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Because the goal of literary work...is to make the reader no longer a consumer,
 but a producer of the text. Barthes, S/Z

Hyper, hyper introduction and context

Today university students listen to iPods, spend time online facebooking¹ or googling, and multitasking in and outside of the classroom. Language students and instructors are using podcasting as a way to reenforce what it taught in the classroom, or as a culture project. It is enough to take a good look at the iTunes store section of podcasting shows, or to browse several university web pages, to conclude that most podcasts shows for languages follow the same structure: a simple page and text and an audio link; or a page with some pictures and maybe a handout, followed by an audio file. In my opinion, a podcasting show must be part of a well organized web site that

¹ **Facebook** is one of the most popular words of 2007, only second to w00t, according to the Merriam-Webster dictionary. Facebook (verb): To get on a facebook website.

allows students/users to listen to the show and create their own podcasts. In other words, a podcasting that changes students from readers to writers as Roland Barthes proposed in S/Z.

Glosas is the name of a multimedia and interdisciplinary project I am currently working on. It consists of a series of five internet podcasting shows about poetry in Spanish and its intended audience are the second and third year students taking conversation and literature survey classes of Spanish. Back in July, when I started working on this project, I focused more on the technical details of podcasting and engaging activities focused on proficiency --language proficiency is the teaching of the language as a whole, not only its grammar and vocabulary. That month, Virginia Commonwealth University's Center for Teaching Excellence (CTE) awarded my project a small grant. Two months later, I started reading and discussing hypertext theory in the Text and Textuality class. I stopped working on Glosas because I realized that I had to add this theory to the project. I also realized that I had to rethink and redesign the interactive part of Glosas. Now, five months later, I have not finished my podcasting shows because every week I find a new technological, pedagogical, or theoretical issue that may improve the outcome. The pressure of a timeline for implementing and evaluating the podcasting shows reminded me of the main purpose of the CTE grant: to finish my research. This type of overwhelming information and resources, plus the never-ending cool features that my site may have, makes me understand better Ted Nelson, who coined the term hypertext. He has never finished his Xanadu software, or any other system he has written and fought about. He is famous for disseminating his ideas and dreams, not for making them a reality, a fact that has probably benefited

humanity more than his software would. This is not an excuse for not finishing a project, but rather an inspiration to write about a work in progress.

After reading S/Z by Roland Barthes, Computer Lib/Dream Machines by Ted Nelson and, and the first part of Hypertext by George Landow, I realized that I had in my hands the opportunity to create a multimedia hypertext. Thus, from a series of before and after activities that accompanied the reading of a poem, Glosas evolved into a true hypertext or Web 2.0 proposition: students are provided with a text and ideas, then they create their own version of that text, while improving their Spanish language and culture skills, learning more about Spanish poetry, and sharpen their multimedia skills. A simple three-page proposal for a podcasting show of poetry in Spanish, accompanied by a list of definitions and questions, became a ten-page document, plus a site that includes podcasting episodes, literature and dictionary links, technical instructions for students and instructors, blogs and wikis, surveys, and feedback. Before, I had planned to publish one episode of Glosas and observe and evaluate the feedback from VCU students and instructors, and then, after a month or two, publish the next episode with the necessary changes. Basically, the last three episodes would have been based on the templates for the second episode.

During the Fall semester of 2007, the Spanish and Italian sections of the School of World Studies at VCU implemented the new language laboratory projects, in which students follow instructions and produce their own multimedia materials in the target language; these materials form part of their online portfolio, or e-portfolio in the Content System area of Blackboard. Students can use these materials in subsequent semesters to compare and evaluate their language skills--speaking, listening, writing,

reading, and cultural awareness. For advanced students, the materials become a section of their Global Language Portfolio, a European style compilation of self-evaluation and multimedia texts to prove a learner's experience with the language and the culture.² I also taught the Spanish Portfolio class; its objectives are to prepare Spanish majors to apply for a job or graduate school. In this course, the students created an e-Portfolio in Blackboard, and later uploaded the pages to external websites hosted by Google, Ramsites, Yahoo!, Facebook, or Freewebs. After this experience, I have a better vision of how a project like Glosas may work and what to expect from students and instructors.



There are more work and theories involved in the redesigned Glosas than I had anticipated. Nonetheless, I believe that it will be easier to finish, test, evaluate, and justify Glosas with students, instructors, and administrators now that I have a better understanding of hypertext theory and practice. In the following pages I describe my current design of Glosas; the pages are divided in four sections. In section one, I will attempt to explain what makes Glosas a hypertext, and its connection to Barthes' concept of writerly text, Nelson's ideas about education and performance. In section two I will talk about the poems as the main message of Glosas, the theories involved in

² The Global Language Portfolio is a research project designed and directed by Dr. Patricia Cummins, a French and International studies professor in the School of World Studies at VCU. I am working with her implementing this system. In November, we attended the American Counsel on the Teaching of Foreign Language conference in San Antonio, TX.

the selection of the poems, such as gender, ethnicity, post-colonialism, and genre. In the third section, I will describe the parts that each one of the five episodes will include, and the purpose of using new media to reinforce language learning skills. The last section will be related to the use of Glosas in language curricula, the evaluation of this project as well as its limitations.

I. The Idea is Podcasting, Hyperpodcasting.

In his book *S/Z* Barthes explains that after doing an evaluation of texts, he has to classified them as *writerly* and *readeably*; **writerly** are the type of texts that can be written or re-written now, while **readeably** are the ones that can only be read; in the last group, he includes the classic texts, the ones that cannot be changed anymore; he gives more value to the writerly texts. Then he adds, “Because the goal of literary work (of literature as work) is to make the reader no longer a consumer, but a producer of the text.” (Barthes 4) My goal is to produce writerly podcasts, in other words, to let the user/listener/reader rewrite/remake the podcast. Later, Barthes says that interpreting a text is to find out “what *plural* constitutes it;” next, he defines the image of the triumphant plural or ideal text as follows:

[T]he networks are many and interact, without any of them being able to surpass the rest; this is a galaxy of signifiers, not a structure of signifieds; it has no beginning; it is reversible; we gain access to it by several entrances, none of which can be authoritatively declared

to be the main one; the code it mobilizes extends as far as the eye can reach... (5)

For George Landow, this is what “has come to be called computer hypertext--text composed of blocks of words (or images)” that are linked to each other. (Landow 3)

Ted Nelson’s notions of the use of computers are similar to the network described by Barthes. In Dream Machines, Nelson envisions the computers as a tool to help humanity with creativity, learning, and production. According to Nelson, software writers need to make it easy for an individual to learn the software in 10 minutes or less. In Glosas, my idea is to make it as easy as possible for anybody who is learning or teaching Spanish to understand how do participate in the making of more podcasts.

Nelson also says that we can now create presentational wonderlands with the computer that contain text, “pictures and apparitions in magical space,” and data that students can explore and manipulate. Nelson calls them ‘responsive resources,’ which include facilities --the use of or response to the computer, and hyper-media, in other words, performing presentations. Among the responsive resources, he lists hypertext, one of the dozen terms he coined in this book. He defines hypertext as “forms of writing which branch or perform on request; they are best presented on computer display screens.” (Nelson 314)

For Nelson, we live surrounded by media and media is a show, a performance. Education is a show. What we produce with computers is also a show. From this point of view, my project is a show of my skills as, in no particular order, a literature instructor, Spanish instructor, an instructor training other instructors, a computer user and

programmer, a webmaster, a radio lover, an English speaker, and a hypertext enthusiast. My work is my performance as a podcaster and a radio style show host.

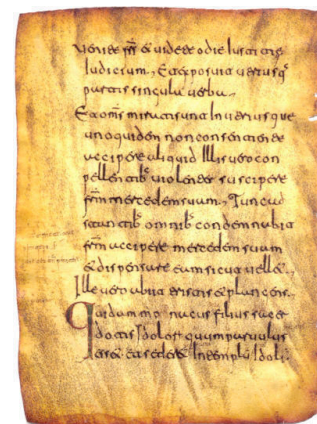
What makes my project a real hypertext is that a user has the opportunity to rewrite the podcast and post it on a page linked to the Glosas episode, as well as to link it to other podcasts. The use of blogs and wikis may facilitate and accelerate the process of rewriting, because students may be inspired by looking at other students' work.

Fortunately, or unfortunately, the majority of the users will interact with this site because it will be a requirement for most conversation classes in the second year of Spanish at least on from the third year. This means that since they will not be facebooking, about two in three students will say at the beginning, "I don't understand," "I learn more by reading, although I don't want to read right now." "Do I really need to do it?" or "Can I post my work on Facebook instead? I don't want strangers to listen to me." This attitude, that may be genuine or fake, is an obstacle to understand the episodes, the instructions to create other multimedia files, or to learn more about the poet, for example. I have seen first hand this semester, that students are very familiar with social virtual networks, but the moment they need to form communities outside their bunkers in MySpace and Facebook, they act as if they were never had uploaded or attached a file. I also noticed that by the time the students worked on their second multimedia assignment, they were more comfortable using in the classroom and sharing the texts they created. Some students gave me ideas on how to improve some instructions, use alternative software, or short cuts in design to produce better quality materials.

II. Glosas, what to annotate and why

The title of the podcasts is **glosas**, a word related to marginalia, and a metaphor for hypertext and hyperpodcasting. The Spanish Royal Academy's dictionary explains that the signifier *glosas*,³ is the plural of the Latin *glossa*, which means “obscure word that needs explanation;” *glossa* comes from the Greek γλῶσσα that means *tongue* and, by extension, *language*. In modern Spanish, the signified of *glosa* is the explanation or comment of an obscure or difficult text; it is more common in the plural form, and it is used mostly by language historians and linguists. The most important *glosas* in the Spanish speaking world are the ones written on the Aemilianensis Codex 60, shown on Figure 1. Essentially, what the users of this project will do is to annotate my annotations of five poems, or other users' annotations of my annotations, and so on. *Glosa* is a short word that is easier to pronounce than “hyperpodcasting,” therefore is more marketable. It is also rarely found on the vocabulary lists used by Spanish textbooks.

Figure 1. A page from the Latin Aemilianensis 60 Codex. Museum of the Royal Academy of History, in Madrid, Spain. The Codex is known in Spanish as “*glosas emilianenses*,” it was written in Latin, but the scribe wrote on the margins in Romance and Basque languages. Romance is the source for Castilian and other Spanish dialects.



³ Its English equivalent is the root **gloss-**.

But, what texts may be used to start this dream of an ad infinitum spoken annotation? The answer has to comply with the intermediate Spanish curriculum that calls for the most representative and essential texts to be included. The most famous poets in Spanish are men, among them Luis de Góngora, Rubén Darío, José Martí, Federico García Lorca, Octavio Paz, and Pablo Neruda; only a few women are included, for example Sor Juana Inés de la Cruz, Alfonsina Storni, Gabriela Mistral, and Rosario Castellanos. These are the names that most literature surveys textbooks include as well. In order to be fair and politically correct, my criteria to choose the poems was initially as follows:

- The authors have to be well known in Spanish, but none of the six men mentioned above. This way, the use of this site complements the curricula of literature classes, but it does not become a substitute for the book or the materials selected by the instructor.
- The authors have to be from different periods and represent a different styles. Students who are or will be taking literature classes may benefit more from this project if they do more research about each one of the poets.
- The list has to involve men and women, and in order to be fair to women, it includes more women than men.
- The level of vocabulary and the grammatical structures must be adequate for intermediate learners, this means that even if grammar and vocabulary are not explained, the introduction to the episode and the context of the poem should allow the users to understand and answer basic questions about it: what is the main

theme?, who is the poetic voice?, and what is the problem expressed or suggested by the poem?

- The themes have to inspire students to talk about their own experience and provide their opinion without doing extensive research. For this reason, the list doesn't have historical or nationalistic texts.
- The texts have to be short, they cannot have more than thirty verses or need more than three minutes to be read at a regular speed. Brevity is crucial to keep users interested on reading and recording the poems. It is important to point out that most commercial songs last in average 3 minutes.
- A bit of humor is always welcomed in the language classroom. To motivate students and to keep their attention for more than two minutes, all the poems have to present or end with a comical image, situation or commentary.

It was difficult to make a list of five texts instead of ten or more, but at the end I decided to include these poets: Sor Juana Inés de la Cruz (1651-1605) from Mexico, Félix María de Samaniego (1745-1801) from Spain, Gertrudis Gómez de Avellaneda (1814-1873) from Cuba, Alfonsina Storni (1892 -1938) from Argentina, and Mario Benedetti (1920) from Uruguay.⁴

I believed that the list was fair and inclusive until I read Dana Haraway's essay "The Cyborg Manifesto" and the "Introduction" to Nation and Narration by Homi Bhabha. Samaniego, who rewrote Aesop's fables, is the only poet that does not come from a colonial or postcolonial nation, therefore he does not have the Janus-faced discourse that the other poets have. None of the other four is what Haraway calls a cyborg; in

⁴ Dates taken either from the Cervantes Virtual Library or Wikipedia.

other words, none of them breaks completely away from the European way of thinking and the Western and colonial mentalities; (Haraway 531) it may be in part because their families come from Spain or Italy. Sor Juana belonged to the clergy, association that makes her of the Spanish establishment. Storni was born in Switzerland to Italian-Argentinean parents; Gómez de Avellaneda's parents were second generation Spanish, and her father was part of the royalty line; while Benedetti's parents came to Uruguay from Italy.

Sor Juana and Gómez de Avellaneda were born in Spanish colonies; the former poet lived at a time when Mexico was known as The Viceroyalty of the New Spain, and the latter was born in Cuba when Spain was trying to retain the island as a colony. For Samaniego and Sor Juana, the classic Greek writers and philosophers are even more important than those from Spain. Gómez de Avellaneda wrote an anti-slavery novel and patriotic poems. Storni's poetry is more vocal against men and how they belittle her just because she is a woman. During Uruguay's dictatorship, Benedetti went into exile in Spain, Argentina, Cuba, and Peru; he is concerned with how little Uruguay is next to other countries, and it is one the reasons he has written against the power of the United States. The women are often studied from a feminist point of view. Sor Juana⁵ is probably the one who distances herself more from a gendered voice; since she was paid to write poetry, a good number of her poems are written in a masculine voice.

In a way, I can say that the Latin American poets of Glosas appear to brake some ties with the Western tradition, but not that many with the motherland, Spain. It is

⁵ Sor Juana is considered one of the first feminists of the Americas. Like Góngora, she wrote Baroque poetry. She read more than 4,000 books and was better educated than her superiors and other writers of her time in Mexico. Octavio Paz wrote his longest book about her, Sor Juana, o las trampas de la fe.

possible, tough, to engage the users of Glosas in discussions not only about literary periods and metaphors, but also about gender, ethnicity, colonial and postcolonial thinking.



My avatar, Octaviana Etzel in *Second Life*.

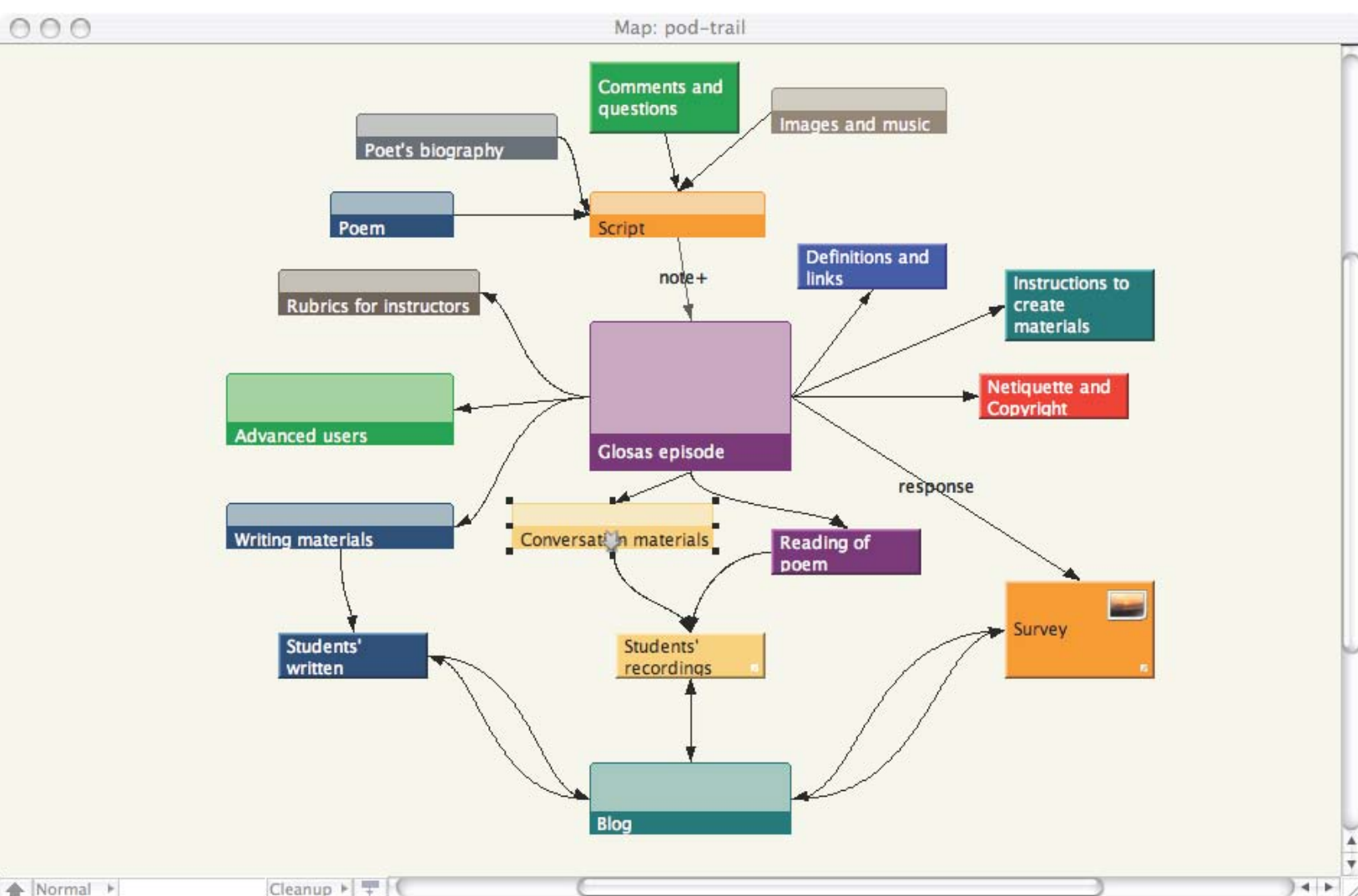
IV. Like Nelson, “I’m not a tekkie,” but here is a technical description

Unfortunately, the intermediate Spanish courses include more short stories than poetry readings. At Virginia Commonwealth University, and other institutions, Spanish majors take one or two courses that cover poetry; but students minoring in this language may graduate without taking a poetry class. This is the main reason I decided to focus on poetry and poetry reading. My first impulse was to include poems that can propitiate a light or a deep discussion, depending on the level of the course, and that would not scare the students who usually do not read poetry in the target language, or even in English.

Most pages of the Glosas site are now under construction. I wrote the script of episodes 1 and 2, along with the web page where it is encoded. The first episode is

ready, but the audio needs to be re-recorded. Figure 2 shows an attempt to map out the pages for the Glosas site. Each section may be composed of one or more pages.

Figure 2. Hypertext. This is a Tinderbox map view of the website.



Here is the description of each section.

1. A **podcasting show**, with five episodes that last between 5:30 and 6:30 minutes each. An episode introduces a poet, then presents the poem and its reading, next it gives definitions and provides questions for writing or conversation activities. The podcast has still pictures and drawings, voice, music and special sound effects, titles

and on-screen phrases. Users, or any listener of the show, may download a text file with the poem; this way, the absence of text may challenge advanced speakers. In the future, the script of the show will be available for hearing impaired users. The audio file is distributed in the following formats: iTunes and QuickTime (Mac), iPhone, and Windows Media. Users may download the episode into their iPod, iPhone, their Windows or Mac computer.

The **software** programs used to produce each episode are: Garageband (podcasting editor, voice recorder), Adobe Photoshop (photo editor), iMovie (video and pictures/audio editor), iTunes (test run the show, saves files as iTunes files), QuickTime (saves files as QuickTime and iPhone files), a word processor (Pages or NeoOffice, for typing), Adobe Acrobat Professional (to prepare PDF documents and take screen shots of software and websites), Dreamweaver (website builder), Firefox and Safari (Internet browsers). **The equipment:** an iBook G4 Mac computer and Blue microphone.

Websites: Google, Corbis, and Flickr (pictures); The Dictionary of the Royal Spanish Academy (definitions), ACTFL--the American Counsel on the Teaching of Foreign Languages (Language curricula), Global Language Portfolio (European type portfolio), the Cervantes Virtual Library, Instituto Cervantes and Spanish and Latin American national universities (literature). Glosas is a one woman show, therefore is my job to research, plan, and write the scripts, as well as to read, record, and edit them. The job includes to upload the site and test-run it in my own websites, lulup.com, and later transfer it to the School of World Studies Media Center server.

2. One page with **definitions** and **links** to dictionaries and literary sites. After the definitions, there are phrases that may be used in an everyday conversation; this

information is also available for download as a PDF file. The list of links incorporates language and literature related links. The language area is comprised of dictionaries: Spanish to Spanish, Spanish to English, and English to English. The literature links consists of the same websites I used to produce the script for the episode. Later, users will be allowed to add related links that they may have found.

3. Two pages for ***after listening activities*** that contain listening and reading comprehension questions, as well as suggested topics for writing and speaking about the poem. After Glosas is published, I may add interactive quizzes and a blog or wiki style page for VCU students to share their written work and recorded conversations based on the after listening activities.



4. ***Instructions for users to create*** their own podcasting materials, that may be made with audio only, audio and still pictures, audio and text, or video.
5. A blog or a wiki to ***post recorded readings*** of the poem presented on the episode, or to create a similar show to Glosas using this poem or other poems by the same author. Here, the users may even mock the episode, change the pictures or the music, as long as they use Spanish only and respect copyrighted information.

6. An **advanced** section (in blog or wiki form) dedicated to advanced students and instructors, where they can create and post their own Glosas episodes, as long as the language is Spanish.



7. An **blog** to keep users informed of the best and faster ways to create and post their own activities. After a few weeks, this page will have links to the best podcasts according to VCU instructors.
8. A **survey** to rate the content and overall effectiveness of the activities in learning and practicing Spanish. There will be one survey per episode and the results will be shared with other instructors and administrators.
9. A short guide to **netiquette and copyright** information. Some users may have to be reminded that this is a university sponsored project, meaning that all users have to follow VCU non-discriminatory and equally opportunity guidelines, and they have to practice the fair use rule of copyrighted information according to the US Copyright Office. This section is part of surveillance model proposed by Philip E. Agre, but otherwise it may become chaotic.

A+ A A- / B+ B B- / ...

10. **Rubrics** for instructors. A guide to grade the materials made by students and how to incorporate them in their syllabi. This section is reserved to train instructors on how the podcasting show works. It may even include excerpts from this paper.

The purpose of using the Internet, podcasting, blogs and wikis, online dictionaries and surveys is in part to speak the same language that the *millennial* students understand nowadays, and that the second language teacher has to appeal to, as describe by Kassen et al in Preparing and Developing Technology-proficient L2 Teachers. This semester, when students had to build their own multimedia materials, most of them expressed that they preferred the activities in which they worked they worked with other classmates; this asseveration is contrary to what the common believe says, that so much technology isolates students. In Glosas, students may work in group to make a more dynamic podcast. Sharing their a media file and commenting on it is another form or collective work. Working in pairs or groups stimulate students to form communities of learners as the ACTFL guidelines suggest. Students have to record their voice to create a podcast; but first, they have to write or prepare an outline, and after recording they have to listen to themselves, something that usually makes students more aware of their performance in the target language. Usually, students practice their script before recording it again, a practice that most likely will improve their speaking skills. Even if the script is not the best, at least they practice and self-reflect on their own language skills.

IV. Evaluation

By the end next May, I have to finish my project and evaluate my project and deliver a report to the Center for Teaching Excellence. I cannot evaluate the outcome of Glosas yet, but I can make some assumptions based on the performance of the language laboratory projects and the Portfolio class. Before that, I need to declare that I may be dreaming too much, and that a great deal of the project web site is still under

construction; even after the site is running, monitoring the performance of the project may become a more than one woman show. Aside from that, the most serious problems that I anticipate are related to making the project available and promoting it to instructors.

In order for this project to be available and to work, I will have to use my position as the lower-level Spanish coordinator at the School of World Studies to require instructors to work with Glosas as a part of their syllabi, and not as novelty activity reserved for a day when the instructor has to cancel a class. Another way to promote the site is by linking it to the Global Language Portfolio, a system that seems to be the rule for all the languages at the School. Students can add their podcasts to their Global Language Portfolios.

Now that I have more experience training other instructors, I believe that I will definitely need more than 10 minutes to train the instructors who are willing to use my project in their classes. I will have to obtain permission from VCU to use Wikipedia, Blogger, and SurveyMonkey, and other third party sites, and probably another special permit to use (an maybe abuse) the VCU internet servers.

Ted Nelson would say that in this project, I will have too much power in my hands; he would also scream at me because students/users/readers will not be able to have a side to side text, but rather a hierarchical structure. My response to Nelson is be that too much freedom in undergraduate students' hands may result in chaos. When talking to instructors, I would like to quote Nelson from one of his latest dreams: "The design I am about to present is not arguable. There is no right or wrong about such a

design, except that it is good and usable. But it must be seen and touched to be understood.”

When Roland Barthes talks about the evaluation of a text, he says that the value is in the readerly texts. My hope is to create one of those texts, even if they do not fit completely the ideal text.

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