Subtitling and dubbing as teaching resources for learning English as a foreign language using *Clipflair* software

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The research validity of using clips as audiovisual material to teach a foreign language has been demonstrated by many scholars. At the same time, the combination of this material with two modalities of audiovisual translation (AVT) - subtitling and dubbing- is worth exploring. The aim of this study is to present the effectiveness of subtitling and dubbing activities as tools for teaching English as a foreign language. In order to do so, a number of participants from the University of Valencia (Spain) whose level of English was B2/B2+ were engaged in a combination of subtitling and dubbing activities. I devised a series of tasks based on a two-minute subtitled video-clip, designed to increase students' vocabulary acquisition, and improve their pronunciation, intonation and oral and reading comprehension by combining the use of these two modalities of Audiovisual Translation using the software Clipflair. *The results of the study confirm that subtitling and dubbing can be considered as useful educational tools for improving FL learning.*

Keywords: *audiovisual translation, subtitling, dubbing,* Clipflair.

La subtitulación y el doblaje como recursos didácticos para aprender inglés como lengua extranjera utilizando el *software Clipflair*

Muchos investigadores han demostrado la validez de utilizar clips como material audiovisual para enseñar un idioma extranjero. Al mismo tiempo, es interesante explorar la combinación de este material a través de la traducción audiovisual (TAV): subtitulación y doblaje. El objetivo de este estudio es presentar la efectividad de las actividades de subtitulación y doblaje como herramientas para la enseñanza del inglés. Para ello, varios participantes de la Universidad de Valencia (España) cuyo nivel de inglés era B2 / B2 + participaron en una combinación de actividades haciendo uso de estas dos modalidades. Se han diseñado una serie de tareas basadas en un videoclip subtitulado de dos minutos, con el propósito de aumentar la adquisición de vocabulario de los alumnos y mejorar su pronunciación, entonación y comprensión oral y lectora combinando el uso de ambas modalidades de traducción usando el software Clipflair.

Palabras clave: *ILE, traducción audiovisual, subtitulación, doblaje,* Clipflair.

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1. Introduction

Audiovisual material has proven efficiency as a tool for teaching languages (Baños & Sokoli, 2015; Sánchez-Requena, 2016; Sokoli, 2018), one of its many advantages being the way learners can discover aspects of cultural communication in context through the visual channel (Zabalbeascoa, 2013, p. 4). Subtitling and dubbing, as part of audiovisual translation (AVT), are now recognised to have practical benefits for teaching foreign languages. On the one hand, subtitling in the target language (TL) can be used to strengthen and enhance vocabulary acquisition (Cepon, 2011; Danan, 2004; Torralba, 2016): Students see what they hear, their language comprehension improves and, thus, cognitive benefits are generated. On the other hand, although dubbing has not attracted a great deal of attention in the field of language teaching (Talaván & Ávila-Cabrera, 2014), as a modality of AVT, it is worth exploring because of the multiple applications it affords as a complementary method for students to improve their English intonation and pronunciation (Chiu, 2012, p. 26). Similarly, dubbing a video clip into the TL,

> offers an excellent opportunity to develop the skills of foreign language learners at all linguistic levels. In addition to its motivational value, soundtrack dubbing provides a rich source of activities in all language skill areas: listening, reading, writing, speaking (Burston, 2005, p. 79).

The aim of this study is to examine the effectiveness of passive subtitling and intralingual dubbing activities as tools for teaching English as a foreign language by combining these two audiovisual translation modalities at university level. To this end, we devised a series of activities based on a two-minute subtitled video-clip in English, designed to increase students' vocabulary acquisition and improve their pronunciation, intonation and oral and reading comprehension by combining the use of subtitling and dubbing. In this manner, our intention was to simulate a real-life situation in which participants learn the language by doing.

Several scholars have demonstrated the validity of videos or video-clips as audiovisual material for teaching languages (Burston, 2005; Vanderplank, 2010); we therefore consider videos could be highly useful in our study since they also offer students "both linguistic (regional accents, intonation) and paralinguistic (gestures, body movements) communicative clues" (Díaz-Cintas, 2012, p. 97).

The participants in the study were students at the University of ERASED FOR PEER REVIEW who had chosen the foreign-language speciality (English) and whose level of English assessed prior to the study was B2 or B2+[1] according to the Common European Framework of Reference for Languages (Council of Europe, 2001). This indicates that a student who has a B2 level:

> can understand the main ideas of complex text on both concrete and abstract topics, including technical discussions in his/her field of specialisation. Can interact with a degree of fluency and spontaneity that makes

[1] A prerequisite for students enrolling on this subject is a CERF accredited certificate to ensure that all students have achieved a certain standard in English language proficiency.

> regular interaction with native speakers quite possible without strain for either party. Can produce clear, detailed text on a wide range of subjects and explain a viewpoint on a topical issue giving the advantages and Independent disadvantages of various options (p. 6).

For the activities, the *Clipflair* software programme was employed. *Clipflair* was developed within the European lifelong learning programme and it aims to foster language learning through dubbing and subtitling exercises (see 3.2.). This platform for "foreign language learning through interactive captioning and re-voicing of clips" was chosen because it allows to undertake activities using these two AVT modalities with foreign language (FL) students. In addition, it enhances student motivation: "*ClipFlair* offers appealing content in the form of clips with which language students can reach a higher level of motivation and engagement in the FL classroom" (Ros Abaurrea, 2017, p. 39).

The tasks proposed for the study combine individual (gap-filling exercises) and collaborative learning (group comparison and discussion of results in the class and intralingual dubbing) as I shall present later on.

2. Theoretical Framework

Dubbing and subtitling are rather different modalities of AVT. In *dubbing* the attention focuses on the spoken word. Dubbing goes beyond the simple translation of a script to include adaptation and then interpretation by actors. *Subtitling*, instead, consists of incorporating written text (captions) into an on-screen image which may be a film, series, documentary, and so on.

This research is grounded on various studies about language learning through subtitling and dubbing that evidence the usefulness of these two AVT modalities as language teaching tools to learn a FL (Danan, 2004; Burston, 2005; Talaván, 2010; 2013; Sokoli et al., 2011; Díaz-Cintas, 2012; Talaván & Ávila-Cabrera, 2014; Martínez-Sierra, 2016; Soler Pardo, 2017).

Both Danan and Díaz-Cintas have shown in their studies that students improved their lexicon through the use of subtitles. In addition to its motivational importance, Burston (2005) talks about the pedagogical potential video has if used as a source of activities in the classroom (p. 89). Sokoli et al. (2011) study of 104 learners and 12 teachers provide evidence in their final conclusions that learners and teacher alike found using subtitles useful for learning a foreign language. Talaván (2010; 2013) dealt with the potential subtitles had to stimulate foreign language learning.

In a different study, Talaván y Ávila Cabrera (2014) carried out quasi-experimental research to ascertain that the use of the active combination of reversed dubbing and reverse subtitling ought to be "acknowledged as instruments that help to improve L2 productive skills and general translation competence within a collaborative and technological scenario" (p. 171). Furthermore, Martínez Sierra (2016) explored the connection between two areas: the teaching of ATV and the teaching of foreign languages as well as examining the usefulness of subtitling and dubbing as audiovisuals tools to learn a FL. Finally, Soler Pardo (2017) was able to show that audiovisual translation could work as a useful tool for language learning and offer linguistic advantages not only in

the target language but also in the source language (p. 183).

AVT is a modality of translation originated in 1930 and which consists of the technique procedure to carry out the linguistic transfer from one text to another (Chaume, 2004, p. 31). The author explains the procedure as follows:

> *una variedad de traducción que se caracteriza por la particularidad de los textos objeto de la transferencia interlingüística. Estos objetos, como su nombre indica, aportan información (traducible) a través de dos canales de comunicación que transmiten significados codificados de manera simultánea: el canal acústico (las vibraciones acústicas a través de las cuales recibimos las palabras, la información paralingüística, la banda sonora y los efectos especiales) y el canal visual (las ondas luminosas a través de las que recibimos imágenes en movimiento (…)* (2004, p. 30).

The combination of translation and audiovisual materials increases motivation (Talaván, 2013) since students find them stimulating and both offer a realistic and, yet, entertaining way of learning.

Of the many different AVT modalities[2] dubbing and subtitling are the most widely used for political and ideological reasons[3]. Let us now define the two:

Dubbing. Its attention focuses on the spoken word. It goes beyond the simple translation of a script to include adaptation and then interpretation by actors. As Chaume (2012) explains, "it consists of replacing the original track of a film's (or any audiovisual text) source language dialogues with another track on which translated dialogues have been recorded in the target language" (2012, p. 1).

Subtitling. This technique consists of incorporating written text (captions) into an on-screen image which may be a film, series, documentary, and so on. According to Díaz-Cintas (2001, p. 23) subtitling

> *[es] una práctica lingüística que consiste en ofrecer, generalmente en la parte inferior de la pantalla, un texto escrito que pretende dar cuenta de los diálogos de los actores así como de aquellos elementos discursivos que forman parte de la fotografía (cartas, pintadas, leyendas, pancartas (…) o la pista sonora (canciones).*

Research has shown that linguistic competence is statistically higher in subtitling countries than in dubbing countries in which the audio is, by definition, in L1 (Cepon, 2011, p. 3). According to Baltova (1999), the reasons for this difference may be that (a) first, listening to the television constantly in a language other than one's own hones both auditory and oral comprehension skills; (b) then, students writing skills are also improved when the subtitles are in the same language as that of the original TV series, film, or documentary, which is usually done for educational purposes; and (c) subtitles in the language being learned also facilitates vocabulary acquisition (1999, p. 3). Audiovisual material has also been shown to motivate students, which is an

[2] AVT modalities: Dubbing, subtitling, voice-over, surtitling, simultaneous interpreting, narration, commentary, multilingual diffusion or sight translation, subtitling for the deaf and hard of hearing, audiodescription, audio subtitling (Chaume, 2012), and also consecutive interpreting and simultaneous subtitling (Díaz-Cintas, 2001).

[3] For further insights into this question, see Talaván (2013).

essential part of learning any language (Díaz-Cintas, 2012; Talaván, 2013).

A number of theories have also demonstrated the effectiveness and pedagogical potential of subtitles. Cognitive theory of multimedia learning, for instance, holds that when information is transmitted by more than one channel, students' attention capacity is reinforced (Mayer, 2001). Dual-coding theory is based on the hypothesis that when verbal information is associated with images it is remembered more easily (Paivio, 2006). Information processing theory argues that the first long-term information filters retained are sensory (Wang & Sheng, 2007).

In turn, several dimensions of foreign language learning can be explored through dubbing. Drawing on work by Talaván & Ávila-Cabrera (2014), the skills that are developed most effectively through dubbing, and that are of particular interest in this study, are (1) oral comprehension, since students will listen to the original dialogues before doing the task; and (2) pronunciation or oral expression, as they will record their voices in the most natural way possible. In addition to these two skills, the authors explain that dubbing can also be exploited to improve (3) reading comprehension and (4) written production. Our activity essentially focuses on oral comprehension and oral expression, together with reading comprehension, but I do not explore written production in great depth as students were not asked to translate or rewrite the original text (English) in Spanish/Catalan due to time constraints. Oral expression was the most important aspect of the activity, since the students had to record themselves speaking in the FL, thereby developing their fluency, pronunciation and speaking speed. Their oral comprehension improved through repeated listening to the video's dialogues and voices. Finally, their reading comprehension was advanced by reading the original script in preparation for the intralingual dubbing (Talaván & Ávila-Cabrera, 2014, p. 153).

Thus, drawing on the findings and theories of expert scholars in the field, we now present a proposal for teaching English as a foreign language through subtitling and dubbing.

3. Description of the Study

3.1. Participants

The study was carried out with 42 students (38 female and 4 male learners), whose ages ranged from 20 to 32 years old, with no previous experience of dubbing or subtitling. The participants are in their third year of the undergraduate degree in education (at the University of ERASED FOR PEER REVIEW) during the first semester of the 2014–2015 academic year as part of the module English Language I: Level B2 and B2+ according to the Common European Framework of Reference for Languages (Council of Europe, 2001, p. 24), a compulsory subject for those wanting to specialise in English language. These particular class was chosen for our study since it was required that our participants had, at least, a B2 level (CEFR) and our students fulfilled this prerequisite since all had a B2 level.

The study consisted of two stages: The first one implied that the students worked individually, while the other involved collaborative group work. The first part began by presenting the students with some English vocabulary from the video clip. The two-minute video clip selected from the

platform was an extract from the series *Friends*[4], an American sitcom that was subtitled for the purposes of the activity. The clip was from the episode "The One with the Baby Shower" (2002) from the eighth season of the series. It includes some humorous elements that I thought would capture students' attention.

The selection of the lexicon was undertaken following the criteria of the B2 of the CEFRL and 28 words –including colloquialisms–were left in blank for students to fill them in (e.g. booze; awfully) students then watched and listened to the clip in English without English or Spanish subtitles –the blank spaces were created by the teacher– to familiarise themselves with its content. For the second viewing, the subtitles in English were included but, as stated above, 28 words were removed and students were asked to fill in the gaps with the missing information. On the third viewing, each student checked their own answers. In the second part of the study, students reviewed their responses collectively and were asked to identify synonyms for the missing words with the help of a dictionary before dubbing the clip in English in their own voices. They then revised their video as many times as necessary to polish their pronunciation and intonation.

One advantage of these activities is that they are suitable for both face-to-face and virtual teaching situations due to the multiple uses of computers for FL teaching. The ways in which new technologies can be used in this context are (1) to foster students' autonomy and allow them to work at their own pace; (2) to encourage the development of new learning strategies, and as a result, (3) provide access to distance learning for students whose circumstances prevent them from physically attending class. Similarly, the use of multimedia materials (4) reduces learning time; (5) encourages self-learning and interaction as well as collaborative and group learning; (6) aims to foster lifelong learning and extend available training; (7) attempts to facilitate the treatment, presentation, comprehension and retention of information; and (8) creates flexible environments for learning (Talaván, 2013, p. 37-38). All these advantages are applicable to the activities designed for this study. On the other hand, factors that must be considered when working with video include copyright issues and choosing the right extracts, since in the case of authentic material certain types of vocabulary and some complex linguistic elements may be superficial and may therefore upset the smooth running of the task in hand (Kilickaya, 2004).

3.2. Resources: *Clipflair*

The *Clipflair* programme was used for this activity. This platform was developed within the European lifelong learning programme and it aims to foster language learning through basic dubbing and subtitling activities. The innovative aspect of *Clipflair* is that users can create and, after screening, publish their own activities. Sixteen languages are available in the platform and users can participate in its forums. *Clipflair* has been employed by many scholars in their classes

[4] *Friends* is an American television series spanning 10 seasons, each with 24 episodes, written and directed by Marta Kauffman and David Crane. It was first broadcast on NBC in September 1994, and ran until May 2004. The series is about a group of friends who live in New York and their everyday experiences.

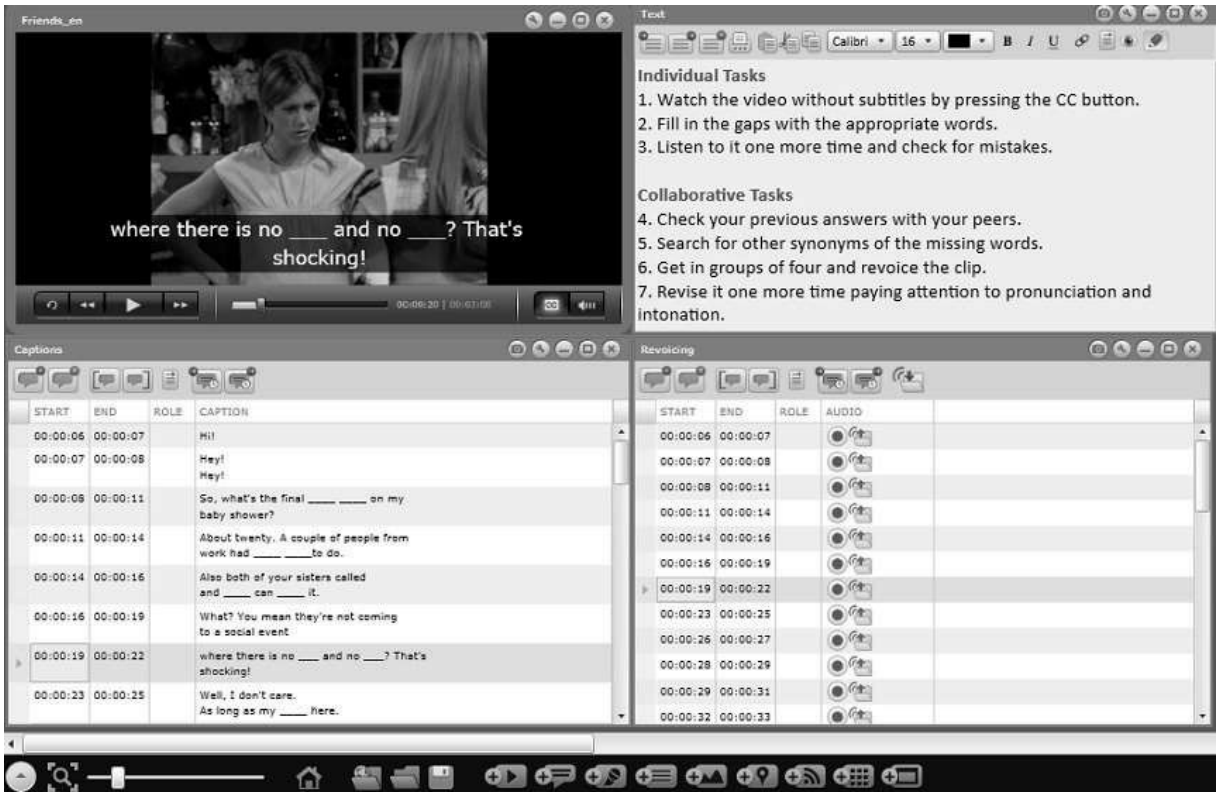


Figure 1. Interface of the subtitling and dubbing activity on *Clipflair*.

to improve the students' language level (Incalcalterra & Lertola, 2015)

One of the features of this free software is that it is easy to use; as a result, teachers do not have to spend much time explaining how it works, and students do not have to worry about the technical aspects, leaving them to concentrate on the learning task at hand. Figure 1 shows the interface of the task students carried out on *Clipflair* with the exercises devised for the study (http://gallery.clipflair.net/activity/).

Figure 1 shows the *container* section, which is where the teacher creates, edits, saves and uploads the activity. The container has four components: The top left section is where the clip is uploaded; instructions are added in the top right section; the bottom left section is where the subtitles with gaps are introduced; and finally, the bottom right section contains the re-voicing tool where the students record the dubbing. All these components are controlled with the buttons on the lower bar of the container interface as shown in Figure 1 above.

3.3. Procedure

Before starting the activity, a technical session was run to familiarise the students with the platform. From the technical point of view, the activity should not be too complex. Students should have access to a computer with an up-to-date version of Windows for those working with a PC, or Mac OS X in the case of Macintosh. In addition, in order to be able to use this software, Microsoft Silverlight needs to be installed.[5] They also need

[5] It is important to mention that Microsoflt Silverlight might not run correctly in all computers since it no longer receives technical support.

Table 1. Summary of the procedure.

Content	Activities	Aims	Resources	Length
English as a foreign language (level B2 and B2+)	Preparatory exercise (glossary)	To develop three skills: listening and reading comprehension and oral expression and acquire new vocabulary	*Clipflair*	Session 1 (2 hours)
	Viewing without subtitles			Session 2 (2 hours)
	Viewing with subtitles (gap filling)			Session 3 (2 hours)
	Checking in groups			
	Finding synonyms for the missing words			Session 4 (2 hours)
	Dubbing or intralingual dubbing			

a microphone and headphones for listening and recording their voices.

Three phases were planned –pre-viewing, viewing and post-viewing– which gave rise to the following structure: (1) students did a preparatory vocabulary exercise in which they introduced some English words from a glossary in context before watching the clip (task-based learning); (2) they then watched and listened to the clip without subtitles to become familiar with the content and the audio; (3) next, students saw and listened to the clip again but this time with subtitles[6] in which some words had been removed; their task was to fill in the gaps; (4) on the third viewing the students checked their answers, after which the activity was corrected in the class; (5) together, the students found synonyms for the missing words; and (6) they formed groups of four to record the dubbing of the clip; they were able to repeat the recording as many times as they needed until they achieved what they considered to be optimum pronunciation and intonation. This schema was designed to explore three skills or linguistic contents: Reading comprehension, listening comprehension and oral expression, as well as vocabulary acquisition. The practical experience took place over four two-hour sessions[7]. The activity concluded with 31 exercises in a word document and 12 clips dubbed by 37 students, each one uploaded onto the *Moodle* platform. The difference in number is due to the fact that 6 students could not attend the session in which the subtitling exercise took place due to sickness and other justified reasons.

Both exercises were corrected and assessed by the teacher, who gave a mark for each task (see Tables 2 and 3). The following table summarises the process:

3.4. Instruments

Following Talaván & Ávila-Cabrera's (2014) methodology, a series of questionnaires (see appendix A) and observation through

[6] The variation "bimodal or interlingual subtitles", also known as "didactic subtitles *per se*" (Díaz-Cintas, 2012, p. 101) were chosen for this task because we considered they could be used by students with a post-intermediate level since both the audio and the subtitles are in the L2. This variation is also particularly useful for enhancing more advanced vocabulary (Cepon, 2011, p.5).

[7] It might have taken longer than expected since it was the first time we put these tasks into practice. From the experience gained, we realized the exercises could be done in less time, something to bear in mind for future practices in the classroom.

note-taking were used to gather the data. For the questionnaire design, the main objectives of this research were taken into account; thus, a series of questions that were able to generate sufficient information to connect them to the main goals were elaborated. The survey consisted of a series of quantitative questions: a) Likert-type scale with 14 closed-ended questions (both dichotomous and polychotomous), based on five components: degree of engagement and autonomy; usefulness of the practice; familiarisation with subtitled or dubbed products; teaching method and task-based learning. This was complemented with: b) qualitative open-ended questions, which allowed the respondents to provide answers based on their understanding. Once the questionnaires were completed, each item was categorized and analysed individually, which allowed us to obtain the percentages shown in section 4.

Both direct and indirect observation were used during the activity, the former by monitoring the students' work *in situ*, and the latter by analysing and checking the progress of the videos and the subtitling texts students uploaded onto the virtual classroom.

4. Results

4.1. Observation

In our role as teachers, we observed our students (e.g. learners were observed directly in class through note-taking and were constantly monitored at the time their progress was being checked). Thus, we were able to ascertain that their levels of participation were considerably higher than in activities of the so-called traditional activities (e.g. drills) usually performed in class that did not include subtitling and dubbing tools. In addition, the general conclusions drawn from the comments the students exchanged on forums and emails with the teacher were very encouraging since a high percentage of these future primary school teachers remarked on the pedagogical benefits of subtitling and dubbing for teaching a foreign language. In addition, they also recognised an improvement in their own pronunciation and knowledge of specific vocabulary.

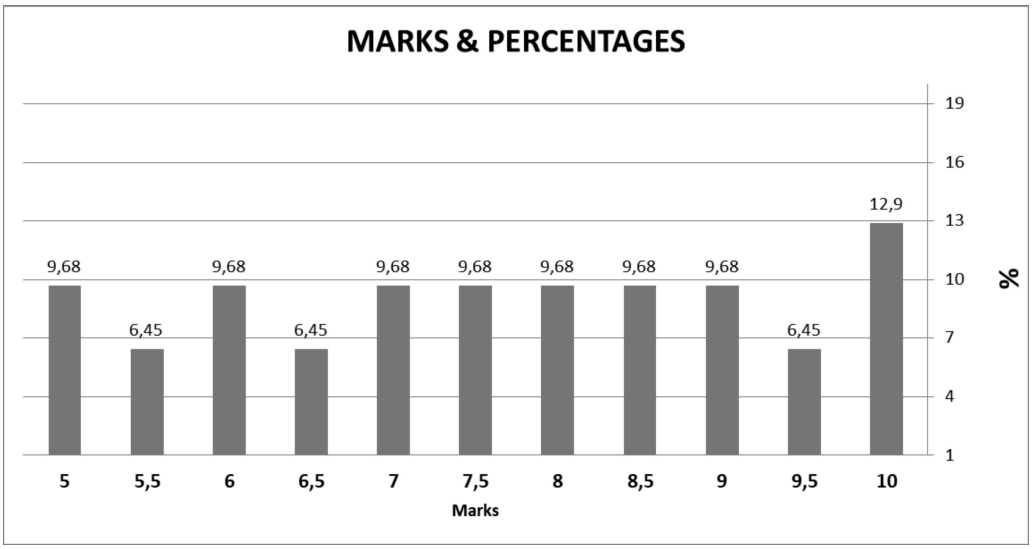
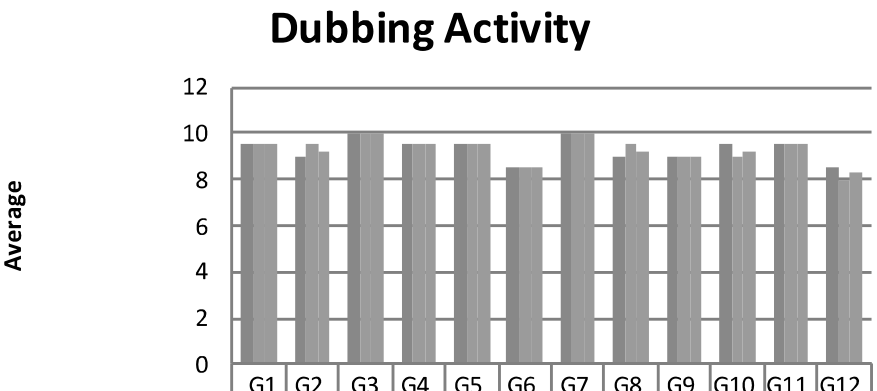


Figure 2. Final marks of the individual subtitling exercise.



	G1	G2	G3	G4	G5	G6	G7	G8	G9	G10	G11	G12
PRONUNCIATION	9,5	9	10	9,5	9,5	8,5	10	9	9	9,5	9,5	8,5
INTONATION	9,5	9,5	10	9,5	9,5	8,5	10	9,5	9	9	9,5	8
TOTAL	9,5	9,25	10	9,5	9,5	8,5	10	9,25	9	9,25	9,5	8,25

Figure 3. Final marks with its percentages for the dubbing exercise obtained by the 12 groups of students.

As for the indirect observation, we based our criterion on the students' final production using measuring devices such as analysis of the written (subtitling) and oral work (revoicing) performed by the learners; in addition, an assessment of the subtitling gap filling exercise and the re-voiced clips were carried out. The students were given a mark by the teacher for each activity, the subtitling exercise and the intralingual dubbing exercise.

The subtitling activity was carried out individually. The following table reports the 31[8] students' marks for the subtitling exercise. The scale goes from 0-10:

The students had more difficulty in this subtitling exercise than in the intralingual dubbing activity. Specifically, nearly 23% of the students obtained a mark of ≥9, although none had marks below 5 in this first part. This might be due to the fact that the types of errors they committed during the subtitling activity were lexis related

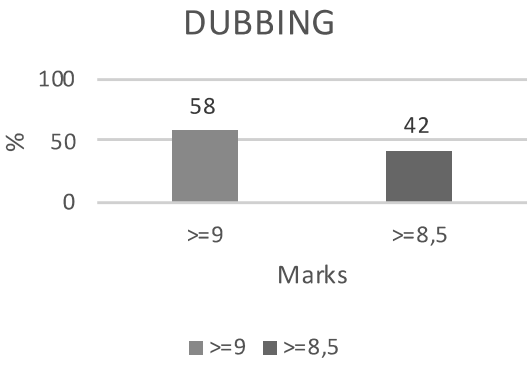


Figure 4. Dubbing Results

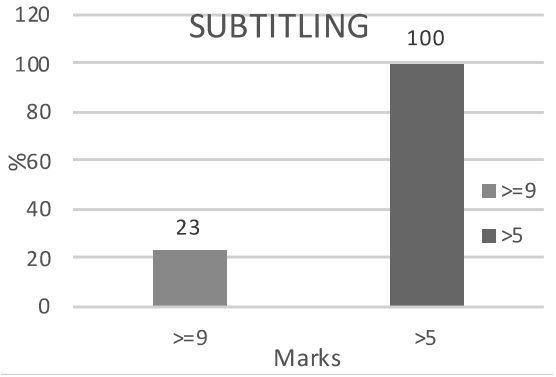


Figure 5. Subtitling Results

[8] Tables 2 and 3 show a difference in the number of students who did the gap filling exercise and those who completed the dubbing exercise. For various reasons six students failed to attend the session in which the subtitling exercise took place.

(e.g. they mistook <final count> for <head count>, etc.), and those errors occurring during the dubbing task related to pronunciation. In order to evaluate the latter, special attention was paid to the way students pronounced English words aiming for an accent closer to American English, the variety spoken in the TV sitcom; as the students themselves commented, they thought it was an entertaining exercise that they enjoyed doing.

Students' informal feedback, corroborated by our observation, suggested that collaborating in the dubbing exercise enhanced their pronunciation and intonation. In future work, we would like to quantify these impressionistic responses to help nuance our understanding of why they found this type of group activity so attractive and motivating. Hence, although equally effective, students may have conceived the subtitling exercise as a more mechanical, professional and skilful activity and, on the contrary, the revoicing might have taken on the guise of a role-playing game in which they pretend to be dubbing actors and actresses and, thus, it appeals more to the learners.

The results therefore suggest that spending more time on the dubbing exercise had the effect of improving the students' pronunciation and intonation, as reflected in their final production and verified by our observation. The table below shows the marks suggested by the teacher for the 12 groups (11 groups of three students and one group of four) in the intralingual dubbing exercise, for the two skills of pronunciation and intonation. The percentages are out of 10:

The marks were highly satisfactory as can be seen from the graphics. Tables 2 and 3 show the marks obtained in the dubbing exercise (as noted above, 58% obtained marks of ≥9 and 42% no lower than 8.5), compared to almost 23% ≥9 in the subtitling exercise and 100% obtained more than 5 (see Figures 4 and 5). After making use of triangulation in terms of data obtained and the students' questionnaires, both indicated that students' engagement and enthusiasm influenced in their performance, as verified by both the direct and indirect observation and the learners' responses.

Therefore, with a few exceptions (four students had a mark of 10 and two had a 9.5 in the subtitling exercise), the results show that although the dubbing exercise was more technically demanding and involved greater effort –and was also done after the subtitling exercise when the students were more mentally tired– this particular group performed better than in the subtitling exercise. However, these results do not mean that one modality is more effective than the other since it should be remembered that each exercise measured a different skill and that the two were, in this case, complementary. In this manner, further research with a large sample should be carried out in order to draw a reasonable conclusion on this specific matter.

4.2. Questionnaires

The analysis of the responses to the questionnaires (see appendix A) suggests that the students considered the subtitling and dubbing exercises to be effective methods for improving vocabulary acquisition and enhancing pronunciation and intonation. These findings coincide with those reported above. However, the greatest enthusiasm was undoubtedly noted for the intralingual dubbing exercise, which

the students recognised as a stimulating activity in a contextualised setting with authentic material for meaningful learning, as Yi-hui Chiu (2012, p. 25) noted in her study on this AVT modality.

A high percentage of the students considered that their pronunciation and listening comprehension had improved, not only because they had to repeat the dubbing exercise until they were happy with the result, but also because they had previously had to pay close attention while doing the subtitling exercise (90% of the students marked the "totally agree" option for this question). Additionally, 85% of the students claimed the exercise had been useful for learning new vocabulary or for helping to recall words they knew but had forgotten. The students were enthusiastic in their responses to questions about the usefulness of the exercise as a methodological tool for teaching an FL, and the majority considered it to be an effective (80%) and above all, encouraging (97%) teaching method. They were also asked the question "*have you ever worked with authentic materials?*" Most of the students were unsure of their response and asked for clarification on the question's meaning. When the difference between authentic and adapted material was explained to them, the majority reported having worked with authentic materials (55%), as opposed to 20% who had mainly studied with adapted material, while the remaining 25% marked the neutral option. When asked whether they usually watched dubbed or subtitled products, the majority (62%) claimed to prefer watching subtitled products.

5. Conclusion

We began this article by discussing how subtitling and dubbing offer two innovative tools for language teaching: Translation and audiovisual materials. We then set out to test whether these two tools might lead to improved performance in learning a foreign language.

The results of the study confirm what authors such as Danan (2004), Cepon (2011) and Talaván (2013) suggest, namely that subtitling and dubbing can be considered as useful educational tools for improving FL teaching. In addition, the results of the direct and indirect observation and the questionnaires demonstrate that both AVT modalities can be used to improve students' FL learning. By combining the two modalities, the students' ability to acquire vocabulary is strengthened because they are not working with isolated words or out-of-context sentences; rather, the vocabulary forms part of a higher language unit with a more comprehensive meaning, and the learning process becomes more productive in context. This type of exercise also reinforces the students' digital literacy, and the use of new technologies increases their motivation. The learners also make progress in their pronunciation and intonation by repeating the exercise as often as they need to achieve the desired result. Similarly, their listening comprehension is improved by having to listen to the clip several times before they understand it. The use of different techniques (individual and group learning) also helped students develop various educational skills and strategies in a flexible setting. Working alone allowed students to advance independently at an individual level, and collaboration in groups enabled them to establish a positive interdependence with their peers. The combination of the two lead to a more rounded holistic practice. Therefore, the conclusions that can be

drawn from the results of the observation and the questionnaires is that this task, which includes the two AVT modalities, may be ideal for developing the language and integrating English language skills, as Talaván & Ávila-Cabrera (2014) noted in a previous study.

However, one must not forget that there is no definitive teaching strategy and that these teaching tools should not be used in isolation, but in conjunction with other communicative methodologies to ensure students enjoy a fully integrated learning experience.

Regarding the limitations of the present study, we are aware that, since we selected a small sample of participants, the results may not have been completely conclusive; this has nevertheless allowed us to raise some questions for further studies surrounding the efficacy of dubbing and subtitling in language teaching in which we would employ a larger sample in order to extract more conclusive results.

In addition, it is important to mention the challenge of using audiovisual translation in the classroom, as our learners were not reading a Translation degree and were not therefore familiar with this technique. In addition, it is worth bearing in mind the technical difficulties that carrying out this practice in the classroom entails.

In sum, the results of this activity have encouraged us to continue with this line of research through further exploration not only of the potential of subtitling and dubbing, but also of the potential of other AVT modalities including but not limited to audiodescription, free commentary or voice-over as educational tools for learning and teaching a foreign language.

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Appendix A

QUESTIONNAIRE

A. In your opinion, in general the practice was:
   1) Very boring ☐
   2) Boring ☐
   3) Entertaining ☐
   4) Very entertaining ☐
   5) Indifferent ☐

B. Why?

_____
_____
_____
_____
_____
_____

C. In your opinion, in general the practice was:
   1) Very easy ☐
   2) Easy ☐
   3) Difficult ☐
   4) Very difficult ☐
   5) Indifferent ☐

D. Why?

_____
_____
_____
_____
_____
_____

E. Do you consider that your pronunciation and listening comprehension have improved?
   1) Don't agree ☐
   2) Agree ☐
   3) Totally agree ☐
   4) Indifferent ☐

F. Was the practice effective?
   1) Yes ☐
   2) No ☐

G. Was the practice motivating?
   1) Yes ☐
   2) No ☐

H. Say if, in order to learn English, the subtitling and dubbing practice was:
   1) Not very useful ☐
   2) Useful ☐
   3) Very useful ☐
   4) Useless ☐
   5) Indifferent ☐

I. Did the practice help you learn new vocabulary or recall forgotten words?
   1) Yes ☐
   2) No ☐

J. Have you worked with video clips before?
   1) Yes ☐
   2) No ☐

K. Have you ever worked with authentic material (e.g.sitcoms/films) or educational material (e.g. CDs) before?
   1) Yes ☐
   2) No ☐
   3) Doesn't know ☐

L. Which option do you prefer?
   1) Real clip ☐
   2) Educational clip ☐
   3) Indifferent ☐

M. **Why?**

_____
_____
_____
_____
_____
_____

N. **N) Do you usually consume dubbed or subtitle products?**

1) More dubbed ☐
2) More subtitled ☐
3) Both ☐
4) None ☐