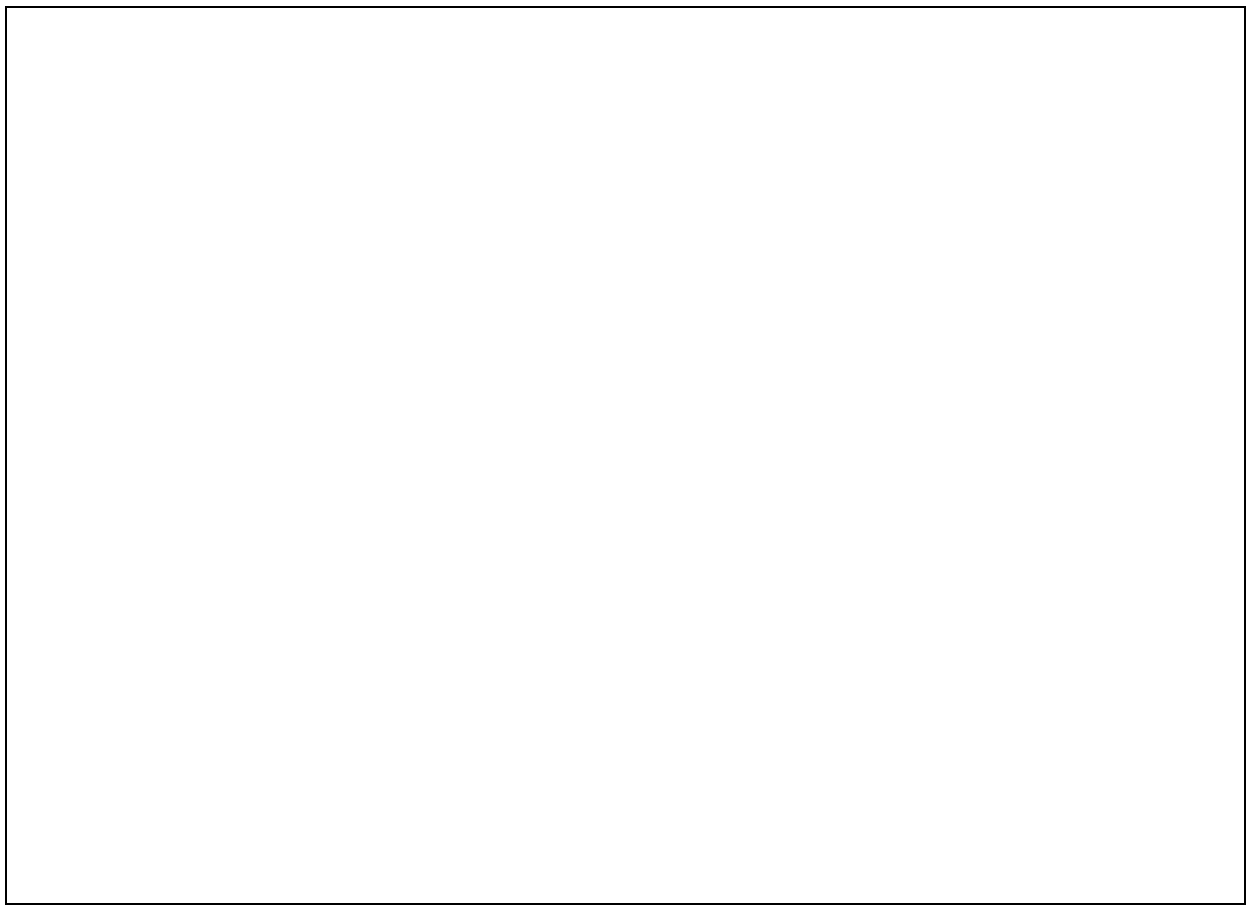
 _____	 _____	
 _____	 _____	 _____

Appendix G

Drawing sheet

UNDER THE SEA

NAME: _____



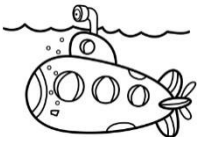
Appendix H

Tests 1, 2, and 3

UNDER THE SEA

NAME: _____

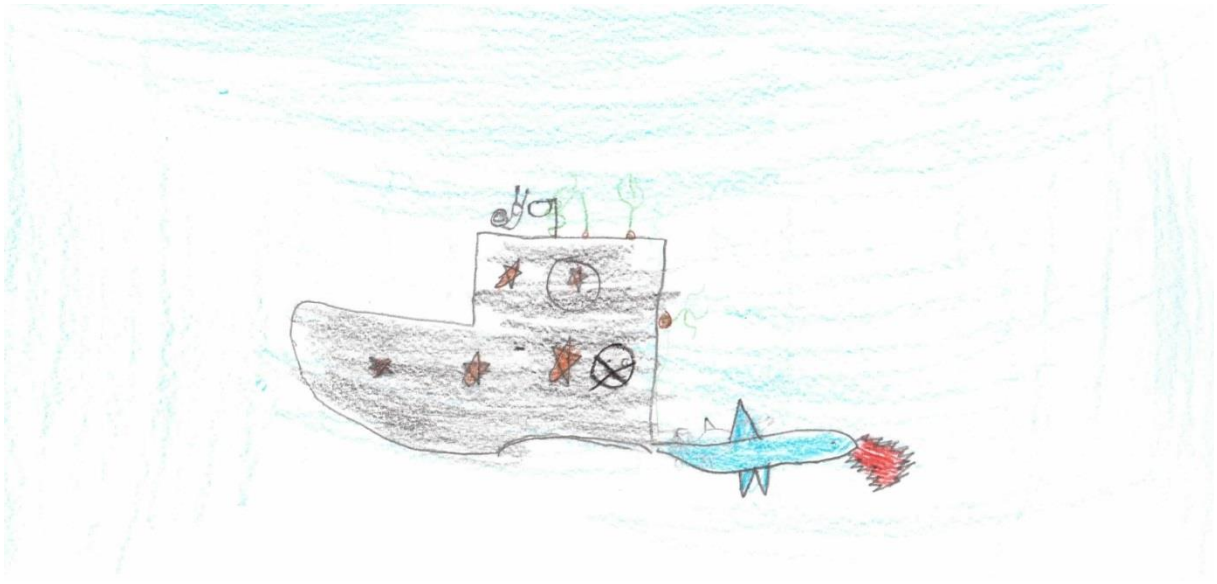


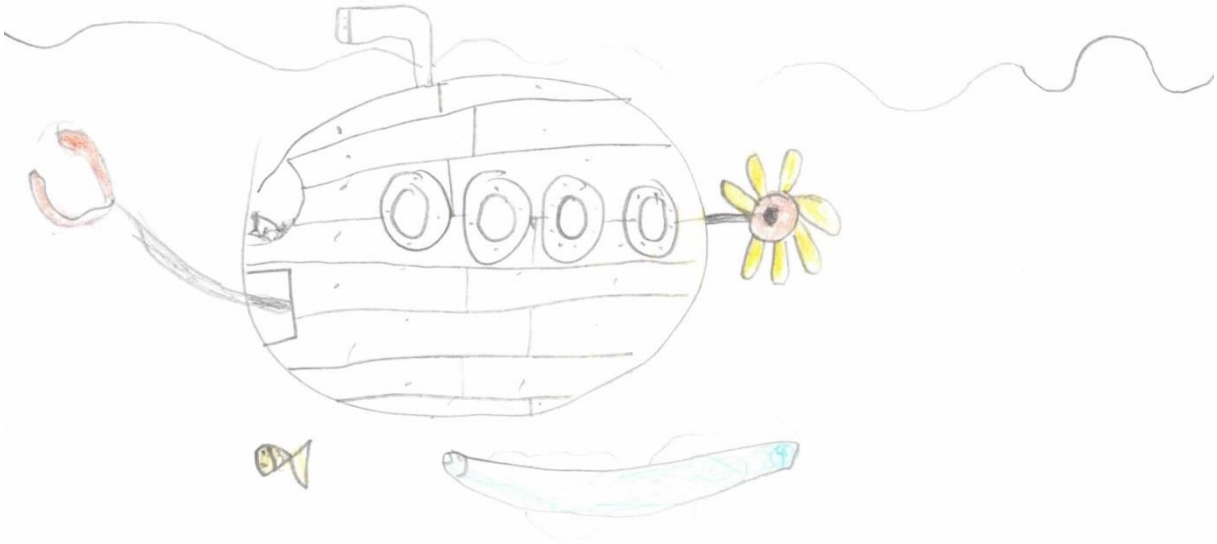



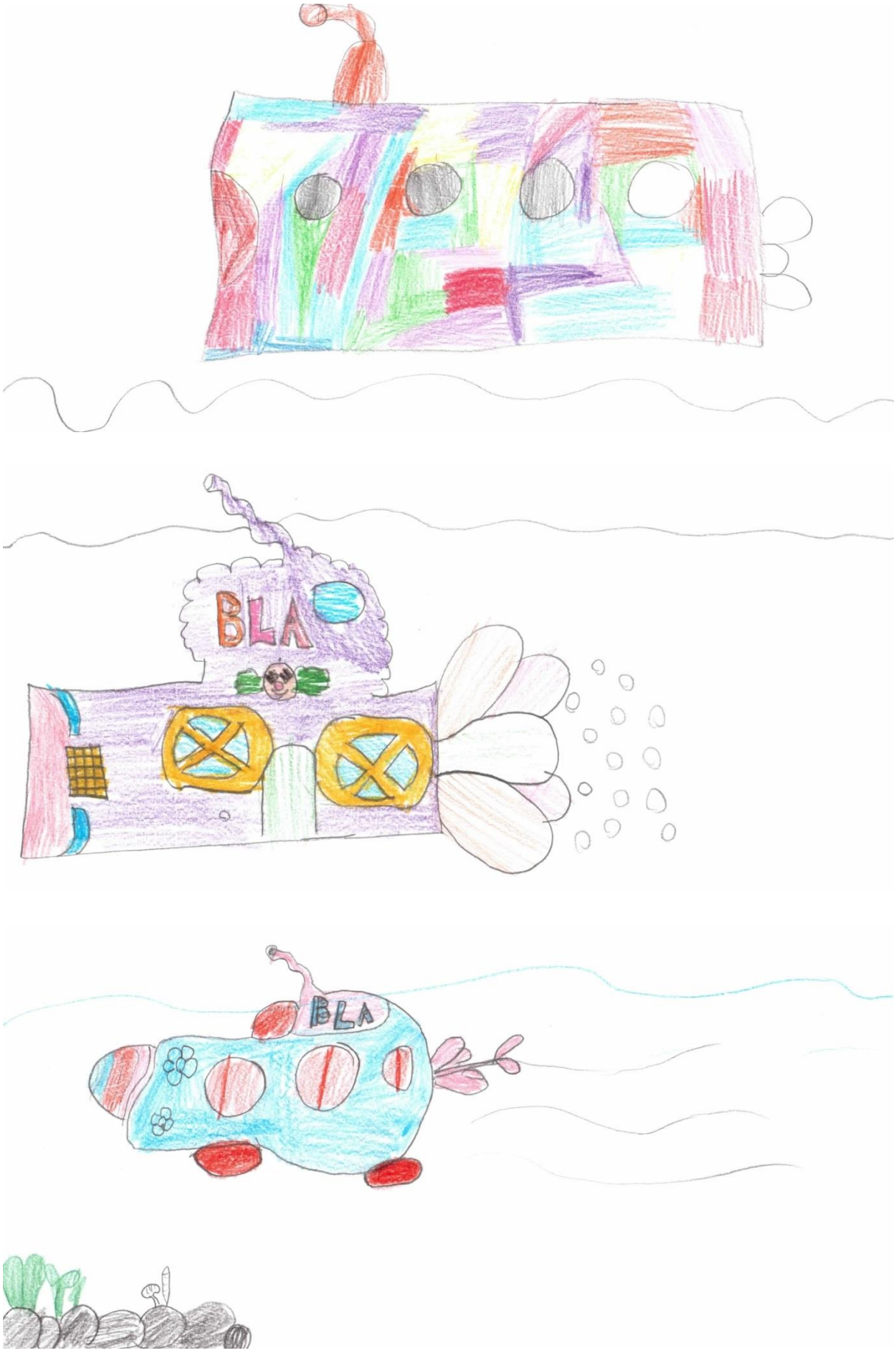
AN EEL A JELLYFISH A DIVER SEAWEED A SUBMARINE A LOBSTER

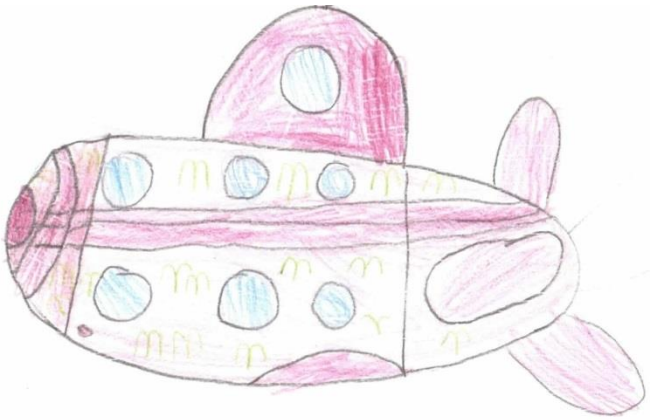
Appendix I

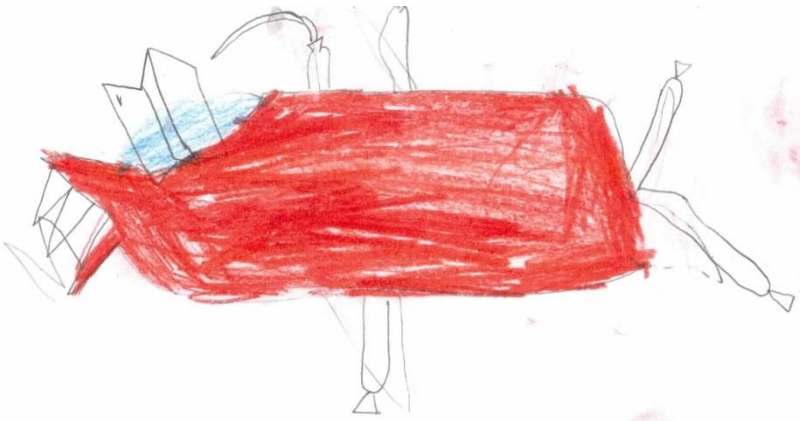
The participants' drawings of a submarine

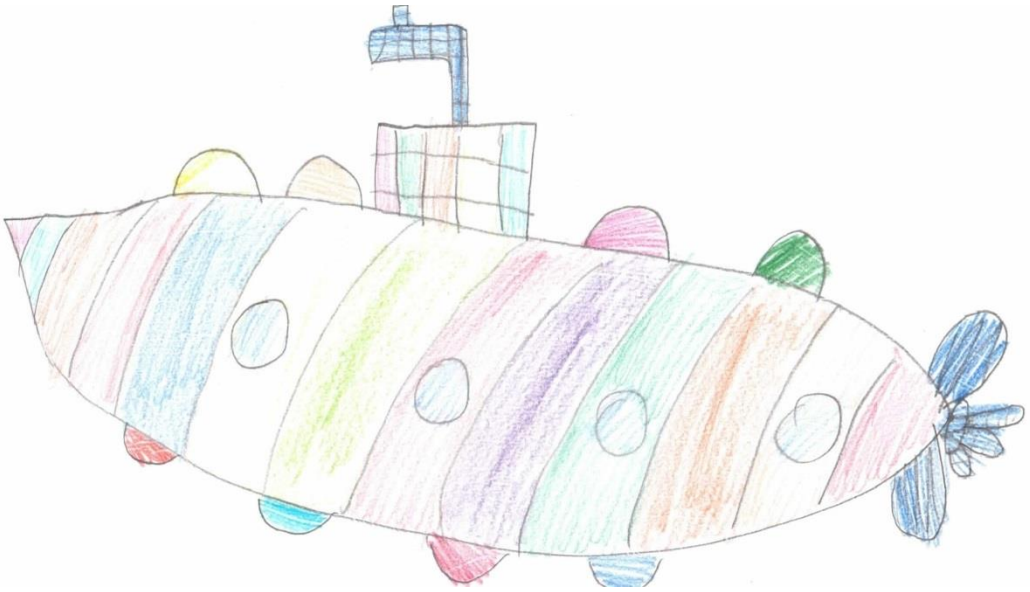


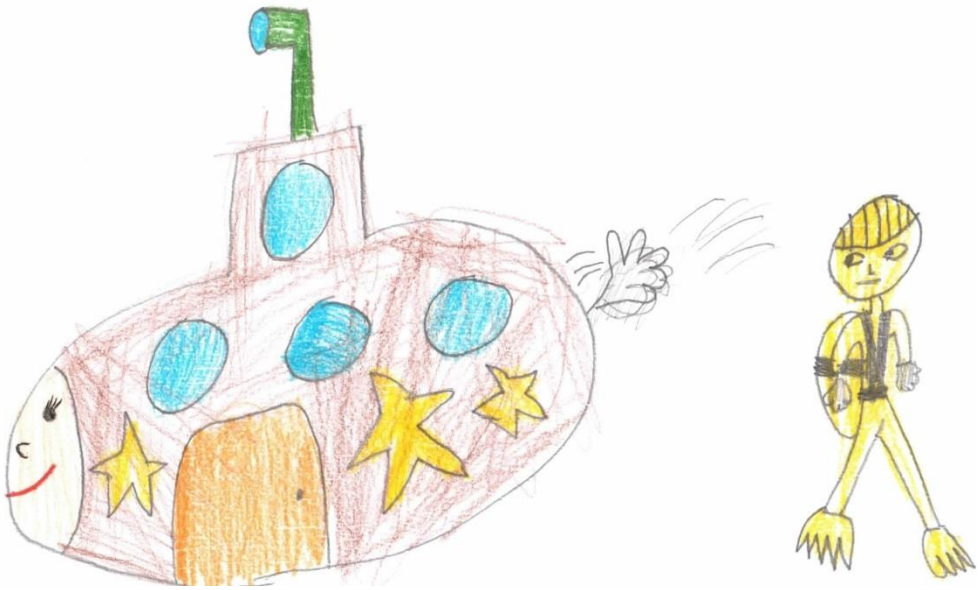


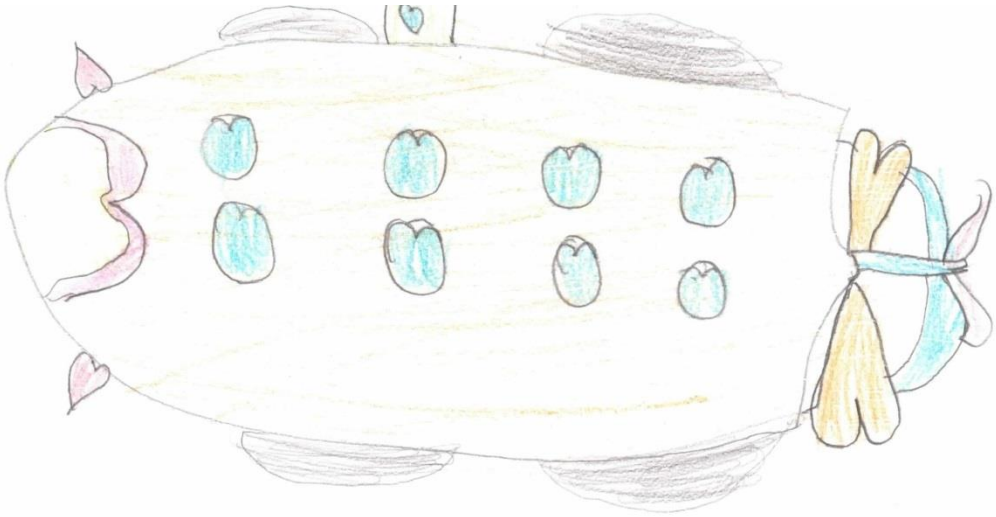

BLA
BLA

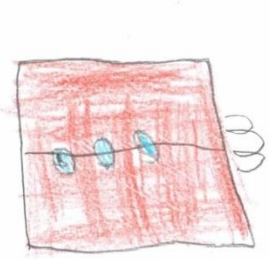


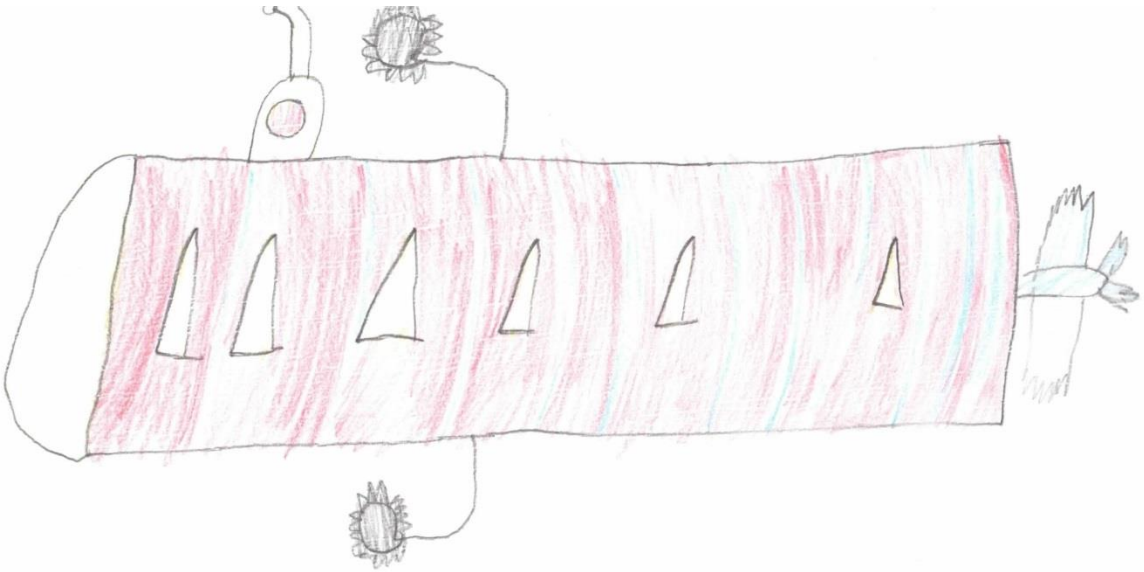


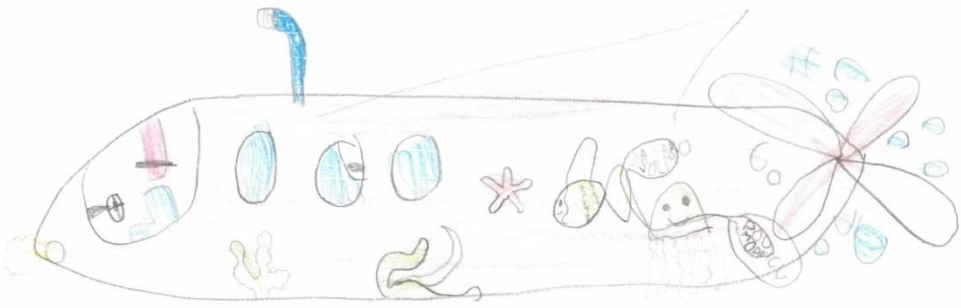




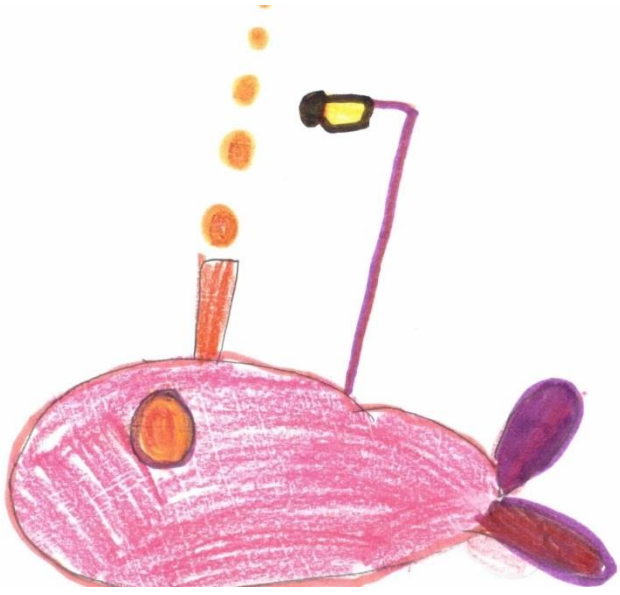


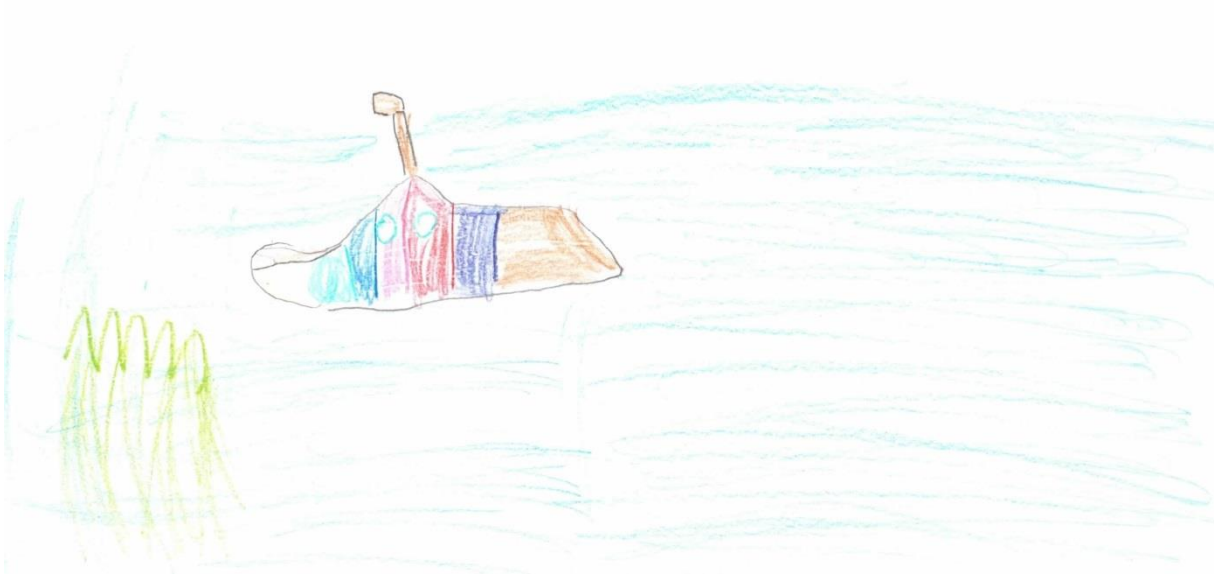


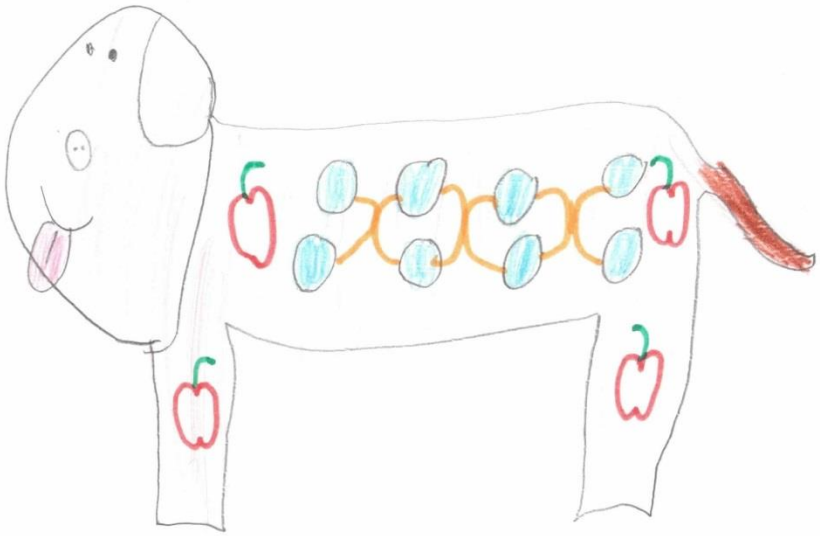


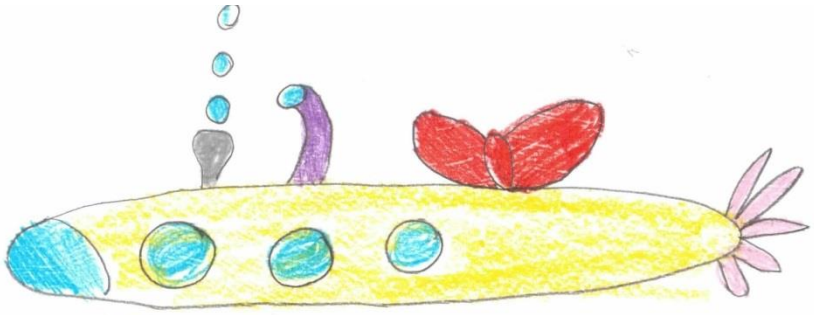


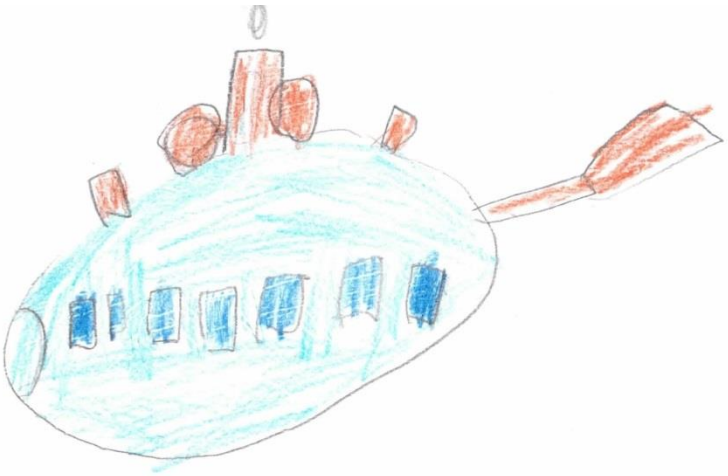

SEAWEED

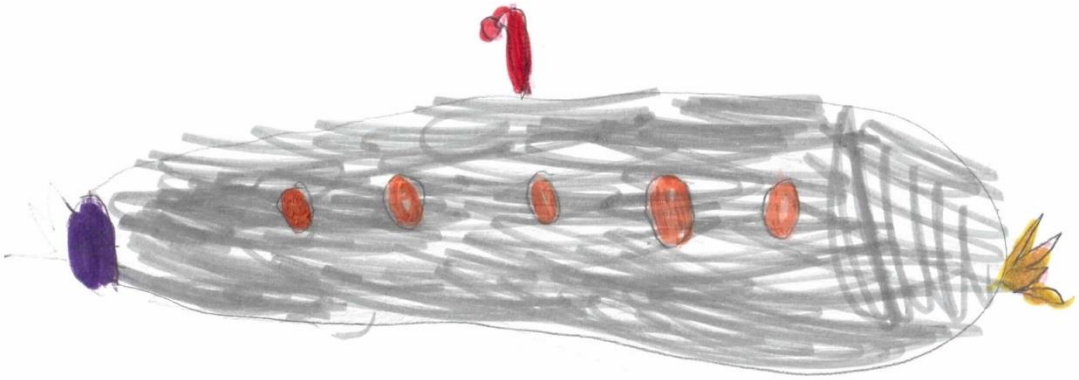


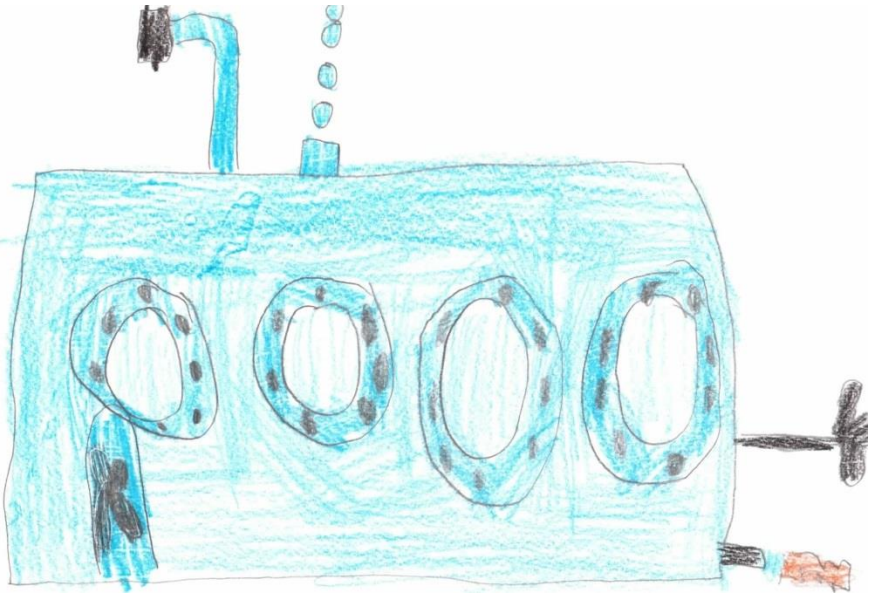













PATRIK 1.C