Visualizing literary texts in university language courses

Vizualizace literárních textů v jazykových kurzech na univerzitě

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Abstract: The article introduces benefits that using literature in university language classes brings to both students and teachers. Among those benefits, possibilities to enhance the language learning process with a visual dimension are emphasized. Concrete examples of activities based on visual materials and on visualizing techniques are demonstrated and evaluated.

Key words: visualizing, literary texts, imagination, critical thinking, creativity

Introduction

The observations described in this article arise from including literature based activities into university English language courses. Working with literary texts has been identified as a useful preparation for reading other types of complex texts, such as academic articles. Besides, the imaginative and subjective nature of literary texts allows students to get engaged with foreign language in a highly personal and engaging way. This personal engagement provides teachers with a possibility to strengthen students' confidence and motivation for language learning, as well as with a chance to promote authentic communication and students' creativity in language classes.

When preparing the literature based activities, both theoretical and practical ways were sought to make literary texts approachable for students who need to be able to read complex texts, but whose reading skills are not corresponding to those challenges yet. In this text, it will be shown that by focusing on students' visual capacities, they can not only work with complex texts and language in a more efficient way, but they also develop their analytical skills and critical thinking. Therefore, visualizing literary texts is a very inspiring way of teaching a foreign language in academic context.

The first section of this text will argue that visual materials should not be overlooked at university level, as students benefit from including visual aspects of their learning capacities when they study English in academic context. The next section will introduce benefits of adding visuals in university study materials. Furthermore, it will be suggested that university students can take on a more active role in choosing and creating their visual materials. The benefits of training students in imagery work and visualization will be emphasized. The following sections of the text will present four arguments for including visualizing activities

based on literary texts in university language courses. First, those activities will be described as a significant contribution to personalizing the learning process. Second, visualizing activities will be identified as authentic communication and cooperation stimuli. Third, links between imagery work with literary texts and students creative language production will be described. Finally, the article will show that training visualizing can be connected to practicing study and employability skills.

1   Visuals in university study materials

1.1   Comparison to secondary education

It can be easily proven that, in terms of visual support, there is a huge difference between study materials used in secondary education context and in university context. Whereas secondary school textbooks are full of photos, images and maps, the university study materials consist of mostly black and white text-dominated pages, using little graphic effects and only images with high informative value. This difference has been also identified in English language textbooks, e.g. by comparing Headway series widely used at secondary schools in the Czech republic with Headway Academic Skills[1] aiming at university students. The typical Headway layout consisting of picture groups, text framing, labelling, pictograms and colour-coding is not fully applied in the Academic Skills textbook. See Fig. 1 for comparison. There seems to exist a prevailing assumption that academic study materials do not need to be visually attractive, as their main purpose is to communicate the content. However, this article would like to suggest that integrating visual input within the language activities will result in more effective content communication.

1.2   Students' needs

There is no reason to assume that students' study support needs and learning styles change immediately after they enter a university. Adults as well as more advanced learners still benefit from exploiting their visual intelligence for language learning. It should be considered that not just students with a predominant visual intelligence are used to different types of visual tools. Therefore, the reduction of visual support given to students in university courses is a very drastic move, especially because it happens without compensation or without training students to provide for the visual dimension themselves.

The following text will present accessible ways to include the visual aspect in the language learning process. It will try to inspire teachers to build connections

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[1] Philpot, S., Soars, J., Soars, L. (2006). *New Headway Academic Skills: Level 2: Reading, Writing, and Study Skills: Student's Book*. Oxford: Oxford University Press.

between texts and visual materials when teaching reading and speaking. The focus will be on activities which make students themselves choose, adapt or create visual materials. Situations when students' imagination gets engaged in visualizing their learning will be recommended. Allowing students to think in visual terms makes them change their typical ways of learning and handling a foreign language, which is an enriching experience.

2   More visuals for more reality

2.1   Adding visuals

The realization that the visual dimension of study materials is neglected in university language courses naturally leads to include additional images in the materials, developing PowerPoint presentations for class use, finding interesting video samples for listening tasks, etc. A teacher wanting to add visuals to popular topics such as Shakespearean drama would find many possible sources. For example, a literary text by Shakespeare in the students' materials could be supplemented by a series of illustrative images of Elizabethan timeson the teacher's PowerPoint slide for a pre-reading speaking activity and followed by a video listening task based on a recent film adaptation. These additions could definitely provide the lesson with more variety, allow the teacher to use different media formats and, apart from reading, practice other skills too. The teacher's Power-point presentation can be furthermore used to supplement the visual element to vocabulary or grammar presentations, to make instructing or checking procedures more effective, to support weaker students, etc.

The benefits of visuals for teachers have been listed by many language textbook writers, Gerngross, Puchta and Rinvolucri (2007: 42) offer the following explanation:

Visuals have the advantage of being inexpensive, of being available in most situations, of being personal, that is, they are selected by the teacher, which leads to an automatic sympathy between teacher and materials and consequent enthusiastic use and of bringing images of reality into the unnatural world of language classroom.

It is the possibility to include the outside world in the language activities that usually serves as the biggest motivation for using visuals. Even if pictures or photos are still only representations of the real phenomena, they bring more reality into the classroom. As a result, students react to the use of visuals by more active response. For example, it has been observed that after seeing Elizabethan portraits and genre pictures students can read and interpret a corresponding scene in Shakespeare's play more readily and swiftly than students who have not seen the visual materials. Similarly, when comparing two groups working with the same

text, the group who has been working with a video sample and a corresponding text together produced more lively discussions, more detailed explanations and, generally speaking, more enthusiastic responses.

As I have mentioned, the use of additional pictures, videos and PowerPoint presentations in language classes usually leads to students' closer engagement with study texts. However, when it is the teachers who add more visuals, they cannot always ensure that the materials will be handled with above mentioned sympathy and enthusiasm.

2.2   Activating students

Choosing appropriate study materials has traditionally been a part of teaching responsibilities. Therefore, it is also typical that teachers choose additional visual materials for their classes. The relation between the students and the visuals selected by the teacher is a relatively passive one. Even if visuals can help to activate students, they are mainly responding to impulses provided by the teacher. Thus, the potential of visual phenomena to provide for a more personalized language learning is not fully realized.

Recently, many authors have observed that students have become more indifferent to images pre-selected by their teachers since they are overloaded with visual input in their everyday lives. Arnold, Puchta and Rinvolucri (2007: 10) suggest replacing the real images used for language activities by mental images produced by students: "Imagery work in the classroom can be used first as a way to connect with students who have become accustomed to the external visual exposure and then to give them a chance to go inside, to extend their attention span and to become more centered and clear-thinking." This statement introduces the idea that visualizing activities contribute to a more personal learning and at the same time develop other than language skills. The statement also points out that it may be necessary to prepare students for those activities. As it will be shown later, it is useful to introduce imagery work in class step by step. Starting from simple drawing activities, to introducing more complex creative projects, tasks that activate students' imagination are beneficial for both language progress and personal development. It is not surprising that literary texts can be considered as ideal source for these tasks.

3   Visualizing activities for personalized language teaching

3.1   Literature and personalized teaching

According to some theoreticians, literature is a great source of reading materials since it enables a more personalized and engaging approach to language teaching. Duff and Maley (1990: 17) assume that literature based activities should

arise from students' personal involvement: "The student is an active agent not a passive recipient. It is vital for us that the activities provoke a genuine interaction between the reader and the text, and between the readers themselves – including the teacher!" The understanding that perception of literary works is always individual and subjective has been identified as a crucial reason for including literature in language courses. This understanding offers opportunities to create situations which do not just aim at improving comprehension, but rather emphasize the importance of students learning experience and critical thinking. This paper suggests using visualization activities based on literary texts to clearly demonstrate some principles of critical thinking and personalized learning.

For many reasons, opening lines or paragraphs work as an ideal starting point for working with literary texts. Students approach these excerpts in a way that is very similar to their actual reading habits. It is authentic for a reader to elaborate on opening lines, to predict the plot, to create a mental image of the time setting, place or characters. All those natural reading tendencies can be easily employed in language activities. Students can be asked to match the opening lines with book titles, to identify book genres according to the style or vocabulary used in the opening lines, to produce or analyze opening lines translations, etc. With regard to the attempt to use literature for a consciously more personal approach to language learning, a visualizing activity based on the opening lines can be introduced.

A simple task of producing an illustration to the opening line can become the first step for training students in imagery work. Opening lines which are very easy to understand and which therefore do not discourage students from materializing their own mental images on paper, have proved to be ideal. A simple sentence like: "This is me when I was ten years old."[2] Can lead to a surprising diversity of student's drawings. The more variety of responses the text offers, the easier it is for students to reflect on their different experience, background, personalities, or just moods. See Fig. 2. By sharing the drawings and discussing them in pairs or groups, this task actually makes students see that they interpret the same sentence in numerous ways and it helps them to accept the individual character of their reading process. When this subjective aspect of reading and interpreting texts is acknowledged both by students and the teacher, it can increase students' motivation and confidence. This activity enables the plurality of class perspectives to become clear and visible. Students' confident feeling in class can be further developed by referring to the existing original, author's visualization of the text, such as panels in graphic novels. It is beneficial to introduce the original visual material as one of the possible interpretations which is equivalent to the students' images. Giving students' interpretations this relevance and respectful treatment has been appreciated in their feedback to literature based activities and has also

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[2] Satrapi, M. (2008). *Persepolis: [the story of a childhood and the story of a return]*. London: Vintage Books.

contributed to a more confident way of presenting their ideas in a foreign language.

3.2 Literature and intercultural awareness

Comparing and contrasting the various interpretations of individual students and the author allows students to develop their critical thinking and very often intercultural awareness too. Lazar (1993: 62) highlights the benefits of working with texts embedded in different cultures: "There is strong argument for saying that exposing students to literature from other cultures is an enriching and exciting way of increasing their awareness of different values, beliefs, social structures and so on." The above mentioned opening line visualized by Czech students and contrasted to the original image by the Iranian author, provided a great source for class reflection on gender and cultural stereotypes. Thanks to critical reflections on both cultural differences and stereotypes, students became aware of limitations that are included in personal interpretations as defined by Brumfit and Carter (1991: 21): "The process of reading is a process of meaning-creation by integrating one's own needs, understanding, and expectations with a written text." The integral character of the reading process could be illustrated by identifying individual meaning elements included in the visualizations of the text, but not necessarily in the text itself (football, smile, muscles, veil, etc.). See Fig. 3. This simple activity shows that discussing interpretations of literary texts through their visualizations provides teachers with accessible possibilities to personalize language teaching and promote critical reading.

Nevertheless, such highly personalized activities can only be conducted within well-prepared and established conditions. It is extremely important to ensure the students that they can express their ideas openly and without being judged. As Wright (2007: 106) states: "Very often we wish to give our students an opportunity to do something in a context full of encouragement and free from stress. In such cases, the role of the teacher is to provide a broad suggestion, a gentle stimuli and a helping hand." The teacher's responsibility when creating this opportunity for individualized language learning also includes emphasizing the importance of respectful communication, sharing and cooperation among students. Only safe class atmosphere allows teachers to enjoy the benefits of imagery work with their students.

4 Visualizing and communication

4.1 Authentic communication

The fact that readers react to literary texts in different personal ways allows many applications for communicative language activities. Wright (1990: 35) classifies communication activities as built on an "information gap", "opinion gap" or "per-

ception gap" and finds them very useful for activities with visuals. Similarly, the concepts, especially the last two, can be applied to personalized literature based activities. However, Wright also (1990: 36) highlights the importance of gap tasks' relevance:

> I would like to argue that there are many gaps which we do not bother to try to cross. We do not choose to talk to everyone about everything just because they might know something we do not know or have an opinion on something we view. In normal life we must want to cross a gap in order to bother to communicate. In other words, there must be a reason we care about.

The next section discusses tasks that aim at fulfilling Wright's communicative relevance criteria by using imagery work.

When teaching literature-based language classes or courses, the phenomenon of visual representation of a text can quite naturally become a topic for discussion or analysis. Various aspects of adapting a text for stage or screen, illustrating it by or transforming it into images can be discussed with language students. As it will be shown later, by focusing on its visual representation, students work even with a complex text in a very natural way, quite easily overcoming possible comprehension problems since they rely on their background knowledge, previous experience and imagination.

Literary excerpts adding new characters to a story have been often used for language teaching purposes, usually with a focus on vocabulary. Students are asked to read descriptions of new characters, their personalities or habits and describe them with corresponding adjectives. This traditional, descriptive activity can be enriched by adding imagery work in two succeeding steps. First, the visual aspect of the original linking activity is emphasized and students are encouraged to create their own detailed mental images of the new characters, their faces, gestures, clothes, etc. Second, students are given a group "casting" task, they have to choose actors who would play the roles described in the text.

Discussing the choice of actors is a very natural and authentic activity, since it corresponds to the first language communication. Readers tend to compare their mental images of the literary characters with other readers and with their visual adaptations. The attractiveness of this activity can be confirmed by Wright's (1990: 98) challenge principle:

> Because students may see aspects of the picture in different ways, they have a reason for speaking and for listening to other students. This simple principle of introducing a challenge can infuse all kinds of activities, making the foreign language a living and vibrant element.

Since literary works often serve as a source for theatre or film adaptations, the teacher might ideally be able to find an adaptation of a literary work that has been recently presented or discussed. The task can then be introduced by an up-to-date news or blog article like the following one:

> A film contract for *The Glass Room* has just been signed with Rudolf Bier-mann's production company IN FILM Praha. That's just the beginning of the beginning. The next step will be getting a screenplay done.[3]

It has been found beneficial to employ authentic communicative situations for language practice. In this activity, it is the authenticity of linking the reading, visualization and speaking parts together that promotes natural communication among students.

4.2 Cooperative communication

Furthermore, combining various language skills and imagery work in one group activity can help to balance groups with different language levels. When given the right group challenge, weaker and stronger students work together well. In the "casting" task, good readers can find and understand detailed character descriptions in the text, good speakers can rephrase and paraphrase those excerpts and even students with poor language skills, but good visualizing skills can come up with successful solutions. Gerngross, Puchta and Rinvolucri (2007: 10) describe this imagery element of comprehension as very significant: "Language comprehension will not only depend on learners' good decoding or vocabulary skills but also in part on their ability to create and use mental images which will enable them to understand texts in the foreign language better." In this context, *to understand texts better* does not refer to comparing or evaluating students' comprehension. It describes the comprehension from students' own perspective, linking better understanding to positive personal feelings and confidence. Therefore, each solution which is a result of students' communication and negotiation is a valid one.

Following this principle, the teacher appreciates all casting choices for the previously described activity in the same way. Even if choosing the Marta Issová for the role of a Jewish woman is objectively more appropriate than choosing Nicole Kidman, both choices are given the same value in class. For Wright (1990: 142), this approach becomes the second important aspect of literature based activities which he calls opportunity principle and defines as: "Students are encouraged to express feelings and ideas and to exchange experiences, while little or no emphasis is placed on whether these are right or wrong." This principle is in accordance with the earlier mentioned necessity to establish a safe atmosphere for imagery

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[3] Mawer, S. (2010, May 8). *What's new...* Retrieved May 28, 2016 from http://www.simonmawer.com/news.htm

work which should naturally be apply to weaker or less confident students in particular.

5   Visualizing and creativity

5.1   Imaginative potential

The imaginative character of literary texts is seen as the key to students' creative involvement in language production. Creating personal versions of literary texts which, apart from the already listed benefits, leads to deeper involvement in the language and its longer lasting impact. Duff and Maley (1990:6) claim that:

> Literature involves affect and emotion. In order to process them we have to embark on a process of making imaginative interpretations of the reality they represent. Interaction with a literary text usually involves a deeper level of mental processing, a greater personal involvement and response, and hence a greater chance of leaving traces in the memory.

Those reading processes can be successfully developed into foreign language activities. Readers typically use their imagination as they try to visualize the people, objects and places represented in the text, as they try to predict future actions or development or they even try to think about alterations to the text. Following the previously mentioned principles, teachers can design creative language tasks which have enough authenticity, and most importantly, no wrong answers. Based on experience, a short creative task can be handled by all students, once they feel relaxed about its outcome.

5.2   Literature as prestigious texts

Among the reasons why literary texts are especially useful sources for language teaching, their prestigious character should be mentioned. It has been proven that being able to read literary works, or at least achieve partial comprehension of literary excerpts, gives students a strong feeling of self-confidence about their language competence. Brumfit and Carter (1991: 190) use the term *classic status* and explain that: "The desire to read Dickens or Shakespeare may enable students to overcome difficulties which would be significant in terms of other criteria." In this context, it can be suggested that works by famous writers have bigger potential for creative visualizing activities too. Students especially like visualizing texts by famous writers; they find it extremely enjoyable to be able to imagine reality created by them. The prestige of famous writers serves as a strong motivation for their own language production, in short speaking activities students like to become co-authors, translators or illustrators of the excerpts by respected authors like Jane Austen or Salman Rushdie.

The imaginative potential of literature and its prestige can be utilized in writing tasks too. The following activity has been found a good starting point for training students in creative writing. It is a visualizing activity based on Kafka's *The Castle* and its recent adaptation into a graphic novel[4]. After reading sections from the novel, studentsshared their mental images of those sections by describing or drawing them. Then, they compared their images with the relevant parts of the graphic novel and rewrote the original text into dialogue bubbles and panel descriptions. The enormous potential of graphic novels for language learning has been discovered by many authors. This text points out that when paralleling two different formats, e.g. a novel and a graphic novel, students need to simultaneously apply their language skills and critical thinking in a very natural, yet challenging way. By focusing mainly on visual representation of the text, even the students whose reading skills are below B2 level were able to tackle Kafka's text written in his specific style.

Based on similar positive experience, students can be encouraged to approach other complex texts, such as academic articles, and to use visualization techniques and visual tools for improving reading comprehension. Simple, complementary visualizing tasks, opportunities to express ideas in visual terms can follow any reading activity, both of literary and non-literary texts. Groups of students can be asked to search for, choose or create appropriate illustrations, graphs or schemes to enhance the text. Even if students may prefer relying on already existing visuals to creating their own, the process of selecting, comparing, discussing and rearranging the materials will make this activity communicative and creative.

Among literary genres which can produce strong mental images and be therefore used for creative activities, poetry should be mentioned as well. Students often approach poetry with distance even in their native languages, well-chosen language activities can establish a closer relation to poems, or more generally speaking highly sophisticated texts. With some encouragement and a good source of inspiration, students are even able to write poetry in a foreign language, as the following example shows:

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[4] Kafka, F. (2008) *The Castle*. Prague: Vitalis. Kafka, F., Mairowitz, D. Z. (2013) *The Castle*. Prague: Labyrinth.

Waking up in the morning
All alone in a huge house
Walking around
Everything being light,
Everything being bright,
Everything being easier
Than the night before.

For this creative writing activity, the students were inspired by the famous villa Tugendhat, the UNESCO protected masterpiece of modern architecture in Brno, as well as by its description in Simon Mawer's novel *The Glass Room* (2010). First, excerpts from the book were discussed in class and students created and described their mental images of the house. Then they took a virtual video tour through the real villa. Finally, the students were asked to express their impressions in short poetical texts. Based on piloting this project both with and without the focus on visualizing the house, it can be argued that it was the visual aspect of the pre-writing activities that helped students to use the foreign language in a more creative and imaginative way.

6   Visualizing and training skills

6.1   Employability skills

It has been already suggested that it is not just language skills that benefit from visualizing activities in university language courses. This section will suggest that teaching students to create their own mental images can be connected with teaching study skills and employability skills. University language courses typically include teaching some employability skills – CV writing, job interview, etc. Visualizing activities can be introduced in teaching those skills and they can even incorporate literary texts. Similarly to the previously described "casting" task, students can be asked to visualize a literary character as a possible job candidate, they can write the character's CV or try to imagine the character's performance at a job interview. In contrast to traditional role plays and simulations, it has been observed that the involvement of a fictional character provides students with more security. Even in this context, using imagery work with literary texts can lead to more language production and more efficient skills practice.

6.2 Communication skills

Both visualization techniques and literary texts are widely used by soft-skills coaches in business context. Companies like *Olivier Mythodrama*[5] or *Shakespeare in Business*[6] organize workshops where participants are trained e.g. to present, negotiate or persuade the audience with the help of excerpts from Shakespeare. By reading selected scenes from his dramas and visualizing their key aspects, participants should acquire new communication skills. In academic context, formal communication could be trained in a similar way, as this is the area which students have often problems with. Making students to visualize the addressees of their email or personal communication, to foresee their possible reaction and to choose adequate language means would be an effective language activity.

6.3 Analytical skills

When working with literary texts, interpreting and discussing them in a foreign language, students' develop their language skills together with analytical skills. This is especially true for activities dealing with text structure, genre or form. It has been proven very useful to encourage students to use visual aids for making various formal aspects of the text visible. The simplest example would be highlighting key words, others could include using different symbols or colours to distinguish individual characters, perspectives, or styles in the text. Students can be also involved in creating schemes explaining relations among the characters or sequence of events, they can analyze themes and concepts by mind mapping, etc. Those more sophisticated visualization techniques have great relevance for learning to read academic texts as well. For example, colour coding can become a visual tool to make students distinguish between facts or opinions, cohesive devices can be expressed visually to emphasize the relations between individual sections. Besides fostering critical reading, visualizing texts also leads to better remembering them, as Wright (1990: 45) assumes: "Things we see play an enormous part in affecting us and in giving us information. We predict, deduce and infer, not only from what we hear and read but from we see around us and from what we remember having seen." In this respect, training students to use visual tools has a far more reaching effect than just developing their reading skills.

So far, the possibility to work with literary texts and academic texts in a parallel way has not been mentioned, but it is a logical choice in university context. Comparing and contrasting excerpts of different genres and styles can result in very productive activities, in terms of language practice, critical thinking and analytical skills development. Among analyzing activities, those having a visual aspect

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[5] www.oliviermythodrama.com

[6] www.shakespeareinbusiness.com

will be recommended again. For example, students can be asked to identify and highlight poetic use of language in the following text:

>Shining
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>Steel will be as translucent as water
>
>Light will be as solid as walls
>
>And walls as transparent as air
>
>I conceive of a house
>
>That will be unlike any other
>
>Living space that merges seamlessly
>
>A place that is at once of nature
>
>And quite aside from nature[7]

The activity is based on a perspective twist. In the second step, the original form of the text is revealed, it is an excerpt written in prose:

> Shining steel will be as translucent as water, light will be as solid as walls and walls as transparent as air. I conceive of a house that will be unlike any other living space that merges seamlessly. A place that is at once of nature and quite aside from nature.

The aim of this activity is to clearly show the existence of genre expectations and relating language conventions. The teachers can adopt this activity for specific needs of their students, encouraging them to create mental images of typical text formats from their fields and use them as writing samples. Due to the fact that both language and structural aspects of the texts are visualized, the activity contributes to a more general development of students' skills.

Conclusion

The purpose of this paper was to share beliefs about using literary texts and visualizing activities in university language courses. The paper has attempted to demonstrate that activities visualizing literature have enormous potential as they enable students to support their language skills by activating their imagination, they provoke them to express their personal views and make students share their ideas with others. Exploiting this imaginative and communicative potential of literary texts contributes to a more personalized, engaging and creative approach to language teaching. Referring to the existing theoretical framework and based on

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[7] Mawer, S. (2010). *The Glass Room*. London: Abacus, 2010.

piloting, the paper introduced some concrete activities working with literary excerpts. The selected tasks illustrated the main benefits that visualizing of literary texts brings to university language courses.

Since literary texts are open to various interpretations, they can serve as a great source for individualized language learning. It has been found beneficial to make students aware of the subconscious and subjective processes that influence their learning and comprehension. By asking students to visualize, share and compare their personal perceptions of literary texts, their critical thinking is developed and intercultural awareness supported. The necessary precondition of creating safe atmosphere and promoting fair cooperation in personalized language activities was emphasized. It was explained that when students can rely on their personal experience and individuality being acknowledged, they become more confident about learning and using a foreign language. Furthermore, it was suggested that students should get involved in activities that resemble their actual reading and visualizing practices and thus are relevant for students' involvement and communication.

Among the benefits for teachers, the fact that visualizing activities can help them to balance groups with different levels and backgrounds has been listed. It was shown that group visualizing tasks can promote both authentic and cooperative communication. Focusing on visual representation of a text allows even weaker students to apply their language skills in a very natural way and, consequently, enables them to tackle even complex texts or tasks. Encouraged by this new experience, students learn to approach advanced texts and genres by utilizing visualization techniques which can be a very useful way of dealing with academic texts.

The text argues that visualizing types of activities activate students' minds in less usual, very enriching ways and bring concrete outcomes into the language classrooms. The potential for creative tasks was identified both in using literary texts and in comparing them to other genres or academic texts. The visual dimension of study materials is usually quite neglected in university courses. Nevertheless, including visual capacities in learning enables students to become more confident and creative in their language production. Rather than just adding visual materials of their choice, this text recommends teachers to design activities that would give students a more active role in visualizing their learning. Creative tasks requiring students to develop their own visual materials or activities based on imagery work were found especially beneficial for university students.

Literature

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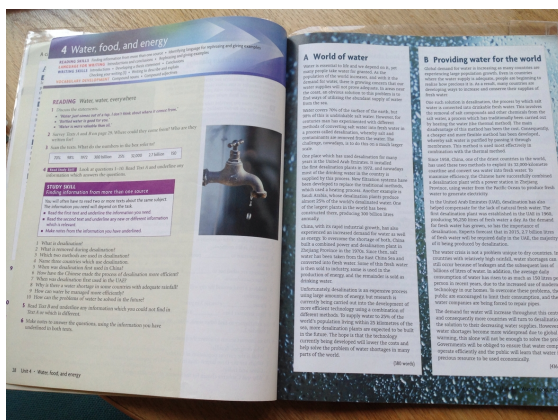
Appendix

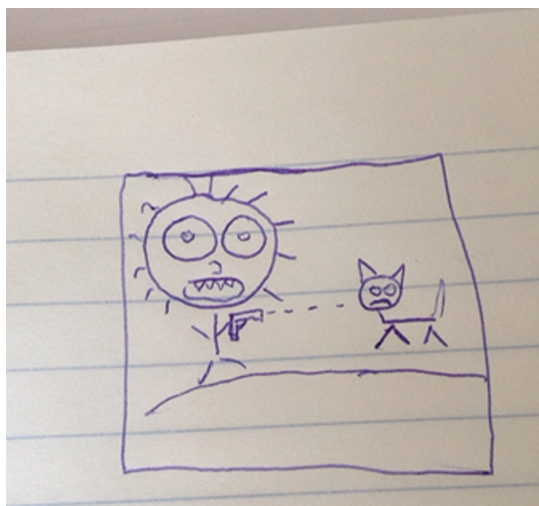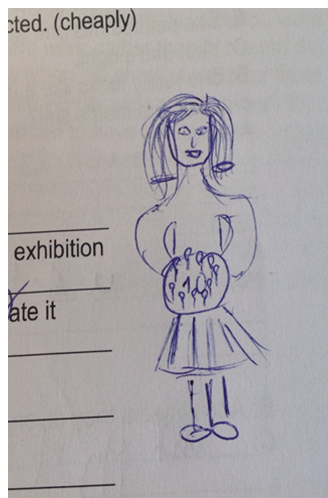Fig. 1: *Comparing Headway Series used in secondary schools with Headway Academic Skills*

Fig. 2: *Examples of students' visualizations based on Satrapi's first line*

Fig. 3: *Contrasting student's and the original visual representation of the same opening line (Satrapi, p. 1)*

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