Exploring audiovisual translation as a didactic tool in the secondary school foreign language classroom

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ABSTRACT: The aim of this research is to showcase the versatility of Audiovisual Translation (AVT) as a resource in the language classroom. Didactic AVT helps students improve their communicative competence and linguistic skills in the foreign language (FL). Students also develop their digital competence by working with online resources and AVT editing software, and their intercultural competence by being exposed to authentic material in their FL. Mediation skills, as promoted by the CEFR (2001), are also developed with the implementation of didactic AVT. The literary review first introduces general concepts of didactic AVT, and later breaks down different AVT modes (subtitling, dubbing, subtitling for the deaf and hard of hearing (SDH), audio description (AD), and creative AVT) to focus on their benefits and potential downsides as classroom resources. To exemplify some practical applications of AVT modes as central tasks in secondary school English as a Foreign Language (EFL) classrooms, this paper presents four learning sequences that are based on the theoretical principles reported in the reviewed literature. These learning sequences are not meant to be prescriptive, but rather an example of potential ways to implement AVT in the classroom.
Key words: Audiovisual Translation (AVT), Didactic AVT, Secondary Education, foreign language learning (FLL).

Estudio de la Traducción Audiovisual como recurso en el aula de lengua extranjera: revisión de la literatura y propuestas de intervención

RESUMEN: El objetivo de este estudio es mostrar la versatilidad de la Traducción Audiovisual (TAV) como recurso en el aula de idiomas. La TAV didáctica ayuda a que el estudiantado mejore su competencia comunicativa y sus habilidades lingüísticas en la lengua extranjera (LE). Así mismo, se desarrolla la competencia digital al trabajar con recursos en línea y software de edición de TAV, y su competencia intercultural al estar expuestos a material auténtico en la LE. Las habilidades de mediación, promovidas por el MCER (2001), también se ponen en práctica con la implementación de este recurso. La revisión literaria introduce, en primer lugar, conceptos generales de la TAV didáctica, y, a continuación, desglosa diferentes modelos de TAV (subtitulación, doblaje, subtitulación para sordos y con problemas de audición (SDH), audio-descripción (AD) y TAV creativa) centrándose en los beneficios y posibles inconvenientes como recursos de aula. Con la intención de ejemplificar algunas aplicaciones prácticas de los modelos de TAV en al aula de LE en Educación Secundaria, este artículo presenta cuatro secuencias didácticas que se basan en los principios

teórico-didácticos considerados en la literatura referenciada. Estas secuencias de aprendizaje no pretenden ser prescriptivas, sino más bien un ejemplo de posibles formas de implementar TAV en el aula.
Palabras clave: Traducción Audiovisual (TAV), TAV didáctica, Educación Secundaria, Aprendizaje de lenguas extranjeras.

1. Introduction

This study showcases the versatility of Audiovisual Translation (AVT) as a resource in the language classroom. The defining feature of AVT as opposed to other types of translation is that it involves translating a message that is being transmitted through the acoustic and the visual channels simultaneously. AVT, as a profession, consists in the translation of audiovisual material in a foreign language (FL) to another or in creating visual (captions) or acoustic (revoicing) support for people with special sensory needs. Video is not a new classroom resource, and it has been used effectively for decades, showing its effectiveness and often functioning as a motivating stimulus for students (Donaghy, 2019; Kabooha & Elyas, 2018; Wisniewska & Mora, 2020). AVT has the pedagogical potential to be equally engaging if not more, as it not only involves a passive intake of information, but also an active re-working of the contents of the video. There are many different types of AVT, and each one of them has the potential to improve students' productive and receptive skills, both oral and written. AVT seems particularly useful as a classroom resource due to its sheer versatility, as not only can different AVT modes be used to focus on certain skills, but even a single AVT mode can be applied in an infinite number of ways and accompanied by many different pre- and post-task activities. Although it does require time and effort on the part of both the teacher and the learners, the flexibility that this tool offers makes it possible to adapt it to suit the needs of any classroom and the style of any teacher that is willing to implement it. In addition, AVT also helps enhance students' digital competence, as in many cases they will need to use specific software tools to carry out an AVT related task.

2. Research questions

Based on the main aim of the study, the research questions that motivate this research are:

- What are the pedagogical principles to implement AVT in the FL classroom?

- How can different modes of AVT be implemented in secondary FL classrooms?

3. Methodology

A systematic analysis of the existing literature on didactic AVT was conducted using the Spanish government funded research project TRADILEX bibliographic public database in *Mendeley*, where experts in the field had selected relevant references classified by topic.

The literature selected in this research focused on gathering information regarding the use of AVT as a didactic tool, and selecting the audio-visual strategies that best suited the education level that the learning sequences were intended for. The conclusions withdrawn led to the development of four independent learning sequences.

4. AVT Tasks in the Secondary school classroom

AVT is a type of translation that deals with texts that simultaneously convey information through two different channels: visual and acoustic, combining both verbal and non-verbal information (Chaume, 2004). It involves the transference of multimodal texts of any kind broadcasted visually and acoustically in any of the formats that are currently available (cinema, television, internet, etc.). The use of translation as the focus of activities in the EFL classroom may often, although not always, imply the use of the students' first language (L1) in the classroom. This issue can be highly controversial, because of the existing preju-dice against any form of L1 or translation in any foreign language learning (FLL) context. However, as Lertola (2018) points out, translation and the learners' mother tongue have been present in FLL even as far as the 16th century, when the grammar-translation method was widely used to study Latin. This method paid very little attention, if any, to the learners' communicative competence, motivation, and oral skills. Cook (2010) argues that "this insi-dious association of Translation in Language Teaching with dull and authoritarian Grammar Translation, combined with the insinuation that Grammar Translation had nothing good in it at all" (p.156). In fact, as Kelly and Bruen (2014) point out there are several reasons why translation as a teaching tool has been questioned such as "the reinforcement of a reliance on processing the L2 via the L1, L1 interference as learners seemed to be heavily influenced by the L1 and, finally, a detrimental effect on the acquisition of native-like processing skill and speed" (p.3). However, despite the general lack of recognition of translation as a valid tool for FLL, Lertola (2018) states that there have always been advocates for a sensible use of translation and the learners' mother tongue in FLL, which is also in line with Com-municative Language Teaching principles: "judicious use of native language is accepted where feasible and translation may be used where students need or benefit from it" (p. 192). Furthermore, Fernández-Costales (2021) recently conducted a study in which subtitling and dubbing activities were introduced in a primary school setting, and results showed that teachers involved had a very positive view of their didactic possibilities. The study also showcased the motivational effect of AVT on students´ language competence and affective filters (Krashen, 1988), which enhance the language acquisition process

Nunan (2004) considers Task-Based Language Teaching (TBLT) a broad approach to the language curriculum, which brings FLL closer to a practical application of real-life in classroom contexts. Nunan's definition of pedagogical task stresses the importance of learners understanding and engaging with the FL in a meaningful way with an emphasis on the ability to express meaning through the students' creation of tangible products using their FL. Utilizing AVT modes in the classroom undeniably fulfills the condition of students carrying out a task which can be completed, as their use implies the creation of an original product using the students' FL as a communication tool. In addition, AVT modes help enhance students' receptive and productive skills. Although the core part of an AVT-based task may

not involve much interaction with peers in the FL, an efficient design of pre- and post-tasks can focus on pair or group work. These pre and post activities can include brainstorming and discussions as well as peer assessment of the finished products. Furthermore, in addition to the four basic language skills and interaction, the Common European Framework of Reference for Languages (CEFRL, Council of Europe, 2001) highlights the importance of mediation:

> Translation or interpretation, a paraphrase, summary or record, provides for a third party, a (re)formulation of a source text to which this third party does not have direct access. Mediating language activities – (re)processing an existing text – occupy an important place in the normal linguistic functioning of our societies (p.14).

Mediation includes activities such as translation, which can be a core part of AVT tasks when they are interlingual. Thus, despite there not being any objective reason to disregard the use of resources that involve the use of the students' L1 in an FLL context, teachers that do not feel comfortable using translation may be able to appreciate the benefits of intralingual AVT-focused tasks, as they are based on translation practices but are by far more focused on the benefits that can be derived from the comprehension, reformulation and recreation of audiovisual input than on interlingual transfer. The fact that audiovisual material has been tried and tested as resource in secondary school classrooms for many decades is widely accepted (Calduch & Talaván, 2017; Sokoli & Zabalbeascoa, 2019). Today, video is more accessible to the entire world population than it has ever been thanks to technological developments, including easy access to the internet through smartphones, tablets, laptops, etc., and there are many productive ways to take advantage of this reality in the FL classroom.

Working with authentic material helps increase students' motivation and raise their intercultural awareness (Baños & Sokoli, 2015; Calduch & Talaván, 2017). This alone may be enough to justify employing audiovisual material in the FL classroom, but doing so through AVT tasks can prove especially beneficial, as the contents of the video are not passively consumed, but rather actively re-worked. AVT activities are tasks that require students to create their own products from an existing and authentic source with the primary aim of improving their language skills in the process. It is worth noting that many experts believe that the "artificial" language in audiovisual products such as movies and television shows often proves to be more useful for FL students trying to improve their language skills (Talaván, 2019c). This is due to the fact that these materials portray pseudo-authentic dialogue because unnecessary hesitations, overlaps and incorrect word choices that might otherwise have been present in a real-life, authentic conversation have been eliminated. However, many of the dialogues and situations that are portrayed through video strongly resemble real life and help students to develop their linguistic competence in a more suitable and controlled environment without renouncing the benefits of being exposed to a real-world communicative situation (Talaván, 2019c).

Besides utilizing video as a primary source of input, students need to learn how to use specific AVT tools in order to produce their final product, which would be either revoicing (dubbing, audio description, voice-over, narration) or captions (subtitles, subtitles for the deaf and hard of hearing). The software they would have to use is not extremely complicated to understand, but it does require new users to make an effort to learn how it functions. Some free options that can be used in the FL classroom to carry out AVT captioning and dubbing tasks are *ClipFlair Studio*, *Aegisub,* and *Subtitle Workshop v.251*, and for revoicing *DubIt.* Baños and Sokoli (2015) draw attention to the *ClipFlair* Project, funded by the European

Commission. *ClipFlair* developed a methodological framework for the use of captioning and revoicing for language learning and itis one of the easiest AVT tools to understand, as it was designed as a teaching resource, not as a professional tool such as *Subtitle Workshop* or *Aegisub*. However, it has stopped receiving updates and support as the European Commission has ceased to fund the project. *DubIt* is a very simple tool that allows users to record their voice over any given video. Given that it also no longer receives any updates, students may choose to work with slightly more complicated programs such as *VSDC, Windows Movie Maker* or *Garage Band* (for Mac users).

Audiovisual material, which would be the basis for AVT activities, generates both acoustic and visual input, which makes it easier for students to process the information that is being conveyed because images are backed up by words and vice versa, thus making the interpretation of an audiovisual text less challenging than that of a traditional exclusively oral or written text (Talaván, 2019c). Furthermore, a well selected video can prove to be a particularly effective learning resource given that it may not appear to be as daunting as other more traditional resources, thus helping to reduce the student's affective filter. According to Krasen (1988), if the students´ affective filter is lowered, language development will be automatically enhanced. Anxiety, self-confidence and motivation are three of the variables which affect the affective filter. AVT activities, when properly designed and selected, con- tribute to an increase in students´ motivation and a reduction of their anxiety, as they will be acquiring the language unconsciously as opposed to the conscious process of learning vocabulary or grammar rules. Talaván (2013) notes that audiovisual material must be care- fully selected. The video should ideally last between 1 and 3 minutes. Also, to be more efficient, the narrative of the video would preferably be self-contained, which means that viewers would not require additional information to understand its contents. When students work on an AVT task, they are learning both incidentally and intentionally, that is, they are incidentally acquiring knowledge through a passive intake of the input while simultaneously learning intentionally by making an active effort to create their own product by re-working the contents of the video (Talaván, 2019c).

Finally, before presenting the potential benefits that several different types of AVT may entail for FLL, it is important to note that there are different language combinations that can be effective when carrying out AVT tasks in the classroom. Sokoli and Zabalbeascoa (2019) point out that the language combinations that students will have to deal with can be either intralingual (L2>L2) or interlingual (L1>L2 or L2>L1). However, they also state that the diversity of the potential language activities increases exponentially depending on the number of languages included, as it could be possible to work with a third language in an AVT task if it were suitable and potentially beneficial for the students. It is also important to state that, when carrying out an intralingual AVT activity in an EFL classroom, the only language that should be present is the students' target language (English), as it would be pointless to solely deal with their L1 or with a different language that is not the one that they are trying to learn. In the following sections, we discuss different types of AVT and argue as to how they might be relevant in a secondary school context as a resource for teaching EFL. All types of AVT can favor the development of the productive skills, both oral and written, while also enhancing the oral and written receptive skills (Talaván, 2019c) as well as vocabulary acquisition, retention of idiomatic expressions and intercultural awareness (Sokoli & Zabalbeascoa, 2019).

4.1. Subtitling

Among all types of AVT, subtitling is the one that has been researched and implemented in classrooms the most (Talaván, 2019c), with dubbing being a close second. Subtitling consists in adding a written text (subtitles) onto the images displayed on a video to convey information that is transmitted orally through a visual channel. The most common type of subtitles is interlingual, where the audio track is in the L2 of the viewer and the text is written in their L1 to allow or to facilitate comprehension. However, nowadays, intralingual subtitles (L1>L1, L2>L2) are also common and have a great didactic value, as when a person receives input through two separate channels, it becomes easier to understand, thus decreasing the mental effort required to ascertain meaning (Talaván, 2013). A less frequent type of subtitles uses the viewers' L2 while the audio track in the video employs their L1. These reverse subtitles, albeit infrequent, can prove to be a useful resource in an EFL context if students are tasked with producing them.

One of the most relevant features of subtitling is that synchrony often forces them be shortened. Subtitles can only stay on-screen for a maximum of 4 seconds if they are one line long and six seconds if they are two lines long. To allow viewers to both read the subtitles and watch the images in an audiovisual product, each of these lines can contain up to 35 characters. This is based on average reading speeds, according to which most people can read at a speed of 2 or 3 words per second (Pereira & Lorenzo, 2005).

Subtitles require the person creating them to fully understand the message that is transmitted and to be able to select the most relevant information and summarize it if time constraints make it necessary. This feature makes subtitles particularly relevant in an FLL context where students are asked to create their own interlingual subtitles (L2>L1), as this task would compel them to utilize their listening comprehension skills to the best of their ability. Interlingual subtitling is also a practice that can foster intercultural awareness, as students might realize that certain constructions can only be understood in their context, so they would have to understand "the gist" rather than the individual words to produce an appropriate translation. This type of subtitling encourages students to think carefully about vocabulary, selecting the most appropriate words in the L2 to convey the original message while keeping in time with the video. Students would not be asked to translate word for word, rather, they would have to interpret the global message and recreate it in their own words (Talaván, 2013).

4.2. Subtitles for the deaf and hard of hearing

Subtitles for the deaf and hard of hearing (SDH) share many traits with traditional subtitles, but they do require a separate explanation as the needs of their target audience are different from those of the target audience of conventional subtitles. People with hearing impairments generally demand literal translations/transcriptions of the dialogues in audiovisual products. However, given the time constraints that are already present in conventional subtitling, this is far from possible. Studies have shown that people with prelingual deafness can read at a pace of 90 to 120 words per minute, which is around 1 or 2 words per second (Pereira & Lorenzo, 2005). Furthermore, SDH subtitles are not only supposed to convey the linguistic

information from dialogues, but also paralinguistic and extralinguistic information present in the soundtrack. Characters' moods and the inflections in their voices should be reflected in brackets before their line of dialogue: (Sad), (Sarcastic), (Yelling), etc. Sounds such as gunshots, barking or background noise should also be subtitled, often in brackets in the top right corner of the screen. Additionally, music and songs must also be taken into account.

SDH subtitles also have several different ways of presenting the text in order to make it easier for the viewer to identify the source of the words. There is no single correct method, but the three main ones are colour coding, tags and text position. The most common of these methods in Spain is colour coding according to the UNE regulation by AENOR (2003, as cited in Pereira & Lorenzo, 2005). In order of importance, the main characters are assigned different colours (yellow, green, blue and red) and secondary characters' lines are displayed in white.

The benefits the creation of SDH may provide to students are very similar to the ones provided by the creation of regular subtitles. However, the increase in difficulty and the need to further summarize the original text will probably imply an even greater develop-ment of the students' listening comprehension and writing production skills. According to Talaván (2019c), these are the two main skills at work when students carry out an SDH subtitling project. In addition, she also highlights that oral production can play a role if the tasks are carried out in pairs or groups, during a role play activity, or in a class discussion. Furthermore, reading comprehension can be improved if the activity consists in transforming standard subtitles into SDH or if the teacher provides a script to the students. In addition to fostering intercultural awareness, SDH tasks promote empathy and raise awareness about accessibility and the needs of the hearing impaired.

4.3. Dubbing

Chaume (2004) describes dubbing as the translation and adaptation of a script and the subsequent interpretation of a new script in the target language by voice actresses and actors. It is by far the most common way in which audiovisual content is translated for Spanish theatres and television, so secondary school EFL students are likely to be very familiar with dubbed products. Dubbing, like subtitling, is often not a word for word translation. Subtitling must deal with limited space (number of characters that can be displayed on screen) and with time constraints (amount of time that subtitles can be displayed on screen). Dubbing shares similar restrictions, but with the added difficulty that it requires lip synchrony, which means that the translated message should strive to match the lip movements of the original to make the final product appear more realistic. This is a demanding task in the script writing phase, as in close shots it requires the person recording the voice track to be very precise to time her speech accordingly over the video track. Dubbing activities are more suitable for intermediate students and above (B1-C2), as they require more advanced language skills than other ATV modes (Talaván, 2019b). Dubbing also promotes written expression skills, as before recording their voice for the final product of the task, students would have to write a script to follow, which would, at the same time, help them increase their vocabulary and improve their grammatical accuracy by writing and rewriting subsequent drafts. As with subtitling, accurately selected videos for dubbing activities will also require understanding of cultural elements and idiomatic expressions, thus promoting learners' intercultural competence.

4.4. Audio description

According to Benecke (2004, as cited in Ibáñez Moreno et al., 2016), the goal of audio description (AD) is: "to make the visual content of an event accessible by conveying it into spoken words" (p. 246). This type of translation's target audience is the blind and the visually impaired. Calduch and Talaván (2017) claim that AD tasks in FLL can potentially be one of the most effective types of translation activities that can be carried out in the classroom. Because of the requirement to convey everything that is happening in a video with words, students are forced to be creative. They will need to use their listening skills to understand the video, their writing skills to produce a script, and their oral production skills to record their final product. This task might seem similar to the simple description of an image but, using an authentic video and creating a professional-like context, can be a defining factor in engaging students in the activity. Furthermore, learners will probably need to create drafts and rework their scripts to achieve a satisfying final version, which will contribute to expanding their vocabulary and their understanding of grammar. Like SDH, this type of activity helps raise accessibility awareness.

4.5. Creative dubbing and subtitling

Creative AVT is very present in modern popular culture, which is a strong argument for including this practice in a secondary school classroom. One of the distinguishing traits of these translations is that they often involve humour, parody, sarcasm and/or irony. Chaume (2018, as cited in Talaván, 2019a) discusses three main types of creative AVT: *fundubs*, *funsubs* and *funads*. These three types of creative AVT seek to entertain the viewer by playing with both the acoustic and the visual channel to create an amusing effect.

Learners undertaking a creative AVT project are expected to mainly improve their written production skills through the composition of subtitles and dubbing scripts, and their oral production skills, in the case of dubbing, for the same reasons that have been previously stated. Other skills that this kind of activity would enhance, as Talaván (2019a) suggests, are listening, vocabulary, grammar and cultural awareness. Additionally, she also argues that the creative component allows for a greater flexibility in the product that students are being asked to produce. At the same time, this flexibility can also be applied to teachers designing creative AVT activities, as they can utilize the same clips in classes with different levels of proficiency.

4.6 Other methods

Voice-over is a form of AVT that consists in simultaneously broadcasting the translated dialogue over the original audio track by lowering the latter's volume (Chaume, 2004). This is done to make the final product appear to be more realistic, which is why it is generally employed in documentary films and reality TV shows. Voice-over can be an interesting alternative to dubbing in the FL classroom, as it shares many of its benefits while not forcing the new voice track to be lip-synched with the original. Although the new dialogue is supposed to approximately coincide with the images and the characters' interventions, the relative laxity of this restriction would allow learners more flexibility. *Narration,* another

variant of dubbing, consists in a speaker reading a text without acting to relay the events that are happening on screen. Chaume (2004) explains that these translations usually differ from voice-over in that the language that is used tends to be more formal, as it is not necessary to preserve the spontaneous language that might be present in the original. This type of translation is perhaps the one that is the least similar to its source. However, it does have its place in the FL classroom, as it could be a way for students to practice formal essay writing in an innovative way.

5. AVT learning Tasks for Secondary school EFL learning

Each of the following learning sequences has been designed taking into account potential setbacks that are common in secondary schools, especially related to time constraints, such as having to move to a computer room, technical difficulties or students needing more time to complete their tasks. These activities are not tied to any specific level of proficiency, as they can be easily adapted depending on the students' level. Sokoli and Zabalbeascoa (2019) claim that: "the same clip may be exploited differently for learners with different levels of proficiency, and the same set of instructions can be used with different clips" (p. 174). These sequences intend to showcase the application of different AVT techniques (subtitling and dubbing), the richness of using accessibility modes (SDH and AD) and activities that range between being more prescriptive (interlingual subtitling, SDH) and more creative (AD, creative dubbing).

5.1. Interlingual Subtitling

The clip for this activity is taken from the second episode of *BoJack Horseman*, an animated show set in present-day Hollywood focused on an anthropomorphic horse's life. In this 2-minute-long scene, the protagonist picks up a box of muffins and has a discussion with a seal-man who claims the muffins are his because he had called dibs. The dialogue between the two characters has a comedic tone and it contains several jokes as well as the word "dibs", which is a common informal word which students might not have come across otherwise.

The main skills involved in this learning sequence are written production and listening comprehension. In the first lesson, written production is enhanced by having students view the clip twice while receiving only visual input. Based on the images alone, they will be asked to take notes to write a short story of around 100 words as the central task of the lesson. Later, after already having attempted to understand the video based on the images alone and convey their interpretation in writing, volunteers or students chosen by the teacher share some of their stories out loud, thus also promoting oral expression. At this point, students would also be allowed to view the video with the sound on, along with intralingual subtitles to have a brief group discussion about their expectations and the actual contents of the video.

In the second lesson, the teacher explains the basics of subtitling and the goal of the main task, producing subtitles. Since the focus is on language acquisition rather than on translation skills, students will be provided a timestamped .srt file to prevent as many technical issues

as possible from getting in the way of students improving their L2 skills. In the main task, each student must translate the text from the video into their L1 (Spanish) so that, during the post-task they can exchange their translation with a classmate, promoting peer review. Students might agree that different translations are equally valid, which would emphasize the fact that the aim of the task is not translating word for word, but rather grasping the meaning of what is being said to convey it in another language.

Table 1. Interlingual subtitling

SKILL	ACTIVITY
LESSON 1	
Visual comprehension	Watching the muted video.
Written production	Writing a short story based on the images.
Listening comprehension	Watching the video unmuted.
Oral production	Sharing stories and discussing expectations versus reality.
Lesson 2	
Mediation	Translating the video individually.
Peer-assessment	Exchanging the final product with a partner.

5.2. Subtitles for the deaf and hard of hearing

The video clip chosen for this task based on SDH is a 1-minute excerpt from the end of episode 2 of *Futurama*'s 5th season: "Jurassic Bark". The scene involves three characters with one clear protagonist, Fry. The language employed in the scene is not extremely complicated, but enough so that students can learn some new vocabulary and even more archaic constructions. The fact that only three characters intervene with obvious varying degrees of importance can be particularly useful for an SDH task, as students would be asked to use colour coding to identify them depending on their relevance.

Talaván (2013) suggests using clips from short, self-contained comedy shows for didactic purposes. *Futurama* is also a comedy show, although there is no explicit humour in the scene that was selected. On the contrary, it is a one of the saddest and most emotional episodes of the show, as it is loosely based on the story of Hachikō, the Japanese dog that would always go and meet his owner at Shibuya station even after he had passed. It can also be interesting to cater to a more cathartic viewer experience, rather than a strictly humorous one, as it has the potential to be equally engaging. Along with the small number of characters and the short runtime of the clip, the presence of extralinguistic and paralinguistic elements such as background noises, music, moods, and inflections of the voice is also rich without being overwhelming, which seems appropriate when selecting a clip for teaching through SDH, as all of these are elements that are of particular significance in this AVT mode. Working with an accessibility mode such as SDH and understanding its intricacies can be particularly helpful in raising diversity awareness among students.

As for the task itself, it is divided into 2 separate 50-minute lessons. The pre-task of

the first lesson involves viewing the selected scene twice with no audio. Here, muting the video serves a double purpose. First, it puts students in the shoes of the potential recipient of their subtitles, and second, it forces them to pay more attention to the images and to consume the video actively to successfully carry out the exercises. The first exercise consists in a class discussion where students speculate about who the main characters are in order of importance and what might be happening in the scene. After viewing the unmuted video, the second exercise tests the students listening, reading, and writing skills, as they are tasked with writing a short summary of the scene and listing how the events that actually take place differ from the ones they had speculated about.

The central part of the next task begins with the teacher explaining the fundamentals of SDH and how to use the software. *Aegisub* was selected instead of *Subtitle Workshop* as it allows for more flexibility with subtitle colours and their position on the screen, two essential factors in SDH. No translation here is required and there are only 117 words of text. The post-task is done in pairs. The purpose is to identify as many sounds as possible, including music, in the scene and to provide g a brief description of each one in order of appearance. The pre-task of the second lesson is a continuation of the post-task in the first one, as students are also asked to discuss the emotions and inflections of the voice that the characters display. Then, the teacher explains how characters are identified in SDH (colour coding or tags) and how emotions and sounds are displayed in the subtitles, as well as how to perform these tasks with *Aegisub*. The main part of this second class will be devoted to students working individually on their subtitles, which will later be reviewed by their peers.

Table 2. Subtitles for the deaf and hard of hearing

Skill	Activity
Lesson 1	
Visual comprehension	Watching the muted video.
Oral expression	Class discussion
Listening comprehension	Watching the video unmuted.
Written production	Writing a summary
Vocabulary	Identifying sounds in the video in pairs
Lesson 2	
Vocabulary	Identifying emotions and inflections of the voice
Mediation	Producing subtitles individually.
Peer-assessment	Exchanging the final product with a partner.

5.3. Audio description

The selected clip for this task is the continuation to the "Jurassic Bark" scene from *Futurama* that was discussed in the previous section. However, it can be considered both a self-contained task and an expansion of the SDH task. This 1-minute excerpt seems particularly appropriate for an AD task because there is no dialogue at all, so students can

focus on the main purpose of AD, which is to translate images into words. As there is no linguistic exchange, the teacher can tailor her demands to the students' level. Calduch and Talaván (2017) argue that AD's creative dimension and the simultaneous development of productive (oral and written) and receptive (oral) skills confer this AVT mode a didactic potential that may possibly be beyond traditional subtitling or dubbing. Furthermore, as with SDH, AD can be a very useful tool to make students aware of the need to devise a way to make video content accessible to the visually impaired, who are often neglected by the distributors of audiovisual products. This learning sequence purposefully leaves out the use of any specific software to showcase that didactic AVT is not always technically demanding.

In the first lesson, the teacher introduces the concept of AD and plays the clip twice. The central part of the task requires students to work in pairs to look up unknown vocabulary on an online dictionary and write the first draft of the script that they will eventually perform. Towards the end of the lesson, students should read their script out loud to verify that the duration of the text is in sync with the video.

Instead of having the students perform the script live in front of the class, students are asked to rehearse and record it at home, and to use a video editing program to synchronize it with the video. There are both advantages and disadvantages to live/recorded performances. Talaván (2019a) argues that recordings can be less intimidating than live performances such as role plays, which are similar to the face-to-face performance of an AD script. Recordings allow students to repeat and rehearse until they believe their product is perfect, which can be very positive, but would also mean that the teacher should be much more demanding when it comes to assessing and grading their work (Burston, 2005).

Table 3. Audio description

SKILL	ACTIVITY
LESSON 1	
Visual comprehension	Watching the video.
Vocabulary	Looking up unknown words online
Written production	Writing the first draft of a script.
Oral production	Performing the script.
HOMEWORK	
Oral production	Practicing and recording the script.
LESSON 2	
Peer-assessment	Playing the final products in class and discussing common mistakes.

5.4. Creative dubbing

Creative AVT tasks have the advantage of being very flexible, as students are not required to provide an accurate translation that is also lip-synced. Although synchrony is still important in this AVT mode, creative license allows students more freedom. However, this is a very comprehensive task, so it is necessary to combine both classwork and homework to carry it out successfully. For this reason, this task spans over the course of four separate lessons and requires the students to also spend some time working at home. This time investment is considerable, but it seems worthwhile given that students can practice speaking, writing, listening and reading all at once with a motivating task that is also useful for improving their grammar and vocabulary as well as their technological competence (Burston, 2005).

Prior to the first lesson, the teacher tasks the students with finding 1-to-2-minute videos to dub in pairs or groups of three or four people. Students are allowed to make their own groups and to choose their own videos to allow for greater flexibility and to not stifle creativity (Talaván, 2019a). The selected clip should include at least one character per student to dub and character interventions should be about even in length. Talaván (2019a) also suggests not using videos with overlapping dialogue. The beginning of the first lesson is dedicated to a pair/group brainstorming session to come up with ideas for their script. The teacher should encourage students to be creative and allow them to add music or text to the video as an extra if they so choose. The main part of the lesson consists in students developing a first draft of the script they will have to perform. Throughout this process, the teacher moves from group to group to track the students' progress and help with any doubts that may arise. At the end of the class, students should check if their provisional text fits with the video in order to know what parts to modify. This can be easily accomplished by playing the video without the audio track and reading the script simultaneously and is facilitated by peer feedback. Students are then asked to work on their parts of the dialogue individually to synchronize them with the video as well as possible.

In the second lesson, students share their re-worked scripts with their partners and polish them to create a final draft. Later, students rehearse their parts paying attention to pronunciation, clarity and enunciation, as acting skills are also important for this task. The teacher's job is to monitor the process, checking every group to correct their oral delivery. At home, students are asked to practice and record their lines. Burston (2005) suggests that students should record one sentence at a time, given that shorter audio files are easier to synchronize and re-record. Finally, the teacher explains the basics of the VSDC Video Editor, which is a free video editing tool that students can use to combine their video with their audio files.

The third lesson should be entirely dedicated to video editing, as not all students have access to a computer at home that they can use for an extended period of time. During this process, students must eliminate the video's original audio track and synchronize their pre-recorded dialogue with the muted clip using VSDC. Although this free tool is user friendly, the teacher should once again monitor the students to help them with technical difficulties. At this point, students can also add a music track or sound effects to the video if time allows for it. The fourth and final lesson consists in a screening of all the dubbed videos and a peer assessment.

Table 4. Creative dubbing

SKILL	ACTIVITY
LESSON 1	
Oral production	Brainstorming session
Written production	Producing a script in groups
Oral production	Rehearsing the script
HOMEWORK	
Written/oral production	Polishing the script individually.
LESSON 2	
Written production	Producing a final draft of the script in groups
HOMEWORK	
Oral production	Practicing and recording the script.
LESSON 3	
Using technology	Adding the audio tracks to the video.
LESSON 4	
Peer-assessment	Screening and assessing the final product.

6. CONCLUDING REMARKS

AVT-based tasks and activities are an innovative way of approaching language teaching that has been gaining popularity in the academic sphere for the past two decades. However, this recent interest in AVT has not yet gained widespread acceptance in secondary school EFL classrooms. AVT, like any other tool, has both benefits and downsides. As this paper has attempted to show, utilizing AVT as a tool in FLL can be very beneficial for the development of the linguistic skills: reading, writing, listening and speaking; and a very effective way of including mediation and interaction in curricular tasks. Furthermore, working with authentic material such as video is useful for increasing students' motivation as well as their cultural knowledge, and using accessibility modes such as SDH and AD can also help raise awareness about the needs of people with hearing and visual impairments. Yet, despite its potential benefits, AVT has not been widely embraced in schools, as there are also downsides associated with this resource, some of which can seem extremely daunting. Technical issues are likely to arise when including AVT activities in the classroom. Although contributing to students' digital competence is one of the strengths of AVT, it is possible, in some cases, for technology to get in the way of actual language learning. As students must also learn how to use software that is new to them, in-person class time must be allotted in part to ensuring that they fully understand how to use every computer program or online resource required for the activity. In addition, if student cooperation is always indispensable for any kind of learning to take place, in the case of AVT-based tasks, a lack of co-operation can

easily stunt a lesson based on AVT, as students clearly acquire a great degree of agency in the learning process. A great argument for the use of AVT in the classroom is its flexibility. As the learning sequence based on creative dubbing activity shows, AVT can include a heavy use of technological equipment, whereas the AD task can be carried out without relying on digital means at all without foregoing the development of linguistic skills and cross-disciplinary competences. Hence, the learning sequences presented in this paper are not an attempt to create a mould of what AVT tasks should look like, but rather a small glimpse of the many ways in which such a rich tool can be exploited in secondary school classrooms.

7. Acknowledgements

8. References

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