Developing Digital L2 Literacy During Compulsory Schooling[1]

Desarrollando la alfabetización en la segunda lengua durante la enseñanza/escuela obligatoria

Romina Cariaga
rocariaga@yahoo.com.ar
Universidad Nacional del Comahue-CURZA - Neuquén, Argentina[2]

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Abstract

This reflection article analyzes a pedagogical experience, carried out at a public secondary school in Argentina, in an English course. Its goal was to develop students' digital L2 literacy through collaborative digital storytelling, making students aware of the significant role that multimodality plays in communicating messages. The methodology chosen was 'project work' as a teaching strategy. The project's teaching sequence was made up of five phases: bibliographical research, design, video production, socializing and assessment.

The conclusions presented stem from the systematic use of participant observation technique, based on the analysis of multiple data sources (classroom

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1   This reflection article stems from the research project "Education mediated technologies: spaces, subjects and practices" UNCo, PIN I 04 / V088. The project aim is to produce knowledge about education mediated by digital technology in regional classrooms at different educational levels, emphasizing on subjects, practices and gender, and based on the emerging and quick changes that ICT operate in the educational field.

2   English teacher at Secondary and University Level at UNLPam. She is also a Specialist in Education and New Technologies (FLACSO Argentina). She is currently a regular lecturer at the National University of Comahue (UNCo), CURZA, in the area of English for Specific Purposes. E-mail: rocariaga@yahoo.com.ar

discussions, students' writing of drafts, final video products and post-project self-evaluation).They show that the experience provided students the opportunity to develop digital literacy, a key competence for the 21st Century which should become the very core of what L2 teachers should focus on these days.

Key words: ICT - digital L2 literacy – multimodality- storytelling- collaborative work.

Resumen

El presente artículo de reflexión analiza una experiencia pedagógica, realizada en una escuela pública secundaria de Argentina, en el espacio curricular Inglés. El objetivo general de esta experiencia fue estimular el desarrollo de la competencia digital de los estudiantes usando la narración digital colaborativa, haciendo que ellos tomen conciencia del importante papel que desempeña la multimodalidad en la comunicación de mensajes.

La experiencia siguió la metodología del trabajo con proyectos como estrategia didáctica. La secuencia didáctica estuvo conformada por cinco etapas: investigación bibliográfica, diseño, producción de vídeos, socialización y evaluación.

Las conclusiones presentadas surgen de la utilización sistemática de la técnica de observación participante que se basa en el análisis de múltiples fuentes de datos (discusiones, borradores, producción final y autoevaluación). Estos muestran que la experiencia proveyó a los alumnos de oportunidades de desarrollar su competencia digital, una de las competencias claves del Siglo XXI que debería convertirse en foco de interés de los docentes de lengua extranjera actuales.

Palabras claves: TIC - competencia digital - multimodalidad - narración - trabajo colaborativo.

Introduction

In the 21st century we are faced with a new reality in which the world is undergoing a wide range of social, political and cultural changes. Right now we are immersed in a society in which the integration of the various Information and Comunications Technology (ICT) and connectivity in everyday life are producing significant modifications in people´s cognitive structures.

"These days, the verb 'to communicate' no longer spontaneously refers, to the writing on paper" (Ferreiro, 2001, p. 426). Cultural habits have changed. New literacy practices incorporate different means of knowledge representation where written and oral texts, design, music, different kinds of images, virtual simulations, etc. are well integrated. Therefore, reading and writing currently represent more exciting and opener tasks than ever before.

Given the fact that digital technologies have radically changed the social acts of meaning making over the past two decades, it now seems vital that educational institutions examine beliefs, practices and theories related to the traditional understanding of literacy which now goes well beyond the skills of encoding and decoding texts. It is crucial for individuals of the 21st Century to be capable of using new communication tools and, likewise, to develop a new kind of literacy that focuses not only on printed media and verbal codes, but also on the diversity of multimedia tools which are in use today.

Moreover, as Daniel Cassany (2008) states, there is a huge gap between the vernacular and the academic, or between what our students do with their friends and at their homes and what they do at school. Even though initial basic literacy (traditional, imposed and prescriptive) is carried out mainly at school, many students learn to use writing to do different things outside of that environment. These are private, informal, flexible and voluntary practices, which are much more interesting -for them- than the rigid forms of writing imposed by school. Then, why shouldn't we use that informal knowledge as a stepping stone to develop more complex abilities? Why shouldn't we explore the differences between vernacular knowledge (what they know) and academic knowledge (what they must learn) to find zones of proximal development? Why shouldn't we use these familiar practices in academic contexts to create more attractive contexts for learning reading and writing in school and in this way foster students' digital literacy?

Recognizing that these self-generated practices are a crucial aspect of individual and group participation in today's globalized world and noticing that they do not necessarily enjoy an important place in foreign language

learning and teaching, we designed a pedagogical experience which aimed at boosting digital literacy in L2 students, offering them the opportunity to work collaboratively, share, create content and reflect on a second language.

This article reflects on the importance of promoting this literacy in teaching and learning a foreign language and culture in compulsory schooling. For this purpose it describes a classroom experience and its pedagogical implications which were carried out at a public secondary school in Argentina during 2015, within English as L2 subject. The conclusions presented stem from the systematic use of participant observation technique, based on the analysis of multiple data sources (e.g., classroom discussions, students' writing of drafts, final video products and post-project self-evaluation). This method includes "the explicit use in behavioral analysis and recording of the information gained from participating and observing" (DeWalt, 2011, p. 259).

Theoretical Framework

There are wide arrays of positions around some key concepts used in this work: ICT, *multimodality*, *digital literacy/cies*, *digital L2 literacy/cies*, *skills and competence*; that is why we consider it fundamental to state ours in a brief overview of definitions and frameworks. Thus, we conceive the term "information and communication technology" (ICT)

from a multidimensional perspective as proposed by (Romaní, 2011):

> *Technological devices (hardware and software) that allow people to edit, produce, store, share and transmit data between different information systems that have common protocols. These applications, which integrate media, telecommunications and networks, enable both interpersonal (person to person) and multidirectional (one to many or many to many) communication and collaboration. These tools play a key role in knowledge generation, exchange, broadcasting, management and accessi[3] (p. 313).*

It is widely known that ICT has reshaped the communication landscape. Social literacy practices have been revolutionized and thus, new orthographic and discourse conventions are proliferating, authorship is moving from individual to collaborative construction, and genres are hybridizing. In this context, media offers us different mode possibilities that include the combination of audio, visual, linguistic, gestural, and spatial modalities to convey rich meanings. Our understanding of the term multimodality is drawn from social semiotics as it is advanced by (Kress & Van Leeuwen, 2001) as part of their theory of communication. They

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3   Our translation from Romaní, J. C. C., 2011, p. 313.

define multimodality as "the use of several semiotic modes in the design of a semiotic product or event, together with the particular way in which these modes are combined" (Kress & Van Leeuwen, 2001, p. 20).

In regards to the concept of *literacy*, which has been traditionally understood as the set of decoding and encoding skills needed to read and write, we see that decades ago and according to a sociocultural view, literacy started to be described in terms of users' practices in particular domains and media (Barton, 2007). It is situated in social, institutional and historical relations and it is also sometimes conceptualized in the plural as "literacies" because of the multiplicities of media and contexts. We also noted, after reviewing different terminologies and definitions, that this term seems to be the most used in English-speaking contexts (USA, Britain, Canada, etc.), but in countries whose languages have a Latin origin (Spain, Italy, Argentina, Mexico, etc.) the term *competence* is used synonymously.

In order to state what we mean by literacy in our context we take the contributions of (Cabero & Llorente, 2008), who consider that *digital literacy* implies more than just knowing how to search for and analyze information. For us it involves the ability to communicate and to express oneself digitally through various formats: text, audiovisual, hypertext, multimedia, etc. and to

share the constructed knowledge using different technologies. In addition, like these authors, we understand *digital literacy* as a 'communicative competence', i.e., "knowledge (concepts, skills, aesthetics, attitudes, procedures, values...) used in reflective practice and mobilized by the subject, to function effectively in the process of communication, being it mediated or not[4]" (Cabero & Llorente, 2008, p. 11).

Likewise, we also use the definition of *digital literacy* proposed by (Larraz, 2012). She understands it as "the sum of all the skills, knowledge and attitudes on technological, informational, multimedia and communicational matters, which lead us to a complex, multiple literacy"[5] (Larraz, 2012, p. 90). According to this author, it consists of four literacies which include its dimensions: informational, technological, media and communication literacy. None of these, by themselves, explain the entirety of the term literacy, and instead, the interaction between them is necessary to achieve global understanding.

As Kern points out, "it is precisely because literacy is variable and intimately tied to the sociocultural practices of language use in a given society that it is of central importance in our teaching of language and culture" (Kern, 2000, p. 25). *Digital L2 literacies*

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4   Our translation from Cabero and Llorente, 2008, p. 11.

5   Our translation from Larraz, 2012, p. 90.

are digital literacies among second or foreign languages. They are understood to be hybrid and transcultural in nature, that is to say, transformational across and between cultural identities. They may include multiplicities of literacies in multiple languages, cultures, identities and affiliations. Therefore, by *digital L2 literacy* we mean the developing ability, confidence and readiness of nonnative learners to use L2 to access, navigate, comprehend and contribute meaningfully to English language digital discourse through various formats: text, audiovisual, hypertext, multimedia, etc. Kern's (2000) model for integrating literacy (in a world that is increasingly dominated by electronic media) into the foreign language curriculum involves three perspectives: linguistic, cognitive, and sociocultural, all of which are interdependent and deserve equal attention.

Furthermore, in this context of diversity in the use of terminology, it is also crucial to state the difference between the terms *skill* and *competence*, even though both terms are sometimes used interchangeably. For this reason we take The European Commission's Cedefop glossary (European Centre for the Development of Vocational Training - Cedefop, 2008) which defines a skill as "the ability to perform tasks and solve problems, while a competence is the ability to apply learning outcomes adequately in a defined context (education, work,

personal or professional development. (…) A competence is therefore a broader concept that may actually comprise skills (as well as attitudes, knowledge, etc.)" in (Ananiadou & Claro, 2009, p. 8).

Finally, we conceptualized digital literacy as a way of being a reflective citizen in a 21st-century global community flooded by multimodal technologies. It is therefore critical that digital literacies be integrated throughout L2 education, where multiple communities, identities, languages, and cultures come together. Bearing this in mind we explore a classroom experience whose overall objective was to boost digital literacy in L2 students, truly preparing them for the realities of today's communicative landscape.

Brief Group Characterization

In Argentina, the 1:1 technology integration program called *Conectar Igualdad* was launched in April 2010 through Decree No. 459/10. It was specifically designed to improve educational equality and reduce Argentina's digital literacy gap. The program provides public secondary students and teachers with netbooks running on two operating systems: Windows and Huayra GNU / Linux. Hence, all Argentinian public schools are expected to integrate technology into their curriculum in order to develop students' digital literacy. However the

integration of ICT into the curriculum for instructional purposes is generally hindered by pernicious barriers like lack of resources, connectivity problems, lack of teachers' ICT knowledge, teachers/students attitudes and beliefs towards technology, difficulties in assessment, etc.

Furthermore, although digital literacy should be a basic component of most educational activities, it does not necessarily enjoy a prominent place in foreign language learning and teaching. In compulsory secondary education, foreign language curriculums usually employ textbooks and paper-based resources, some of which seem to ignore the great potential for integrating digital literacy into learning classroom projects, thus causing one to question the authenticity of L2 learning.

As we consider it vital to promote a change in practices and beliefs about digital literacies in foreign language education, we designed a pedagogical experience to help teachers to meaningfully engage L2 learners in real 21st Century communication situations. This experience was carried out in the framework of a research project entitled "Technology mediated education: spaces, subjects and practices" (UNCO - CURZA[6]). We selected a course at the

Nº 3 Secondary School in Carmen de Patagones, a town in the southeast of Buenos Aires Province in Argentina. The school is situated in the outer edges of the city where the students are likely to be socially and economically disadvantaged. Families in this part of the province are confronted with poor working conditions, unemployment, precarious accommodation situations, lower levels of education and a lack of internet connectivity at home. The course was 5th year, class "A", English subject. The group was made up of 28 pupils (46% boys and 54% girls) aged 16 - 17 years old. The group had limited skills in the use of ICT for educational purposes and viewed technology as mere entertainment. They could not see the relevance of technology in the curriculum and they were unconvinced that it could help them in their learning.

Instructional Methodology

Our initial hypothesis was that students would be able to develop a set of skills and competencies in order to function effectively as citizens of the current century, especially those related to creating meaning with multiple modes such as linguistic, visual, aural, spatial, and gestural modes. Realizing that these students were consumers of new story formats, like transmedia narrative, Manga, Anime and Video

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6   Universidad Nacional del Comahue, Centro Regional Zona Atlántica. UNCO is an Argentinian public university with locations distributed among the provinces of Neuquén and Chubut and Rio Negro. According to SCImago SIR ranking (2010), this university is among the ten national universities in Argentina that produce more science and technology.

Games (vernacular knowledge), being aware that for many of these students, school was the only place where such competencies could be learned andidentifying digital literacy as one of the key competences for the 21st Century (academic knowledge) we decided to put into practice this classroom project. This constructive experience made an effort to provide students the opportunity to develop a set of skills and competencies that every student should be able to develop by the end of compulsory schooling.

The project followed the methodology of project work as a teaching strategy (Cols, 2007). It was a learner-centered method, where the teacher is a resource rather than an authority. It represented a natural and effective way to integrate everyday life (the vernacular) and school work (the academic), through different activities organized around a main goal: to tell a story collaboratively using ICT as a way to foster students' understanding of the multimodal aspects of communication.

The overall objective of this project was to boost digital literacy in L2 students, by offering them the opportunity to work collaboratively, share, create content and reflect on a second language. It focused on literacy as social practice and addressed the complexity of meaning-making in a world where communication is increasingly multimodal. Its central activity was to tell a story related to

the topic "Natural Disasters" through a five minute digital video production. It was framed in a curricular content unit which conceptualizes and analyzes from a comparative perspective the linguistic contents: past simple and past continuous. It was organized as a pedagogical project[7] and its sequence encompassed four classes of two hours each during June of 2015.

Thus, "Natural Disasters: Digital Story Telling Project" was both an attempt to include new literacy practices at school, as well as to show that the use of *invisible learning* in the classroom (vernacular knowledge) stimulates students' creativity and imagination and makes collaborative knowledge construction possible (Romaní & Moravec, 2011).

Teaching Sequence

The project's teaching sequence was made up of five phases: research, designing, video production, socializing and assessment. The research began with critical multimodal reading of digital stories, in order to raise students' awareness of multiple modes and to properly conceptualize multimodal discourse, mainly the video, and the various semiotic fields which are elements of that discourse type. The video format was not

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7   The curriculum for the 5th year of Secondary Education in Buenos Aires province for the English subject, prescribes the implementation of projects that complement and integrate the linguistic contents worked during the year.

arbitrarily chosen: students are familiar with the genre and its structure and its presentation does not require an advanced linguistic knowledge of the target language to narrate. This fact would allow students to express themselves easily while breaking down the barriers to the language required to tell complex stories.

This stage continued with an analysis of the narrative structure (text organization, resources, setting, character types, times, etc.) and its hybridization with an audiovisual genre: the film, recovering in this way the sense that (Bajtín, 1982) proposes of discourse genres and their value in the construction of identities. All the activities in this phase were conceived as a means to activate students' resources which are needed to design their own stories.

The sequence continued with the narrative designing phase. Students began thinking about their own stories. They shared ideas with peers, received feedback and afterwards they began writing the first drafts of the stories. At this point, students transferred the knowledge from overt instruction to a new context in which they were using their own purposes for meaning making. Pupils (divided in groups of four/five) were provided a limited the scope of the topic (tornadoes, hurricanes, earthquakes, etc.) and then after the role definition (writers, editors, etc.) they started the collaborative sketch scripting. Next, students revised their stories receiving feedback from the teacher on how to communicate messages effectively and on a conscious use of the language.

The following stage was film productions. The teacher, who is also an educational technology specialist, taught students how to use the software to make digital stories. For this task students made use of *Conectar Igualdad* netbooks and their cell phones as the main technological resources, therefore, trying to promote their conscious and responsible use in the classroom. Not surprisingly, many of the students did not know either the different types of software their netbooks were equipped with or how to operate them. This activity was followed by characters casting, choice of settings / scenarios, shooting with their smartphones and, finally, editing the captured images. Students started creating the stories in class and continued after class. They selected photographs and video clips; they added captions, subtitles, sound, background music and atmosphere. The editing process was accomplished with "Windows Live Movie Maker software"[8] which is available in their netbooks.

The final stages of this sequence involved the socializing of students' productions through the screening of

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8   Windows Movie Maker is video editing software created by the company Microsoft.

the videos to an audience including the school's dean, teachers, students and guests who also voted for the best films. Students began the presentation of the stories with a brief introduction and after showing the videos they reflected on the process of creating multimodal digital stories and answered questions from the audience. This was followed by the videos broadcasted on social networks.

In regards to the project assessment, we decided to evaluate the learning process and outcome through formative assessment, that is to say, monitoring students' learning so as to provide ongoing feedback that could both be used by teachers to improve their practices and by students to improve their learning. Students also evaluated each other's videos and at the conclusion of the project they engaged in a self-evaluation exchange, becoming, at this point, critical evaluators of multimodal literacy through explicit attention to multimodality in the project.

This classroom project inevitably demanded extensive role, methodology, activities and assessment changes. It required that, for example, students actively participate in the learning process and that teachers act as facilitators of that process and cease to control every aspect of the process and instead encourage students' autonomy.

"Natural Disasters: Digital Story Telling Project" aimed at a balance between students' free will and the necessary adult intervention; between the social value of contents and students' interests. And this search for balance, for equilibrium, fostered the development of "learning to live together" competencies which are some of 21st century's key competencies (Delors, 2006).

Outcome Analysis

The analysis of the students' productions is grounded in the concept of multimodality proposed by (Kress & Van Leeuwen, 2001). According to these authors, four elements can be used to analyze a multimodal text, namely discourse, design, production and distribution.

"Discourses are socially situated forms of knowledge about (aspects of) reality"[9] (Kress & Van Leeuwen, 2001, p. 3). In this classroom project, students produced a multimodal discourse which was a response to an educational task. They used their creativity and made a set of interpretations and evaluative judgments about today's society and its effect on the environment. In this process their views about reality were confronted and this contrast stimulated the creation of personal positions.

"Designs are means to realize discourses in the context of a given communication situation" (Kress & Van Leeuwen, 2001, p. 5). Resources or semiotic modes employed in the

9   Our translation

designs were: language, static and moving images, and sound, each one of them used for specialized and complementary tasks. Language, with a predominant narrative grammar, poor structure, summary style, and with a colloquial register, had a subordinate role to the images. Students used it to tell the story through dialogues, caption boxes (with the narrator's voice) or thought bubbles (small texts describing the characters' thoughts). It was striking that language was not used to convey emotions; students appealed to captivating images, precise use of color and sound, and emoticons instead.

Images were more useful to transmit discourse. Most of them were used to tell the plot, to clearly depict characters and to represent the narrators' feelings. Film composition and edition admitted different procedures such as the use of video clips, of static and moving pictures taken from the web, of emoticons, of conventional photographs and the combination of fragments in a collage. Kinetic signs, taken from comics, helped them to express the characters' movements or their actions, combining the static nature of the image with a dynamic reality.

Another element to be analyzed from (Kress & Van Leuven's, 2001) perspective is the production, which refers to the organization of the discourse. At this point different technical skills were used in the task execution. Students used "Windows

Live Movie Maker" as the canvas on which they painted their stories. For this procedure they let technological experimentation (use of clips, web images, graphics, emoticons, etc.) and effect embellishment (such as sound, music and voice) outweighed in many cases, the story.

Finally, focusing on the distribution of productions, it was hardly surprising that students wanted to share their videos with their peers, waiting for their equals' approval and least striking was the fact that they chose "Facebook" to transcend the school limits. It is therefore predictable that by the multiplier power of social networks many readers will find the stories and click on "like" button, acknowledging their approval of the authors' work.

Students' Self-Reflections

As a conclusion for the project, students engaged in a classroom self-evaluation exchange. The interaction was carried out mainly in Spanish, though use of English was encouraged, because we considered that these tasks require language functions and vocabulary beyond students' repertoire in English.

Students expressed that the project offered them new possibilities to tell stories, making meaning with multiple modes such as linguistic, visual, aural, spatial, and gestural modes. One of the students, J. (17) said: "…video is easier to show what you mean, what you

want to say and you can also symbolize emotions with music and images." (Pseudonym, personal communication, June, 30th, 2015).

Another schoolgirl, C. (16) pointed out that she became really involved with the project and with the group production. She highlighted the importance of integrating digital literacy into learning modules and projects. The playfulness component proved to be crucial in students' meaningful engagement with digital technologies. They literally played with text, sound, font, color, image placement, and word choice to produce the effects they wanted, including emotions. She stated:

> *"This type of activities is much more interesting than the ones provided by the textbook. The editing process was so much fun. We should do more activities like this in other subjects. I loved using technology to create a video. I'm going to upload it to my YouTube account."* (Pseudonym, personal communication, June, 30th, 2015).

Other learners, C. (16) and J. (17), who are very shy and find it very difficult to express themselves using the target language said: "Working in groups is easier. Four heads think better than one… We have discovered we can all be Spielberg. We couldn't believe that we could tell a story in English!" (Pseudonyms, personal communication, June, 30th, 2015).

They have learnt that these meaningful and purpose oriented activities organized their participation in communities that shared resources, ways of thinking and living, etc., making learning collaborative (Brown, Collins & Duguid, 1989). Moreover, they participated in working groups that showed new ways of solving problems and of looking at things, which stimulated imagination, critical and independent thinking and responsible decision making. Consequently, throughout the project, students explored, assessed, discussed, searched for and selected information and resources. Students were faced with other's voices and in that unfinished dialogue they generated their stories.

F. (17) and A. (16), two very enthusiastic learners expressed: "We couldn't believe the quality of the videos. They were great. Some had wonderful visual effects and seemed to be made by professionals… and we did them in ENGLISH" (Pseudonyms, personal communication, June, 30th, 2015).

Above all, students reported a wide range of reasons which proved that collaborative digital storytelling was an ideal vehicle to develop 21st century literacy. They also stated that the integration of this type of project into the foreign language curriculum challenged them in new ways. These stories empowered learners by allowing them to share their voices and their

views with the global world. Moreover, students successfully integrated and combined different modes in complex layers, thus promoting their awareness of the significant role that multimodality plays in communicating messages.

Conclusions

To conclude, it is possible to say that this pedagogical experience represented a natural and effective way to boost students' digital L2 literacy and to improve skills related to knowledge management, such as information selection, analysis and sharing in socially networked environments. In other words, "Natural Disasters: Digital Story Telling Project" effectively enhanced the development of some of the key skills and competences necessary for life in the 21st Century.

Furthermore, this initiative allowed students to develop new communication and collaborative construction skills and this appropriation turned into a source of motivation, making students feel part of a collective production and adapting them to the feedback processes involved in the sharing of their own productions. Thus, this project was able to use ICT as a valid tool for the construction of individual and group learning and favored its use as a resource capable of empowering students.

Last but not the least, this project stimulated the students' appropriation of discursive practices, which,

overcoming the students' linguistic limitations, allowed them to start narrating. This experience opened a door to ignored dimensions, stimulated complex story writing and reduced the barriers of decontextualizing, which are quite frequently encountered in foreign language learning. This experience, thus, overcame the powerful traditions of ELT which reduce language education to the teaching of linguistic structures, grammatical rules and vocabulary and consequently, limit the real use of the target language. Defying rooted habits, it generated valuable opportunities for collaborative creation that could serve as a foundation for later verbal narrative productions. Certainly this experience stimulated language acquisition through genuine communicative situations.

In short, "Natural Disasters: Digital Story Telling Project" is an educational approach designed to accomplish educational goals for the 21st Century where the education must incorporate the skills required to function in the knowledge society. But on the whole, it is crucial to emphasize that it shouldn't be an isolated attempt of a group of teachers, but part of a set of systematized, continuous and progressive policies governments should promote for the development of students' digital literacy during compulsory schooling.

Pedagogical Implications

It is important to say that even though this experience proved to be an opportunity for students to boost digital L2 literacy, we have identified some project complexities and challenges. As a consequence, we offer some recommendations so as to help others who would like to conduct a similar venture. First of all, its execution demands teachers' mastering on the use of ICTs for educational purposes (or the collaboration of ICT teacher), nontraditional teaching practices, pedagogical space to experiment with multimodality, and respect for the multiple language competencies of students. Success will also require teachers' continued attention to the close integration of project goals, activity/task design, and ICT within each classroom reality.

Furthermore, teachers must realize that new literacy practices imply new forms of meaning making and they also demand new understandings of the ways in which we acquire and evaluate knowledge and communicate. Accordingly, teachers must be prepared for new ways of structuring tasks, fostering interpersonal relationships among learners, monitoring interactions, guiding and evaluating performance.

It is also important to state that it is not technology per se that promotes the learning of language and culture. Technology is just a vehicle. Teachers need to draw students' attention to curricular integration, and they should help learners to reflect critically on language, culture, and context. We encountered the difficulty that some students spent countless hours trying to make a "perfectly embellished" video with sophisticated technology (like animation) and they forgot about content. To avoid this, teachers should closely monitor students' attention on the content (message, language use, story cohesion and coherence, etc.).

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