Revoicing

Revoicing in foreign language learning is gradually gaining scholars' attention. A number of contributions on the benefits of L2 revoicing tasks have been published in the last 20 years. Within revoicing, dubbing has been the most studied AVT technique[1]; however, audio description has started to be considered as an effective task in the foreign language classroom. Recently, voice-over has also raised interest among researchers proving its potential in language learning. The following sections aim to provide a comprehensive outline of many important publications which make up this area of research followed by a systematic analysis of experimental studies on dubbing, AD, and voice-over respectively.

3.1. Dubbing

One of the first proposals to introduce dubbing as a language learning activity dates as far back as to the late Eighties. Within a more ample discussion on the use of translation, Duff (1989) argues that dubbing as 'applied translation' could enhance language production and peer-to-peer collaboration. The dubbing task he describes requires learners to translate a theatre play for a movie version and read it aloud, respecting the idiomatic expressions and initial cultural references.

While advocating for the use of translation as an effective communicative tool in teaching English as a foreign language, Zohrevandi (1994) proposes collaboratively dubbing a movie or a play from English into L1 together with other activities for enhancing listening and speaking skills. The author recommends dividing the class into pairs or groups, showing learners a movie or play (maximum duration of about 45 minutes) or asking them to watch it at

---

1. Similarly to subtitling, dubbing has been considered as a teaching tool both in the language classroom and in translators' training (Barbe, 1996; Jüngst, 2013). However, it goes beyond the scope of this work to examine this second aspect.

home. Each learner transcribes the assigned part to be dubbed individually to foster listening skills, and then translates it into L1. The individual translations are combined in order to have the complete dubbing script ready to be practiced and performed, thus also promoting oral production. Such an activity could be carried out with teacher guidance or individually outside the classroom context.

Kumai (1996) relates his three-year experience on using dubbing to improve phonetic competence in the English as a foreign language classroom. In particular, he claims that dubbing movies provides learners with the opportunity to improve pronunciation, intonation, and speed through reproducing native speakers' utterances. Giving learners the chance to select which movie and which excerpt of the movie to dub – combined with a public presentation of the dubbed product – contributes to making the activity especially motivating.

Burston (2005) confirms the motivational value of dubbing sound-off video clips. Besides the novelty of the activity, dubbing can be less intimidating to learners than live performances. With regards to pedagogical aspects, the author answers a simple but essential question:

> "what is to be gained through [dubbing] that could not just as well (and more easily) be accomplished by traditional role play activities? One important difference is the nature of the potential audience and the effect the audience can have upon student performance. […] The [dubbed] finished product can not only be shown in class but also, if the means exist to do so, put up on a course web site for all to see. The greater the audience, the greater the stimulus to put on a good public performance" (Burston, 2005, p. 80).

According to the author, a further advantage of dubbing compared to role plays is that dubbing "can be done and redone as often as needed to get the best possible final results. Students can self-monitor and improve their oral performance in a way that is just not possible in real time" (Burston, 2005, p. 80). Students must also respect time constraints in order to produce lyp-synchronised speech, thus fostering speed.

Burston (2005) identifies two dubbing options with different degrees of difficulty. The easiest option, 'simple video dubbing', consists in substituting the original soundtrack with students' voices; more advanced students (or those with previous dubbing experience) can prepare their own storyline and script for a muted video, a technique defined as 'scenario creation'. The first option allows learners mainly to improve listening and speaking skills. Apart from oral production, the second option can also enhance reading and writing skills as well as grammar and vocabulary knowledge. In this way, dubbing provides similar pedagogical benefits to video making but proves less complex in terms of classroom time and logistics. However, it still requires preparation, especially in technical terms, both for teachers and learners.

After presenting the ClipFlair project, Navarrete (2013) describes a dubbing-based experience in a Spanish as a foreign language classroom. The workshop 'Lend your voice to an actor' was carried out with 20 A1-level secondary school students of Spanish from different classes in England. The workshop had been organised by Imperial College London and Routes into Languages[2] as a first exposure to intralingual dubbing in the classroom and a way to test dubbing tasks for the ClipFlair project. The dubbing task did not involve translation; students were asked to order the dialogue that was presented to them in a scrambled order, and then dub the video excerpt of a Spanish TV series by replicating the original dialogues over one hour and 45 minutes. The workshop was divided into two parts: the first focussed on the presentation of the video excerpt and its listening comprehension through a number of tasks (including order of the dialogue), and the second aimed at making students familiar with ClipFlair and dubbing itself, and at creating a group reflection on the experience. The dubbing task proved to be highly motivating, as suggested by Kumai (1996) and Burston (2005), and allowed for greater language and intercultural awareness. However, from a practical point of view, a greater amount of time allotted for carrying out the activity would have been beneficial. In conclusion, the author insists on the importance of video selection for the success of the dubbing task.

---

2. https://www.routesintolanguages.ac.uk/

Wakefield (2014) compares dubbing with traditional acting[3]. While identifying the advantages and limitations of dubbing compared to traditional drama techniques, the author states that:

> "there is one key aspect for which dubbing arguably has an advantage over traditional forms of acting. […] Dubbing allows learners to make all of the choices regarding genre, vocabulary, proficiency level, because they can select from among the virtually limitless number of easily accessible online videos. Play scripts can also be adapted by students, but not all learners are able and willing to create or modify scripts" (Wakefield, 2014, p. 160).

Wakefield (2014) also suggests that dubbing practice can be employed as an additional drama technique or as a preparation exercise before carrying out live drama performances. To this regard, dubbing can be used quite advantageously as a self-learning task. In addition, it can prove especially beneficial to shy learners that may fear stage performance since the audience, if any, focusses on the video rather than on the learner. Besides providing practical guidelines for teachers on how to prepare a dubbing task, the author proposes letting learners listen to the L2 dialogue in order to learn it and dub it. Learners might also write the L2 dialogue and look up unknown words. This additional vocabulary exercise can prove to be challenging and, in some cases, requires the help of a native speaker. Nevertheless, memorising and acting out L2 dialogues can be beneficial both for fluency and proficiency in the target language.

González Davies (2004) proposes dubbing as a way for intermediate and advanced students to become more aware of different options in translation and overcome limitations among the various activities highlighted in her book, *Multiple Voices in the Translation Classroom*. The book is addressed "to translation trainers and students, and also to foreign language teachers who wish to include translation activities in a communicative and interactive way in their

---

3. Maley and Duff (2005) describe in detail drama techniques to be used as communication activities in the language classroom. Drama techniques can foster integrated language skills, motivation, self-awareness, and awareness of the others as well as self-esteem and confidence. The voice plays a key role in drama activities; to this end, a number of activities are suggested to prepare and carry out voicework.

classrooms" (González Davies, 2004, p. 6). The author suggests that dubbing activities be carried out in the following three steps.

- The students receive the source text of an extract from a film and translate it.

- They compare their translations with those of other students.

- Finally, they listen to the dubbed version and compare [their own version to that of] professional dubbers [discussing and justifying] their own choices (González Davies, 2004, p. 181).

As can be noticed, no actual revoicing is involved since the core activity in this dubbing exercise is translation, and comparison with versions produced by peers and professionals. In this case, learners can benefit from the standard or reverse translation of the original dialogue. Instead, in his book on dialogue activities, Bilbrough (2007) recommends setting up a class dubbing project to enhance spoken interaction. The focus of his project is to raise awareness in pre-intermediate language learners of their English proficiency. To this end, learners are given the dialogue script of an excerpt from a movie or a soap opera, and are asked to dub the lines on to the silent clip in about 20 minutes. The teacher should assist learners while rehearsing the lines to foster text understanding and pronunciation. After the groups of students have dubbed the silent excerpt, their versions may be shown to the class, followed by the excerpts with the original voices. The teacher should then encourage learners' considerations on their performances.

Bilbrough (2007) also provides three variations of the project. In order to foster listening and writing skills, the first variation suggests not giving the script to the learners and, after playing the excerpts, asking them to write the script as they can remember it and, ultimately, to dub the excerpt. A comparison with the original version and students' performance is encouraged. The second variation consists in giving learners the original scene dialogue translated by the instructor into L1 before watching the original video, so that they can translate it into L2, and dub their version onto the excerpt. The last variation considers showing

learners a scene in L1 and asking them to provide the L2 version to be dubbed on to the video.

Yachi and Karimata (2008) present Act Inside the Video Environment (ActIVE), a web application that allows language learners to dub videos. The videos available on the system are short clips featuring common situations (a chat with friends, business meetings, or conversations between salespeople) in the learners' mother tongue or another known language, so that learners can understand the scene and play their roles accordingly. In order to avoid word-for-word translation, the scene duration is fixed. Learners must therefore identify the core message and provide a translation that respects time constraints. To do so, they can practice their lines as much as they want, before making the final recording. The web application allows two learners to work at the same time. A pilot study to test the web platform was carried out with learners of English in a Japanese university. Although proving to be a user-friendly system, findings from the pilot study suggest that technological adjustments are needed.

Shevchenko and Blanco-Arnejo (2005) describe the steps necessary for technology-enhanced student projects which involve dubbing into L2, along with the rationale behind these projects. They argue that these projects are both motivating and empowering, since they require learners to "negotiate meaning through interaction, interpretation, and collaboration" (Shevchenko & Blanco-Arnejo, 2005, cited in Danan, 2010, p. 446) while dealing with cultural and linguistic nuances. Finally, given the increase of language teaching in digital environments and the pedagogical potential of video, Wagener (2006) reports on pilot research on the use of digital laboratories to develop independent learning skills, and presents dubbing among the exploitable resources of digital video. The pilot activity which includes dubbing was carried out within a German third year module in translation and was related to the improvements in consecutive translation. However, it is not specified whether the module was part of a more general translator-training degree.
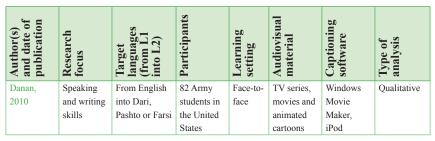
Talaván (2013) advocates for the integration of revoicing, dubbing and AD in particular, in foreign language curriculums. After describing various revoicing

tasks and how they can benefit language learning, the author offers examples of such tasks that can be easily employed in face-to-face, blended, or classroom contexts. Furthermore, based on hands-on experience, Talaván (2013) presents an *ad hoc* rubric for assessing dubbing projects.

3.1.1. Reverse interlingual dubbing

Experimental research on reverse interlingual dubbing – the oral translation of the original L1 spoken dialogue into L2 – seems to be quite limited, as can be seen in Table 3.1.

Table 3.1. Experimental studies on reverse interlingual dubbing in chronological order

Author(s) and date of publication	Research focus	Target languages (from L1 into L2)	Participants	Learning setting	Audiovisual material	Captioning software	Type of analysis
Danan, 2010	Speaking and writing skills	From English into Dari, Pashto or Farsi	82 Army students in the United States	Face-to-face	TV series, movies and animated cartoons	Windows Movie Maker, iPod	Qualitative

Danan (2010) provides one of the first more comprehensive insights on dubbing in language learning, since she proposes a theoretical framework for integrating AVT into task-based instruction and describes a series of exploratory reverse dubbing projects. She highlights the communicative aspects of translation and reviews the recent revaluation of translation as a meaningful pedagogical tool. These considerations can be extended to AVT. Contrary to subtitles as a support, Danan (2010) notices that very little has been published on the use of dubbed videos in language learning[4]. The standard

---

4. To fill this gap, Ghia and Pavesi (2016) investigate the potential of the language of dubbing in L2 learners-viewers. Starting from the assumption that – as the outcome of a translation process – dubbed dialogues are subject to translation universals (such as simplification, explicitation, and standardisation), the authors hypothesise that these strategies can benefit accessibility and, ultimately, language acquisition. Results from their study show that dubbed input results in better comprehension compared to non-translated film dialogue, independently of the L1 of viewers and individual features of audiovisual texts.

dubbed version usually presents the L1 spoken dialogue, which has substituted the L2 original. She recalls a number of Italian studies on students' contrastive analysis of dubbed versions of English movies. Such comparative analyses can foster pragmatic language awareness in advanced students. Danan's (2010) study involved American Army learners of Dari, Pashto, or Farsi engaged in an intensive language programme over one year. A total of 82 students undertook 15 dubbing projects over three years, some of these were teacher-led at first and others were entirely student-led. The aim of these dubbing projects was to give learners an opportunity to vary the six-hour per day intensive programme and to promote peer-to-peer collaboration as well as participation. The public presentation of the dubbed projects to other classmates and teachers was also seen as a stimulus. Most of all, the dubbing task aimed at enhancing skill integration – written and spoken production – though authentic communicative language use.

Learners were required to translate the original L1 dialogue of either TV series, English-language films, or animated cartoon excerpts into L2 providing a culturally appropriate equivalent which demonstrated an awareness of register and was adapted to the communicative situation. Learners usually had to resort to more colloquial speech than in everyday classroom discourse, and in a concise way in order to respect time constraints. Beyond this, "they had the challenge of delivering their lines with an emphasis on fluency and speed, correct pronunciation and intonation, while incorporating paralinguistic elements into their delivery to act out emotions (anger, surprise, fear, etc.)" (Danan, 2010, p. 447). Students' feedback obtained through post-project questionnaires confirmed that dubbing had enhanced their vocabulary acquisition, speaking production (fluency, pronunciation, and expressiveness), and motivation.

Although dubbing projects were a compulsory assignment and proved to be quite time consuming, the majority of the students found dubbing a stimulating and enjoyable group activity. Interestingly, Danan (2010) reports that

> "[s]tudent-initiated projects were indeed most successful in terms of commitment to the work and enthusiasm among all the participants. But

entirely student-led projects in which teachers had little involvement resulted in uncorrected mistakes, whereas grammar, vocabulary, and pronunciation accuracy was the highest when teachers were closely engaged in the various stages" (p. 453).

The author suggests that a happy medium between teacher control and student initiative could be reached by empowering learners through periodical guidance and feedback so as to attain ideal language learning conditions (Danan, 2010). To this regard, she also recommends monitoring learners' progress at different stages by, for instance, making a review of the translation with the entire class, providing after-class coaching, and encouraging the production of mock recording exercises at home in order to receive pronunciation and grammar feedback before final voice recordings.

3.1.2. Intralingual dubbing

Contrary to reverse interlingual dubbing, there are a number of experimental studies on intralingual dubbing (the voice repetition of the original spoken language), as shown in Table 3.2. Most of the studies involve English as a target language in face-to-face university contexts.

Table 3.2. Experimental studies on intralingual dubbing in chronological order

Author(s) and date of publication	Research focus	Target language (from L2 into L2)	Participants	Learning setting	Audiovisual material	Captioning software	Type of analysis
Chiu, 2012	Speaking skills	English	83 undergraduate students in Taiwan	Face-to-face	Movie or TV series	N/A	Qualitative and quantitative
He & Wasuntarasophit, 2015	Speaking skills	English	34 students in China	Face-to-face	TV series	Not specified	Qualitative and quantitative

Florente, 2016	Speaking skills	English	Seven university students in China	Face-to-face	Movie	Not specified	Qualitative
Sánchez Requena, 2016	Speaking skills	Spanish	20 B1/B2-level secondary-school students in England	Face-to-face	TV series	Windows Movie Maker	Qualitative
Talaván & Costal, 2017	Speaking skills and assessment guidelines	English	B2-level university students in Spain	Online	Sitcom	ClipFlair	Qualitative and quantitative
Sánchez Requena, 2018	Speaking skills	Spanish	47 B1-level secondary-school students in England	Face-to-face	Short movies, TV series and programmes	Not specified	Qualitative and quantitative

Chiu (2012) investigates how dubbing can enhance oral production in English as a foreign language conversation classes. According to the author, "[t]he method of film dubbing offers a unique opportunity for the imitation of English pronunciation and intonation within a contextualised scenario" (Chiu, 2012, p. E24). She carried out an experiment with 83 undergraduate students in an urban college in Northern Taiwan who had been introduced to basic English-pronunciation rules in a previous one-year course. The students were divided into two groups: 41 students in the experimental group (Group A), and 42 in the control group (Group B). Group A performed the dubbing task, while Group B attended a conversation course. Group A participants were further divided into subgroups of two to four people. Each group had to select a ten-minute clip from a movie or TV series, and dub the clip in front of the class as a final exam by reading the muted-video's subtitles. In view of the exam, after rehearsing their lines, students had to watch the entire movie to "ensure that they could put the correct emotion to the film" (Chiu, 2012, p. E25). Data collection instruments consisted in a questionnaire and semi-structured interviews. Quantitative analysis of the questionnaire shows that Group A outperformed Group B. The semi-structured interviews, whose coding was cross-checked by an independent observer, provide qualitative findings that back up the quantitative results. Dubbing helped learners reduce mispronunciation, improving their fluency and intonation awareness. However, the author observes that it is not clear from the data whether learners

made noticeable improvements in fluency, delivery and pronunciation, nor is the extent to which they made obvious progress evident. Therefore, further research is needed in this regard. Talaván and Costal (2017) recommend making several adaptations before carrying out a second repetition: the clips should be between one and two minutes in duration, and for the task to be classified as dubbing, actual recordings ought to take place.

He and Wasuntarasophit (2015) investigate the outcomes of dubbing on improving oral proficiency with 34 Chinese English as a foreign language learners who were asked to dub a 26-minute episode of an American TV series over four weeks. Students were provided with English scripts, and the video was both English captioned and Chinese subtitled. Given that elsewhere dubbing a 20-minute TV series episode took students 20 hours (Danan, 2010), students were encouraged to work one hour per day during the four weeks of the project as the dubbing task was an after-class assignment. Two spontaneous speaking pre- and post-tests were administered in order to measure students' progress. Test results show that students' oral proficiency (in terms of comprehensibility, fluency, and accent) improved. Students' attitudes toward the task were also analysed by means of a questionnaire and an interview. Although the dubbing was considered a challenging task, the students' overall attitude towards this revoicing technique was positive to the point that some of them were eager to continue dubbing. Valuable suggestions were also provided by the participants: they suggested using a shorter video with a lower speech rate and obtaining more constant feedback from the teacher.

Florente (2016) investigates whether the use of movie scripts and dubbing activities increases awareness of prosodic features in English – specifically, awareness of sentence stress – in Chinese learners of English as a foreign language. The author reports on the findings from a qualitative study with seven second-year English students (in a classroom of 28 people) at a university in Beijing, China. After being briefly introduced to word and sentence stress both at practical and theoretical levels, students were involved in three cycles of spoken-dialogue listening activities. They were required to record their answers to pronunciation questions and dub a movie clip. Activities and

questionnaire responses were gathered and analysed to determine whether students' sentence-stress awareness had developed after these three cycles of language instruction. The *ad hoc* rubric used for assessing dubbing contained three criteria: intonation, sentence stress, and overall intelligibility. The dubbing task scores were generally high, and results show that the ability of most students to perceive sentence stress was better than their theoretical awareness of it. However, many students made pronunciation errors of certain vowels, and showed a lack of intonation. The author suggests that pronunciation could have been improved with more practice before the final dubbing. In addition, students' comments underlined the importance of reproducing emotions in order to perform dubbing correctly, as pointed out by Chiu (2012).

Sánchez Requena (2016) reports on a pilot study focussed on the development of fluency and pronunciation in spontaneous conversations through intralingual dubbing. The pilot study involved 20 B1/B2-level secondary-school learners of Spanish in England. Learners were required to dub a total of nine videos from a Spanish TV series over six weeks using Windows Movie Maker. The teacher had previously subtitled the short videos – including the exact transcription of the dialogues – using Subtitle Workshop. Mainly qualitative data was gathered through individual interviews, two questionnaires, and the teacher's notes. Learners were interviewed individually about general topics using different tenses for 20 minutes before and after the dubbing activity. Only the most representative four-minute samples of the interviews were considered for both quantitative and qualitative analysis. In quantitative analysis, words per minute were calculated before and after, showing an average improvement of approximately 22 words per minute. As for qualitative analysis, three Spanish native speakers and teachers of Spanish as an L2 examined the interviews in terms of fluency and pronunciation.

The most noteworthy improvements were identified in self-correction, fast-paced communication, and spontaneity. Pauses and hesitations decreased considerably after the dubbing task. The preliminary results were also confirmed by the questionnaire responses. The three native speakers also detected small improvements in pronunciation. The author suggests that more explicit

instructions should be given on pronunciation in order to obtain more significant advances. The first questionnaire administered both before and after dubbing shows that students' perception of their Spanish spoken production improved. The second questionnaire gathered students' feedback about the general use of AVT in the classroom, and more specifically about their dubbing experience. Students felt they had mostly improved their oral skills, followed by listening. Reading and writing skills were also enhanced according to the students. Interestingly, vocabulary acquisition and grammar were the areas learners felt they had developed the most and the least respectively. Finally, the teacher's notes were taken observing the students during the contact hours and while listening to the dubbed products.

These notes identified a number of advantages offered by dubbing, as follows.

- It provides the student with a realistic idea of speed in native dialogues.

- It offers more knowledge of the Spanish culture as [students] can observe it for themselves.

- It facilitates [acquisition] of new vocabulary and colloquial expressions.

- It encourages the development of fluency and pronunciation.

- It increases confidence when expressing orally.

- It is a motivating activity.

- It is seen as a fun and different activity.

- [Students become more aware of their own learning processes] as they can listen to themselves and self-assess.

- Students notice improvement in their pronunciation, intonation, and speed when communicating.

- Indirectly, students notice improvement in their listening comprehension (Sánchez Requena, 2016, p. 18).

A number of limitations – seen as helpful feedback in view of future research – are also mentioned.

- Subtitles are not always easy to read.

- In some occasions, an excessive difficulty of some clips can discourage students.

- Sometimes, pronunciation and intonation is sacrificed due to the large quantity of continuous speech.

- Excessive speed and length of some videos could make students feel that they have not improved in any skill.

- Not all the topics were as engaging (some topics were more interesting for the participants) (Sánchez Requena, 2016, p. 18).

It should be noted that the advantages of dubbing outnumber its limitations, and these field-experience suggestions can be of use to scholars and teachers who wish to employ intralingual dubbing in the foreign language classroom.

Sánchez Requena (2018) continues her research on the benefits of intralingual dubbing on oral production skills, focussing in particular on pronunciation, intonation, and speed. Apart from examining such benefits, another aim of her contribution is to collect useful feedback to serve as a guide on how to employ dubbing in the Spanish as a foreign language classroom in order to facilitate the teaching practice. The author carried out an experimental study with 47 B1-level students learning Spanish in five different secondary schools in England. The students were asked to dub nine one-minute-long Spanish video clips (short movies, TV series, and programmes) whose topics were related to the students' academic course content, over 12 weeks. Data gathered through podcasts,

three questionnaires, and the teacher-researcher's notes was quantitatively and qualitatively analysed. Six podcasts produced by each participant (three recorded before dubbing and three after) were examined. The number of words spoken per minute in the first minute of the recording were calculated for each podcast after manual transcriptions. The podcasts recorded after the dubbing task show that students had increased their speed by an average of 17 words per minute. Podcasts were assessed by four external evaluators with regard to a number of oral expression criteria: speed, intonation, pronunciation, easy to follow speech, vocabulary, and grammar. On average, the evaluator found improvements in all the criteria. Podcast analysis also allowed to identify the sounds pronounced incorrectly by the students. In general, participants found consonants harder to pronounce than vowels. Students' answers to the three questionnaires show that after dubbing they perceived an increase in their confidence and ability to pronounce specific sounds. They believed they had improved in speed, intonation, and pronunciation in this order. In addition, they felt they had developed all four traditional skills, speaking in particular. Learning was also observed in vocabulary acquisition, and, to a lesser extent, in grammar knowledge. The dubbing task was also positively valued for its motivational factor. The teacher-observers confirmed the students' perceptions and provided useful feedback on how to improve dubbing tasks (vocabulary search, video selection, and session length). The teacher-researcher's notes report weekly impressions on class dynamics, video clips, and technical equipment. Overall, findings show concurrent improvement in pronunciation, intonation, and speed, thus corroborating the pilot's results (Sánchez Requena, 2016).

Talaván and Costal (2017) undertake an intralingual dubbing project (iDub) to assess its potential on the development of speaking skills. iDub is based on iCap, a previous project on intralingual captioning for the enhancement of writing skills and vocabulary acquisition (Talaván et al., 2016b). In view of its positive outcome, the ten ClipFlair activities (based on excerpts of an American sitcom and specifically created for the iCap project) were used in iDub, changing the task from subtitling to dubbing. The study involved 25 B2-level undergraduate students of English at UNED, Spain, in distance learning over two months. However, as often happens in online learning settings, only

ten students completed all the activities and all data collection tools. Besides collecting data for research purposes, the study offers general guidelines for dubbing-task assessment. Assessment was carried out using an *ad hoc* rubric. In order to evaluate students' oral production and obtain quantifying dubbing task results for research purposes, the rubric includes the following assessment criteria.

- Accuracy: The voice recordings are grammatically correct.

- Synchrony: There is synchrony between the duration of each voice recording and the duration of the original actor's corresponding utterances.

- Pronunciation: The voice recordings are pronounced correctly.

- Intonation: Intonation is natural.

- Performance/dramatisation of the dialogues: Performance resembles the original utterance. (Talaván & Costal, 2017, p. 76)

The data was gathered through three tools: language assessment tests, questionnaires, and observation. The pre- and post-language assessment tests aimed at testing the level of oral proficiency in terms of pronunciation and fluency. The pronunciation test required participants to record a script taken from a humorous video; the fluency test required them to record a two to three-minute spontaneous speech excerpt. The average marks of the four tests – assessed by two observers – show a slight improvement in pronunciation and a greater enhancement of fluency after the dubbing task. Questionnaires indicate that students' perception of their L2 improvement is significant, especially in terms of speaking and listening, and to a lesser degree in terms of reading and writing. These last skills were also fostered during the project in preparing the dubbing script and while communicating with peers in the virtual learning environment. The great majority of participants reported that they would like to dub again and all of them would opt to dub a TV series. On the whole, learners found intralingual

dubbing a motivating, albeit demanding, task. These perceptions were confirmed by means of observation during the entire project: forum exchanges, dubbing assessment tasks, and the final videoconference.

In the forums, students provided valuable peer-to-peer feedback on the final dubbed products:

> "[Student]2: [Student]1 as usual has an awesome accent, she sounds like a native, on the other hand some of the dubs are cut at the end. [Student]4 is so natural. Besides, your dub is probably one of the most accurate relating to the time. And finally, [Student]3, it is breathtaking the way you improve your dub from the first one to the last task, even with quick chunks that are very difficult to achieve" (Talaván et al., 2016b, p. 79).

The videoconference also produced useful feedback in view of a possible replication of the study. Many participants pointed out that dubbing ten videos, although short, over two months was too demanding in terms of time. The authors acknowledge that dubbing each two-minute long video required students two to three hours on average plus the time dedicated to forum interventions. The average scores of the dubbing tasks assessed with the *ad hoc* rubric were satisfying (6.7 out of 10), especially for intonation (1.9 out of 2) and pronunciation (1.6 out of 2). This can be interpreted in terms of learners' keenness to imitate as suggested in the task instructions, attempting to sound as natural as possible. Due to the small sample, findings cannot be generalised but offer a good starting point for future research.

3.2.   Audio description

Audio description is a narrative technique which translates the visuals into words, providing complementary information regarding the where, who, what and how of a given audiovisual excerpt during silent intervals. Its main purpose is to make an audiovisual product accessible to everybody (Maszerowska,

Matamala, & Orero, 2014). In the last two decades, there has been an increasing interest in AD in Translation Studies (Díaz Cintas, Orero, & Remael, 2007; Jiménez Hurtado, 2007; Matamala & Orero, 2016; Perego, 2012; among others). Scholars have also identified the potential of AD in foreign language learning and carried out a considerable amount of research in a limited period of time[5]. Learners can perform the intersemiotic process by creating an AD script in which they describe the visual of an AV product when it is not accompanied by dialogue, and record their voices. In general, the audiodescriptor "describes the scenery (place and time), the physical attributes (age, ethnic group, appearance, outfit, facial expressions, body language…), and sometimes the emotional state of characters, as well as their actions (perception and movements) […] with a ratio of 180 words per minute" (Ibáñez Moreno & Vermeulen, 2013, p. 43). Following the recommendations of professional practice, descriptions should be as objective and accurate as possible (Perego, 2014). Learners should be aware that they should not give more information than that which is perceived by a non-visually impaired spectator. As with dubbing and subtitling, learners should identify the most relevant information and respect time constraints[6]. The golden rule, then, is to find the right balance between describing too much and too little (Perego, 2014).

Within the ClipFlair project, Gajek and Szarkowska (2013) describe their AD and subtitling experience with undergraduate students and future-language teachers of Polish at the University of Warsaw, Poland. Students were introduced to ClipFlair and prepared a number of AD and subtitling activities for all levels of proficiency (A1-C2). To this purpose, teachers-to-be were required to respect copyright compliance in video selection and informed themselves about Creative Commons licences. ClipFlair activities were tested in the classroom and some problems with AV material were observed. For instance, poor image or sound

---

5. Like dubbing and subtitling, AD has been employed in translator training for enhancing writing (Clouet, 2005) and translation skills (Cambeiro Andrade & Quereda Herrera, 2007). Furthermore, in order to promote accessibility, Guedes (2010) (as cited in Rodrigues Barbosa, 2013, p. 490) advocates for the integration of AD in its broader sense in daily teaching and learning routines. A number of studies have focussed on the benefits of AD as a pedagogical tool for promoting learning and enhancing social inclusion in the classroom with and without visually-impaired people (Fiorucci, 2017; Walczak & Szarkowska, 2012). However, these considerations go beyond the scope of this work.

6. In order to respect time constraints, an interesting practical suggestion possible to apply in language learning is to anticipate relevant information that otherwise could be lost (Perego, 2014).

quality and excessively long videos decreased interest in the content of the video. This small-scale study shows that AVT-activity creation was a valuable and motivating exercise for future teachers. The study thus makes clear the need for a systematic development of language teaching methodologies with the use of subtitles and AD, as well as a more comprehensive search for examples of good practice.

Rodrigues Barbosa (2013) suggests AD as a language learning tool for teaching Spanish as a foreign language, describing an AD project. Following the main steps for the preparation of an AD (Benecke, 2004) and adapting them for pedagogical purposes, Rodrigues Barbosa (2013) made students listen to the soundtrack of a scene from a Spanish movie without showing them the video and asked them to advance hypotheses on the plot in L2. Students were surprised to see that their hypotheses did not coincide with the actual movie images. This preparatory exercise helped them understand the importance of the images for the correct understanding of an AV product, and the value of AD for visually-impaired people. They then prepared an individual draft of their AD script and tried to synchronise it with the video using Windows Movie Maker. During the voice recording, the scripts were changed to fit time constraints and particular attention was paid to pronunciation. In addition, grammar mistakes were corrected in the final version. According to the author, the AD task benefited writing and speaking skills as well as grammar knowledge.

Burger (2016) proposes AD as a novel task in teaching German as a foreign language, and provides detailed guidelines on how to carry out AD tasks with B1-B2 learners. It is recommendable to use very short scenes for the selected video, which contain brief dialogues and music and, ideally, a clearly recognisable sequence of events. As a preparatory exercise to make students aware of the importance of the images, the author suggests asking learners to keep their eyes closed or to sit so that they cannot see the screen. The learners are encouraged to check whether their description and vocabulary choices were accurate enough. A trial voice-recording session is advisable, since often the scripts are too long and must be reduced to be properly synchronised to the video. This trial revoicing can also serve to correct language mistakes.

Herrero and Escobar (2018) advocate for the integration of AD and Film Literacy Education in the foreign language curriculum. Starting from the idea that film and AD are powerful language learning tools, the authors believe that learners should be trained on how to effectively perform AD, and how they can develop active viewing strategies. In the context of teaching Spanish as a foreign language in higher education, the authors propose a pedagogical model designed to assist learners in developing linguistic and (inter)cultural competences while fostering critical appreciation of films. Using AD in language learning enables learners to acquire a range of language and transferable skills, in particular creativity and critical thinking. The principles of the pedagogical model are described as follows.

- The importance of merging language and content in the curriculum.

- The understanding that a wider range of multimodal texts should be part of the language curriculum.

- Films are multimodal texts and, therefore, they transmit information through a combination of semiotic systems […].

- Audiovisual text and films in particular are ideal tools for raising students' cultural and intercultural awareness as they allow for reflection on discourse practices as situated discourses (historically and culturally).

- Film Literacy is an essential competence that language teachers and students should master.

- AD is a multiliteracy-oriented task that integrates both analytical and creative components (awareness, analysis, reflection and creative language use).

- AD projects enhance language learners' linguistic, cultural, and intercultural competences. They comprise encoding and decoding as fundamental processes for AD tasks (Herrero & Escobar, 2018, pp. 38-39).

The model aims at developing the following main competences: skills and knowledge related to language; technology, interaction, production, and dissemination processes; ideology and value; and aesthetics. The model is built on two case studies carried out in the UK. One took place with B2-level undergraduate students of Spanish, and the other with secondary-school learners of Spanish. The model envisages three sessions. In the first session, learners are introduced to film language and encouraged to develop their critical understanding of movies. The second session centres on the Spanish director Pedro Almodovar, and his movie *Broken Embraces*. The movie is based on the story of a visually impaired filmmaker, thus giving the chance to introduce AD as an accessibility mode, similar to AV products used in other studies presenting visually-impaired characters (Ibáñez Moreno & Vermeulen, 2013, 2014). Finally, the third session focusses on actual performance of the AD task. Preliminary findings indicate a considerable improvement in film literacy and accessibility awareness.

Experimental studies on the potential benefits of AD in foreign language learning conducted in the last decade are outlined in Table 3.3.

Table 3.3. Experimental studies on AD in chronological order

Author(s) and date of publication	Research focus	Target language (into L2)	Participants	Learning setting	Audiovisual material	AD software	Type of analysis
Ibáñez Moreno & Vermeulen, 2013	Lexical and phraseological competence	Spanish	52 B2-level undergraduate students in Belgium	Face-to-face	Movie	N/A	Qualitative and quantitative
Ibáñez Moreno & Vermeulen, 2014	Integrated learning skills	Spanish	13 Spanish-speaking university Erasmus and 12 Dutch-speaking university students in Belgium	Face-to-face	Movie	N/A	Qualitative

Ibáñez Moreno & Vermeulen, 2015a	Speaking skills (VISP)	English	16 B1-level Erasmus university students in Belgium	Face-to-face	Movie	VISP mobile app	Qualitative
Ibáñez Moreno & Vermeulen, 2015b	Speaking skills (VISP)	English	Ten B1-level Spanish undergraduate Erasmus students and ten Belgian undergraduate students in Belgium.	Online	Movie	VISP mobile app	Qualitative and quantitative
Ibáñez Moreno & Vermeulen, 2015c	Speaking skills (VISP)	English	12 Spanish (2 undergraduates in Spain, ten Erasmus students in Belgium) and ten undergraduate students in Belgium. All B1 level	Online	Movie	VISP mobile app	Qualitative
Cenni & Izzo, 2016	AD potential	Italian	20 B2-level undergraduate students in Belgium	Face-to-face	Movie	N/A	Qualitative
Talaván & Lertola, 2016	Speaking skills	English	30 B1-level English for specific purposes university students in Spain	Online	Tourist advertisement	ClipFlair	Qualitative and quantitative
Navarrete, 2018	Speaking skills	Spanish	6 university students in England	Face-to-face	Documentary	ClipFlair	Qualitative and quantitative
Calduch & Talaván, 2018	Writing skills	Spanish	15 B1-B2 level university students in England	Face-to-face	Movie	ClipFlair	Qualitative and quantitative

Ibáñez Moreno and Vermeulen (2013) explore AD as a tool for improving lexical and phraseological competence in the foreign language classroom

within the Ghent University-based project *Audiodescripción como Recurso Didáctico en ELE* (ARDELE – Audio Description as a Didactic Resource for Spanish as a Foreign Language). The project involved 52 Dutch-speaking Belgian undergraduate B2-level Spanish students. The students were divided into three groups of 14, 29, and 9 participants respectively for practical reasons. Three four-minute clips were taken from a Spanish movie which tells the story of a woman who becomes blind after an accident. The movie was selected because its content could help sensitise students about visual-impaired conditions, and because it only contains a small amount of dialogue, thus maximising time for AD.

Each group had to audio describe one of the three video clips. The main goal of the study was to investigate whether the narrative content of the AV product influences learners' development of lexical and phraseological competence as well as to assess their motivation. To do this, data was gathered through controlled observation, two assignments (a first version of the AD task and, after correction and discussion, a second version of the task), and a final questionnaire. The AD task was organised into three phases: preparation, production, and review/final reflection. The first phase introduced students to AD by providing a set of basic rules (Ibáñez Moreno & Vermeulen, 2013, p. 48).

- Use only present tenses.

- Describe only sounds that visually impaired people cannot [perceive].

- Do not use expressions such as "we see…".

- Describe what you see, not what you think you see.

- Be concise.

The authors point out that the AD rule of using present tenses could limit AD as a pedagogical tool in foreign language learning but do not exclude possible variations. The AD-script-production phase required students to write the script

individually, then review a classmate's script, carry out a group discussion, and finally select the most adequate script collaboratively. In the four-hour final phase, learners analysed their linguistic errors based on peer-to-peer and teacher's feedback. After the analysis, they repeated the AD task, which consisted in preparing the L2 scripts, and consequent metalinguistic reflection, but did not involve actual revoicing of the AD text. In light of the results – from observations, tasks, and questionnaires – the authors determine that AV selection influences the development of lexical competence, and that AD in particular contributes to the development of lexical and phraseological competence. Finally, the authors argue that the social value of AD makes it a very motivating activity for language learners.

In a different study, Ibáñez Moreno and Vermeulen (2014) investigate how AD can enhance integrated language skills – reading, writing, listening, and speaking – and intercultural competence through a case study carried out at the University College at Ghent, Belgium. The case study involved two groups of students: Group A, which comprised 13 Spanish-speaking Erasmus students (attending an English-Spanish AVT course), and group B, which included 12 Dutch-speaking students of Spanish (attending a Dutch-Spanish AVT course). The AV material selected was *Blind* by Tamar van den Dop, the first Dutch movie with AD. The movie is inspired on Hans Christian Andersen's fairy tale *The Snow Queen*, and tells the story of a young blind man. As in other studies (Herrero & Escobar, 2018; Ibáñez Moreno & Vermeulen, 2013), the content served to familiarise learners to the issue of accessibility.

Both groups were introduced to the movie and basic AD rules. Group A performed intersemiotic translation in L1 by describing one silent three-to-five-minute excerpt of the movie (with a ratio of 180 words per minute, resulting in a range of 540-900 words) with the teacher's supervision in two hours. Students' AD scripts were compared with the original AD script translated by the teacher from Dutch into Spanish. Comparison of the two versions shows that learners' scripts are less concise. Discussion of the two versions gave rise to a number of reflections on how learners can improve their AD. After the common general introduction to the task, Group B performed an oral comprehension exercise

on a few fragments of the AD (with no images) made by Group A to identify the most relevant characteristics of an AD script and thus promote language awareness. Then, Group B students compared Group A's AD scripts with the original AD script translated by the teacher to foster metalinguistic reflection. Afterwards, Group B participants audio described other fragments of the movie in Spanish. Working in pairs, one of the students orally described the images to the other, who was taking notes on what was said, and not looking at the screen. In this way, the student taking notes could check whether the description was sufficiently clear to understand what was going on in the movie. The roles were then inverted to allow all students to practice speaking skills on one hand, and listening and writing skills on the other. Finally, the AD versions of both groups were compared in terms of language and image perception in order to enhance intercultural competence. Overall, Group A dedicated eight hours to the project, and Group B ten hours.

Ibáñez Moreno and Vermeulen (2013) claim that the intersemiotic task in L1 and L2 provided useful material for carrying out contrastive analysis both in linguistic and intercultural terms. In particular, the AD task allowed learners of Spanish as a foreign language to foster their integrated language skills in a motivating way. However, they mentioned three limitations in the application of AD tasks in language learning. Two of these are more general, and have already been stated above: the AD rule of using present tense, and the limited amount of time for the description (Ibáñez Moreno & Vermeulen, 2013). The third is more specifically related to Spanish as an L2 since in AD the grammatical subject is specified much more often than is done in common language use.

Ibáñez Moreno and Vermeulen (2015a) continued their research on the use of AD in the foreign language classroom by developing VIdeos for SPeaking (VISP), a mobile app based on AD to promote English language learning for Spanish students. The researchers present a case study testing the pilot mobile assisted language learning app version carried out with 16 Spanish Erasmus students of English as a foreign language (level B1) at the Ghent University, Belgium. The case study aimed at exploring the use of AD in an app for the promotion of oral

speaking skills, vocabulary learning, and intercultural competence. The pilot app version required learners to

> "1) read a small introduction to AD, watch an example and complete a pre-test questionnaire, 2) view a clip, 3) draft a small AD script (if necessary) for the clip, 4) record the AD script over the clip (that is, produce an audio described clip), and 5) complete a final questionnaire" (Ibáñez Moreno & Vermeulen, 2015a, p. 133).

The post-questionnaire required learners to self-evaluate their AD of the 30-second clip taken from the movie *Moulin Rouge* by Baz Luhrmann, by comparing it with the official DVD's AD. In particular, participants evaluated how they described the video's time and setting, and the characters' aspects and moods. Results from the questionnaire and AD scripts show that participants overestimated their performance. Although proving to be a motivating task, the amount of vocabulary learned was limited and the researchers planned to improve the app.

Ibáñez Moreno and Vermeulen (2015b) assess the validity of the finalised mobile assisted language learning app VISP in promoting oral production by testing it with two groups of users. One group was comprised of ten Spanish Erasmus and the other group of ten undergraduate Belgian students of English as a foreign language (level B1) at the Ghent University, Belgium. The app is designed for B1 learners of English and offers learners the opportunity to carry out an AD task on a 30-second clip. The average AD session lasts 30 minutes and can be paused and resumed with no restrictions. Although in the professional AD practice 180 words per minute are recommended for descriptions, the VISP app – specifically designed for language learning – allows for a maximum of 60 words per minute. Following the basic principles of mobile learning, the app provides essential information on AD and a real AD sample to instruct users on how to perform the task. Apart from giving personal data in order to receive feedback on the task, learners can take a ten-question language test that contains vocabulary useful for carrying out the AD task. The app allows learners to watch the video as many times as they wish,

to record their AD, to listen to their own performance and, finally, to submit their version. If they provide their personal data, they will receive feedback, otherwise the AD recording will be stored by the app managers in order to keep track of the users' tasks. In addition, users can also fill in a self-evaluation questionnaire (Ibáñez Moreno & Vermeulen, 2015a).

The app was sent by email to participants, who downloaded it and used it. The instruments used to compile data in this study were those integrated in the app; namely, the pre- and post-questionnaires, as well as the students' AD recordings. The case study results show that VISP better motivated Spanish students. However, Belgian students demonstrated better language performance, generally providing more accurate as well as grammatically and lexically correct descriptions. The authors came to the conclusion that mobile assisted language learning apps should take into account learners' native language and culture. Furthermore, they suggest that these types of apps should be used in blended learning or classroom settings as a resourceful tool to support teaching rather than being the ultimate focus.

Ibáñez Moreno and Vermeulen (2015c) present a new version of the mobile assisted language learning app, VISP 2.0, resulting from improvements based on feedback received on its previous versions. The new VISP app was tested by 12 Spanish students (2 undergraduates at UNED, Spain, and ten Erasmus students at Ghent University, Belgium) and ten Belgian students of English at Ghent University, Belgium. Students' responses to pre- and post-questionnaires and their AD tasks confirm previous findings (Ibáñez Moreno & Vermeulen, 2015a, 2015b). The ten Belgian students and the two UNED students' performances were more accurate compared to those of the Spanish Erasmus students. However, the Spanish Erasmus students showed a better attitude towards their performance and the app. As future app improvements, the authors envisage giving alternative options to users who do not wish to complete the questionnaires[7].

7. Ibáñez Moreno, Jordano, and Vermeulen (2016a) and Ibáñez Moreno, Vermeulen, and Jordano (2016b) report on the creation and launch of VISP and the process that led to the creation of the second version VISP 2.0, which is described in great detail.

Cenni and Izzo (2016) present the results of an exploratory study aimed at evaluating the potential of AD in teaching Italian as a foreign language at Ghent University, Belgium. The study involved 20 B2-level undergraduate students of Italian over three two-hour sessions. Students were instructed to audio describe two excerpts of an Italian movie. The movie was selected because it was a comedy presenting typical Italian stereotypes, and because the authors had the official AD transcript. The two four-minute excerpts presented limited dialogues and a dynamic series of events, so that the students had a number of characters and situations to describe. In the first session, after explaining basic AD rules to be followed (i.e. do not interrupt dialogues, offer precise objective descriptions in the present tense, etc.), learners were divided into small groups. Half of the groups wrote the AD script of the first excerpt and the other half the script of the second; all AD scripts were corrected by the teachers. The most frequent mistakes made by students are described in great detail, and are related to morpho-syntactic, lexical, and cultural aspects. The authors believe that part of the errors were due to the nature of AD, which requires an accurate description, in other words, being lexically precise and concise. In the second session, peer-to-peer feedback was carried out: each group corrected the AD script of the excerpts written by another group so that all students had the chance to see both excerpts. Then all groups received the teachers' corrections and, finally, the official AD script. Students were encouraged to conduct a metalinguistic analysis by comparing the three AD versions. In the last session, students took a translation test where they had to translate a number of sentences and words from L1 (Dutch) into L2 (Italian). The translation test results were satisfactory since they show that metalinguistic reflections helped students to improve their knowledge of new structures. Similarly to AD activities carried out by Ibáñez Moreno and Vermeulen (2013) and González Davies (2004), this activity included no actual revoicing. This is because the task focussed on writing the AD-script in L2 and comparing it with peers' versions as well as the official AD transcript. Overall, the paper shows that AD could be an effective language learning tool since it encourages metalinguistic reflection, thus promoting language and intercultural awareness.

Talaván and Lertola (2016) investigate the potential of AD in enhancing speaking skills in foreign language distance-learning using ClipFlair. The quasi-experimental

study was carried out with 30 B1-level English for specific purposes (Tourism) undergraduate students at UNED, Spain, over two months. Participants were equally divided into two groups: experimental and control. Experimental group participants were further divided into three four-member and one three-member subgroups. They were asked to collaboratively write the AD script of two tourist advertisements, then record their scripts individually using ClipFlair. Two weeks of time was given for the AD of each video. Control group participants continued with their regular course activities. Data gathering instruments included language assessment tests, initial and final questionnaires, and observations made by two observers throughout the entire project (via forums, chats, assessments, and a final video conference). An oral pre-test was administered one week before starting the project, and an oral post-test at the end. The two oral-language tests were taken by the learners online using videoconference software on UNED's virtual learning environment. After listening to a number of questions related to tourism, learners had five minutes to prepare their monologue on the required topics. Finally, they had to record themselves discussing such topics for three to five minutes. The oral pre- and post- tests were assessed by two observers following an assessment rubric comprising four 2.5-point-scale criteria (pronunciation/ intonation, fluency, vocabulary, and grammar). Analysis of average marks shows a significant difference between experimental group scores in the oral pre- and post-tests, thus indicating that the AD tasks enhanced the experimental group's speaking skills. However, no differences were found between the two groups in terms of statistical analysis. According to final questionnaire responses, AD met the expectations of all the students involved with respect to language skills improvement. Learners perceived a greater improvement in this order: oral production (revoicing); writing production (AD script writing, forum posts, and chat communication); oral comprehension (listening to their classmates' revoicing); and reading comprehension (forum posts, chat communication, and AD common script). Learners also recognised an improvement in their knowledge of grammar and vocabulary, as well as in their confidence of their English proficiency. The cooperative learning aspect was positively assessed by most of the learners, who found working together towards a common goal highly motivating. AD using ClipFlair was also positively evaluated by most participants who were eager to repeat the AD experience with similar videos or movies and

practise other revoicing tasks. Direct observation of the final video conference complements previous findings since learners provided useful feedback. After some comments on the videos selected, learners identified text condensation as the most challenging aspect of the AD task. They showed great enthusiasm towards the project, and reiterated that it gave them a valuable opportunity to practise English.

Navarrete (2018) explores the potential of AD in the development of oral skills through a small-scale experimental study. The study involved six B1-level final-year undergraduate students of Spanish as a foreign language at Imperial College, London (12 students initially participated in the course but only half completed it). The author suggests that the reason for this high drop-out rate could be related to the fact that some of the students received no credits for the course or because they had not realised how demanding their final year could result. Data was collected through an oral pre-test, an AD task evaluation, and two questionnaires. Students were pre-tested by recording a podcast about themselves. Then, after being introduced to the topic of the video selected for the AD task, they actually carried out the AD task in ClipFlair. AD tasks were sent to the teacher for correction and, finally, students' samples were shown in the classroom to encourage peer-to-peer discussion regarding oral-performance aspects. The AD tasks were assessed following the same rubric used for the evaluation of the oral pre-test. The oral assessment rubric includes four criteria: pronunciation and intonation, fluency, vocabulary, and grammar. In order to evaluate the improvement of oral skills, the author examines the nature of fluency, pronunciation, and intonation in detail. Two questionnaires were also administered to collect students' perceptions of the two oral activities (podcast and AD). Navarrete (2018) acknowledges the limitations of the study; however, she considers that the positive responses of the learners to the AD task are encouraging and set the basis for further investigation.
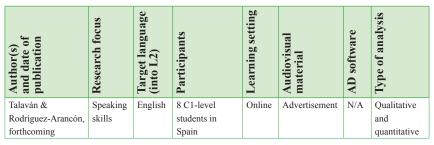
Calduch and Talaván (2018) investigate whether AD can foster stylistic richness by enhancing vocabulary acquisition. The study presents the preliminary results of the employment of AD tasks in a course of Spanish as a foreign language at the University of Cambridge. The study involved 15 B1-B2 level students of Spanish

who carried out the course over eight weeks for a total of 32 hours (16 hours in the classroom and 16 hours outside the classroom). The first session aimed at introducing AD to the participants as well as describing techniques. The other six sessions were devoted to AD practise through four AD tasks based on different two to three-minute video clips. After watching the video clip and brainstorming vocabulary, each AD task required students to write a draft of the AD text. Each task had a different writing sequence that focusses on individual, pair, or group work. The rationale was to examine which one was the most appropriate writing sequence. After writing the AD text, students could record their voices in ClipFlair. In the final session, students could evaluate and reflect on the learning experience.

For what concerned the data collection instruments, the study availed of a vocabulary pre-, post- and post-delayed test; AD texts; a final questionnaire after each task; a final group interview; and a course final questionnaire. The qualitative analysis presented in the article refers to five students who completed the required tasks. The course final questionnaire reported encouraging results since the students felt that they had improved their writing skills and this impression is confirmed by the comparison of their AD texts. In addition, the researchers notice an improvement in their lexical accuracy and syntax. The vocabulary post- and post-delayed test reveal that students better recalled words that they had used in the AD texts. In the final group interview and in the course final questionnaire, the students acknowledged that the AD tasks increased their motivation since they could try a new writing exercise based on enjoyable audiovisual material. Pair and individual work were the most appreciated by the participants. Although it was not the aim of the study, in the final group interview, the researchers observed an improvement in the participants' oral skills in terms of fluency and pronunciation which goes in line with previous studies (Ibáñez Moreno & Vermeulen, 2015a; Navarrete, 2018; Talaván & Lertola, 2016).

3.3. Voice-over

Voice-over is another revoicing technique, also known as 'half-dubbing', usually employed in documentaries and AV products that do not require lip

synchronisation. It consists in an oral translation: a few seconds after the onset of the original spoken text, which is fully audible, the volume decreases and one can hear the recorded translation (Pérez González, 2009). Its use in the foreign language classroom is indeed very limited. The only experimental study on the application of voice-over in the foreign language classroom currently identified is presented in Table 3.4.

Table 3.4. Experimental studies on voice-over in chronological order

Author(s) and date of publication	Research focus	Target language (into L2)	Participants	Learning setting	Audiovisual material	AD software	Type of analysis
Talaván & Rodríguez-Arancón, forthcoming	Speaking skills	English	8 C1-level students in Spain	Online	Advertisement	N/A	Qualitative and quantitative

Talaván and Rodríguez-Arancón (forthcoming) carried out a project (VICTOR) aimed at assessing the potential of voice-over in the development of speaking skills, in particular pronunciation and intonation. The project involved eight C1 level Spanish students of English at UNED, Spain, who volunteered to participate. Over a period of two months, devoting three to four hours per week, students produced the revoiced versions of four video clips of short American advertisements from the 1950's and 60's, chosen among a list of ten, in an online environment. After watching video tutorials and a sample task, each students choose four video clips and started the revoicing tasks. First, they carried out a voice-over task, then, a guided-dubbing task, and finally, a creative revoicing. In the voice-over task, learners were required to transcribe the oral spoken text, and record the transcription starting a few seconds after the original, whose volume had been lowered. In the guided-dubbing task, learners had to create a new script (using a number of pre-selected words and expressions containing phonemes difficult to pronounce for Spanish speakers), and record their voices to substitute the original spoken text. In the creative revoicing task, learners were allowed to choose either dubbing or voice-over. Learners uploaded the three revoiced

versions of the four video clips on a YouTube channel for self- and peer-to-peer evaluation.

Data was collected through oral language assessment, initial and final questionnaires, as well as observation. At the beginning of the project, learners had to complete the initial questionnaire (about general information on their proficiency and AV knowledge) and carry out a pre-test, which required learners to record a radio advertisement using a number of pre-selected words and expressions for about one minute. The final revoiced versions of the clips were analysed by comparing them with the pre-test. The analysis revealed oral production improvement, especially with regard to pronunciation of the selected challenging phonemes. For what concerned self- and peer-to-peer evaluation, it is interesting to notice that learners were particularly strict when assessing their own production by giving lower scores compared to those provided by their peers. In addition, self-evaluation of pronunciation and intonation is more similar to the evaluation provided by the researchers. However, synchrony was assessed similarly by peers and researchers with higher scores compared to those provided in the self-evaluation. The final questionnaire suggests that voice-over tasks could promote the development of integrated language skills, in particular oral comprehension. In general, the project met participants' expectations in terms of development of language and information and communications technology skills. In addition, learners claimed that the project had helped them to better know AVT, and resulted a very enjoyable activity for most of them. However, voice-over was the least preferred AVT mode in the project, researchers ascribe the possible reasons to the technical challenges and to the absence of the creative element. Almost all participants would like to repeat the experience which they considered innovative and positive for language learning.

Audiovisual translation in the foreign language classroom:
applications in the teaching of English and other foreign languages

Written by Jennifer Lertola

Publication date: 2019/02/28