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Intralingual dubbing as a tool for developing speaking skills

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Communicating verbally with others is one of the main features of human behaviour, but the time employed in class to practise this skill is often insufficient. In an attempt to overcome the need to practise oral conversations and help students feel less anxious in foreign language (FL) contexts, new didactic approaches are being considered. Amongst those, the active use of techniques traditionally employed in audiovisual translation (AVT) has proved to have a positive impact on FL learning.

This paper examines the relationship between intralingual dubbing (students replace the original voices of actors in 1 minute long clips) and FL oral expression. The main aim is to provide objective evidence that the use of intralingual dubbing can enhance speed, intonation and pronunciation when speaking spontaneously in Spanish as a FL. A total of 47 participants aged 16-18 with a B1 level of Spanish dub videos for 12 weeks. Data is triangulated both qualitatively and quantitatively. Results confirm the main hypothesis and serve as evidence to support theoretical aspects of the inclusion of active AVT techniques in FL speaking classes.

Keywords: Audiovisual translation, intralingual dubbing, speed, intonation and pronunciation.

1. Introduction

The ubiquity of screens in our daily lives has had and is still having a remarkable impact on educational contexts: computers, interactive boards, tablets and mobile phones open up new opportunities for a revolution in traditional teaching methods (British Council 2013). In this regard, digital software is improving in availability and quality, creating sophisticated resources that assist students when developing skills such as listening, writing, reading or speaking. This study considers that the time employed in class to practise speaking skills is often insufficient given group sizes, the length of the sessions and the priority given to written skills in numerous courses. This is particularly relevant because oral expression tends to be an important part of subject assessment. In an attempt to highlight the need for students to practise oral skills in the foreign language (FL) classroom, new didactic approaches are being considered. For instance, the inclusion of screen devices in the language classroom through non-professional practice of audiovisual translation (AVT) techniques has shown good signs of success (Baños and Sokoli 2015; Talaván 2013).

This paper presents a study on the use of the technique of intralingual dubbing (understood as the replacement of the original actors' voices with the students' own voices while paying attention to synchrony) to help students develop their speaking skills. The focus is placed on speed, intonation and pronunciation in spontaneous conversations. The context selected was a group of Spanish language A-levelⁱ students in England (aged 16-18). Practising this exercise on a regular basis can not only help students to develop specific oral expression traits as a result of repetition and drama techniques involved (Yoshimura and MacWhinney 2007), but also foster a more positive attitude towards oral production tasks in FL learning.

2. Theoretical framework

Communicating verbally with others is one of our main features as humans (Pinker 1994). Yet, inside the FL classroom, there seems to be a need for more speaking practice. This idea is reinforced by the final report of the *European Survey on Language Competences* (European Commission 2013), which found that while an average of 30% of European students can follow a complex speech in the FL, only 1% of FL students in England can do so. According to the Joint Council for Qualifications (JCQ 2014),ⁱⁱ there has been an ongoing decrease in the number of students choosing languages in the past few years. Furthermore, a slight deterioration in the students' results has also

been observed. This shortcoming becomes more intricate when students do not speak while relying on a memorised text, thus resulting in fewer resources to answer questions in a less prepared and more spontaneous manner. Following a pilot study (Sánchez-Requena 2016), this investigation aims to promote languages in England and suggests that including intralingual dubbing exercises for oral expression will offer a beneficial resource for these students. In addition, the A-level course was chosen on the basis that pupils would have an already advanced set of acquired language skills and therefore a greater possibility to develop spontaneous speech still further in secondary schools, and also because it represents the bridge between compulsory and university education. The A-level speaking exam is worth 30% of the overall mark, which reflects the importance of this skill. It lasts 21-23 minutes and is structured in two different parts. There is an element of preparation together with an element of spontaneity, which students often struggle with.

2.1 Oral production in Spanish A-level contexts

In the general context of FL, the *Common European Framework of Reference for Languages* (Council of Europe 2001), one of the most relevant guidelines to teach languages in Europe, includes the following analytic descriptors of spoken language: range, accuracy, fluency, interaction and coherence. In a very general sense, range can

be considered as the student's language variety; accuracy as the precision and quality of the language spoken from a linguistic point of view; fluency has to do with speed and keeping the speech going; interaction relates to those strategies used to communicate with others; and coherence deals with the relationship between all the previous elements together in a given context. These interrelated elements are key factors in oral expression.

In the specific context of A-level, the main exam boards considered for this study (Edexcel, Eduqas and AQA) include recurrent terms such as the ability to interact, fluency, accuracy, range, pronunciation and intonation. Taking into consideration the three examination boards chosen, in Edexcel (2016, 28-29) there are statements in the marking scheme such as “interacts spontaneously”, “occasional hesitation”, “able to sustain the conversation”, “pronunciation and intonation are accurate, intelligible and authentic sound”. In Eduqas (2016, 41) there are statements such as “excellent interaction: engages very well, with spontaneity, and sustains discussion”, “consistently accurate pronunciation and intonation, which sound authentic”. In AQA, the mark scheme is even more specific (AQA 2016, 29-30):

[...] Fluency is defined as delivery at a pace, which reflects natural discourse, although not of the level associated

with a native speaker. Hesitation and pauses may occur to allow for a word to be found, for a phrase to be formulated or for self-correction and/or repair strategies to be used. The use of self-correction and/or repair strategies will not be penalised. [...] Pronunciation and intonation are not expected to be of a native speaker standard. Serious errors are defined as those which adversely affect communication.

Although some of the exam boards are more precise than others when describing their assessment rubrics, it is often assumed that the examiners have an adequate understanding of terms like speed, pronunciation, intonation, hesitation, pauses, self-correction or spontaneity; key words in this study and considered essential to be fluent in an FL.

Fluency in this study is the ability to have a conversation in the FL with an adequate speed to promote communication, an acceptable intonation and pronunciation, the competence to self-correct, the ability to fill the pauses with similar resources to those of a native speaker and with little repetition of semantic structures, so that the speech is easy to follow (adapted from Sánchez-Requena 2016). Bearing in mind the assessment criteria considered, this study emphasises the fluency of speaking skills with a focus on utterance (the product that results from speaking) and the perceived aspect (the

listener's impression) (Segalowitz 2010). In this research, particular attention has been paid to three fundamental elements: speed, intonation and pronunciation, selected due to their frequency in the above-mentioned marking schemes. Secondary elements are: ease to follow the speech, ability to self-correct, vocabulary knowledge, grammar knowledge, hesitations and pauses in complete silence (adapted from Sánchez Avedaño 2002).

2.2 Benefits and limitations of the use of intralingual dubbing

The burgeoning use of AVT techniques for FL purposes in recent years has provided information about some of the benefits and limitations considered to date. Previous projects in the field have claimed that AVT in the FL classroom enhances motivation, multiple transferrable skills due to the multimodal nature of the material, flexibility (since activities can be adapted to different contexts) and learning independence, among others (Baños and Sokoli 2015; Talaván 2013). In particular, intralingual dubbing exercises allow for the inclusion of the following elements that, as explained below, are considered positive and enriching for the student's FL learning process (Danan 2010; Maley and Duff 2005): (1) theatre techniques, (2) extra-verbal elements, (3) native-speed speech delivery, (4) ordinary life situations and (5) colloquial expressions. Intralingual dubbing could favour the inclusion of drama techniques in the classroom without the

need to perform in front of an audience as it incorporates observation, body language, voice, and visual elements and the FL (Wakefield 2014). Furthermore, in the case of shy students, the fact that they can hide behind a screen may decrease their level of anxiety in comparison to live performances in front of the whole class, the teacher or an examiner. Body movements and lip synchronisation not only provide information about the foreign culture or its paralinguistic connotations (i.e., intonation, rhythm), but they also help the student to focus while doing the voice recording (Chiu 2012). This also encourages students to work on their timings and speed when expressing orally in the FL (Navarrete 2013). Students can self-monitor their performance and progress in a way that would not be possible with traditional role-plays, since there is a final product they can watch and listen to repeatedly. The possibility to observe and manipulate clips where ordinary life situations are presented also provides students with a more realistic resource for oral activities (Wagener 2006). In their ‘Store Model of Memory’, Atkinson and Shiffrin (1968) suggest that information only stays in the long-term memory if there is rehearsal. In our context, it could be argued that because students have to practise their dialogue on numerous occasions, this could have a positive impact on their acquisition of new vocabulary (Burston 2005).

The use of AVT in the classroom also encounters some limitations (López Cirugeda and Sánchez Ruiz 2013), such as the time

needed to prepare the sessions, intellectual property constraints and technological failure. One of the main concerns involving the use of this type of material in the classroom is the time needed to find the most appropriate material and the legality of sharing it, due to copyrights. In terms of using videos in class, the World Intellectual Property Organisation (WIPO) accepts its use as long as the purpose is justified and the utilisation is fair. Therefore, there is acceptance on educational contexts with no commercialisation purposes, like the case of this study. As far as the software is concerned, nowadays there are free programmes such as Windows Movie Maker, or specific projects like ClipFlair (2011)¹, that streamline the process involved in this type of activities. Although they might not always be technically accurate, teachers could reduce the number of technical issues by anticipating some common problems (for example, by checking the equipment before the session, having a shared folder with the students in order to save the project, connecting more computers in case they are needed, checking the size of the video used to prevent images from freezing) and accepting that some computer failures cannot be controlled in advance.

The present work considers that some of the previous claims (both for the advantages and disadvantages of using AVT in FL

¹ For further information on ClipFlair, visit <http://clipflair.net/>

contexts) although useful and valuable, require more supporting evidence to be confirmed, hence the need for more studies on the field. Nonetheless, in the case of AVT techniques, the present study suggests that the advantages surpass the limitations and that additional teacher-training in the field could reduce the number of constraints.

3. Research objectives and questions

This study has two main objectives. Firstly, it seeks to examine the effect of using an intralingual dubbing technique to develop oral expression in spontaneous conversations of students of Spanish in different schools in the UK. Secondly, the results will lead to the design of a guide for language teachers on how to use dubbing in Spanish as FL (SFL) classrooms to develop oral expression, thus facilitating teacher training tasks.

Regarding its secondary objectives, this research intends to provide new techniques to work on oral expression inside the classroom and to have a positive impact on how students' feel when they speak SFL. Eventually, this work aims to complement and expand the existing research in the field of AVT in FL teaching by contributing with a high number of participants and a focus on an FL different from English, opening a new window for those whose first language is English and wish to learn other languages.

To achieve these objectives, the subsequent questions are answered:

1. Does intralingual dubbing improve oral expression in spontaneous conversations?
2. Is the effect more noticeable in speed, intonation or pronunciation?
3. Can intralingual dubbing projects be successfully implemented in a variety of schools?

The answer to these questions will be provided along with the results and discussed in the conclusions, following a description of the intralingual dubbing activities that were implemented in the SFL classroom.

4. Methodology

This study is based on empirical, primary and mixed methods research with an observational-descriptive-reflexive design (Dörnyei 2007). The present study analyses, reflects on and adapts the teaching of an intralingual dubbing technique to improve the oral expression of students of SFL and, more specifically, their speed, intonation and pronunciation in spontaneous conversations. The specific context where this project takes place is non-compulsory secondary education in the UK, with an age range between 16 and 18. A combination of quantitative and qualitative approaches is used in the data analysis, with an emphasis on the qualitative perspective. The data were

collected using different tools including podcasts, questionnaires, teacher's notes and a blog. The source of the data was also varied: the pupils, their subject teachers as observers, four external evaluators (to impartially assess the oral speech samples) and the teacher-researcher responsible for this study.

4.1 Context and participants

This project was undertaken in 5 different secondary schools around Manchester and the data collection itself lasted 12 weeks. During this time, students had one-hour weekly sessions. The sample consisted of 47 students (6 boys and 41 girls) with a variety of backgrounds and dissimilar socioeconomic status. The schools had different requirements for taking part in the dubbing projects: for the students in two of the schools this project was compulsory, while it was optional for the other three centres. The characteristics of the students are summarised in Table 1:

Table 1. Participant information

INSERT TABLE 1 HERE

All the students had English as a first language but 11 were bilingual, 4 of them being bilingual in a Romance language (Italian and Portuguese). The age and number of years they had studied Spanish was similar, but there was one student who had only studied one year of Spanish before doing her A-levels. The sample reflects the heterogeneity of British secondary schools across the board, representative of the current social panorama (Long and Bolton 2016).

4.2 Variables

To fulfil the primary objective of this study, the variables considered are divided into the independent variable (intralingual dubbing) and three dependent variables related to oral expression elements on which this analysis focuses (speed, intonation and pronunciation). The following is a brief definition of each one of them for the purposes of this study:

- a. Intralingual dubbing: replacement of the actors' original voices with the students' voices in SFL clips.
- b. Speed: quickness and continuity of the speech.
- c. Intonation: combination of frequencies and melodic variations in the speech as a result of opening and closing the vocal folds.
- d. Pronunciation: acoustic result of producing phonemes as well as the auditory impression obtained from the interpretation of these acoustic waves.

Concerning specific sounds of pronunciation, the sounds selected as problematic have been adapted from Herrero de Haro and Andi3n (2012). The sounds of vowels taken into consideration are /e/, /o/, /u/ and two vowels together (i.e. /au/, /ie/). Regarding the consonants, the sounds considered to be more difficult for the students are the distinction between b/v, s/c and t/d; and the pronunciation of /h/, /p/, /g/, and /r/.

The four variables considered are justified because the primary aim is to analyse the impact of intralingual dubbing on speed, intonation and pronunciation in a sample of students with different characteristics, where each student is only compared with his/her own progress. However, it is necessary to bear in mind that other factors may affect the results: whether the project is compulsory or optional; the students' gender; their socioeconomic status; their teacher's enthusiasm regarding the project; the students' experience with oral exams; and whether the students were bilingual or not. Some of these aspects will be acknowledged in the analysis; however, further independent analyses of each of the elements would be particularly welcome.

4.3 Instruments

The instruments used in the data collection of this study are characteristic of qualitative research (Dörnyei 2007) and can be summarised as follows:

a. Podcasts: Students record their voice before and after the project, talking about 5 different generic and familiar topics that students studied in previous years (i.e. family, house and hobbies). Pupils are encouraged to speak for 3 minutes continuously (without pausing the recordings) for each topic (although not all students are able to speak this long). The recordings include a range of different tenses: present, past and future/conditional.

b. Questionnaires: There are two types of questionnaire. The aim of the first questionnaire is to find out the students' experiences during the project. The second questionnaire is intended to reflect upon the teachers-observers' thoughts on the project.

c. Teacher's notes: Teachers' diaries contain separate information for each school experience. They distinguish between the dynamics of the class, the clips used and the characteristics of the technical equipment employed.

d. Blog to comment on the videos: A blog is created so that the different teachers-observers from the participating schools can provide formative feedback on any aspects that they consider

relevant. They are similarly related to the dynamics of the class, the material used and the technical issues.

The different instruments and resources used allow for the triangulation of the data using podcasts, questionnaires, teacher's notes and a blog analysed from different perspectives: the students, the teachers-observers, four native Spanish assessors and the teacher-researcher.

4.4 Data collection

In general terms, as it can be appreciated in table 2, the project is divided in different stages that include finding schools willing to take part, creating the material and designing the dubbing sessions. The data collection itself lasts 12 weeks. In weeks 1 and 12 students record podcasts and complete questionnaires. During the rest of the weeks, students dub clips.

Table 2. Summary of the project

INSERT TABLE 2 HERE

The dubbing sessions include 9 videos in total. Students have a specific routine to work on the clips in 60-minute weekly sessions.

Each video is one minute long and the content includes topics related to the course curricula. The speech consisted of dialogues between two people (students worked in pairs), a neutral accent and moderated speed. In addition, the camera angle should allow the viewer to see the actor's mouth when speaking as much as possible. Table 3 presents an overview of those sessions.

Table 3. Dubbing session, step-by- step

INSERT TABLE 3 HERE

(1) Firstly, teacher projects the video for the whole class to show what they are going to work on. (2) Then, working in pairs, students read the text aloud following the script on paper. Questions regarding vocabulary and pronunciation are solved both with the help of the teacher-researcher and by listening to the original dialogue. (3) As a warm up activity, students read the text aloud in pairs with the video in the background for a first contact with the original speed. (4) Immediately after, the student practises his/her part of the dialogue following the actor's performance, pausing the video according to his/her own needs. Mutual help and collaborative work are encouraged. Students receive advice on how to achieve, for example,

an adequate speed with specific examples from the script. (5) Later on, students rehearse the dialogue in pairs. For this step, while one of the students can wear headphones, the other only follows the video without sound, and vice versa. (6) Then, students use the software to mute the voice of the actors and record their own. They can record as many attempts as they want within the time given. The most important aspect is that they do all the dialogue at once (and not in small parts). (7) Finally, they listen to their performance, comment on it and make notes to improve in the next class.

At the same time, the 10 dubbing sessions are organised in three phases. The first three videos have a focus on speed, the next two videos focus on intonation and there are three videos that place emphasis on specific sounds. The final video allows for the implementation of all the previous knowledge to work on speed, intonation and pronunciation. The time used for each one of the steps mentioned in Table 3 is adjusted depending on the session. For example, some of the videos include more unfamiliar vocabulary than others or students ask for more rehearsal time in certain videos. Videos are approximately one minute long and they are part of short films, TV series or programmes. They are selected because they contain topics related to the students' academic course content. The speed is considered adequate for the purposes of the project and the accent is

neutral Castilian Spanish (similar to what is taught and evaluated in A-level courses).

5. Results

The results of the present study include both a qualitative and quantitative analysis, with a greater emphasis on the former. This section offers the results obtained in each one of the instruments used to collect the data.

5.1 Podcasts

Podcasts contain students' non-prepared oral speech before and after engaging in the intralingual dubbing project. A total of 6 recordings per student were analysed (3 pre-recordings and 3 post-recordings), both from a quantitative and a qualitative perspective.

Turning to the quantitative analysis of the podcasts, one of the main elements assessed was words per minute (WPM) that were counted manually.ⁱⁱⁱ Firstly, the speech was transcribed. Secondly, only complete words in Spanish were counted from the first minute of each recording. The reason for not using a computer for the transcription or analysis is the need for human intervention to distinguish words in an FL, unfinished words or self-corrections (SC), in other words, when the student corrects him/herself in the speech and repeats words as a consequence. The post-recordings show that students increase their

speed by an average of 17 WPM. The student who improves the most does so by 50.6 WPM and 52 WPM after SC. There is one student who does not improve, and produces fewer words (participant 23). The data does not provide obvious reasons to give a solid explanation and it could simply be due to personal circumstances of the student on the particular day of the recording. There are 11 students that improve more than 25 WPM and 12 students that improve in fewer than 10 WPM. If we look at those participants, there is no indicator capable of explaining objectively why some students improve more than others. Finally, there is no evidence or pattern to explain a difference between bilingual and non-bilingual students.

In terms of the qualitative analysis, four external evaluators assessed the podcasts. To enter the data, they listened to the students' pre- and post-podcasts and used Google Forms to give their feedback about each student. Their feedback related to different elements of oral expression.

INSERT FIGURE 1 HERE

Figure 1. Evaluators' feedback on oral expression part I

Figure 1 shows the evaluators' opinions on general aspects considered for oral production of the speech. The scale given to the students was 1. Poor; 2. Adequate; 3. Good; 4. Very good; 5. Excellent. The figures shown here are just illustrative since no specific statistical analysis was carried out. The difference between the results obtained in the pre- and post-recordings show that, according to the evaluators, speed improved the most (0.97), closely followed by intonation (0.89) and easy to follow speech (0.87). On a similar level, they consider that pronunciation and vocabulary acquisition improved equally (0.7). Finally, they think that students show more progress in grammar (0.63) than in their ability to self-correct (0.62). Nonetheless, in terms of scores received in each one of the previous components, the highest score is given to pronunciation (3.38), closely followed by easy to follow speech (3.23), intonation (3.15) and speed (3.13). Vocabulary acquisition is really close as well (3.12), while grammar (2.87) and ability to self-correct (2.67) obtain the lowest mark. Regarding pauses and wavering when speaking, the information is presented in Figure 2.

INSERT FIGURE 2 HERE

Figure 2. Evaluators' feedback on oral expression part II

Students tended to doubt more (wavering) rather than use complete silences (pauses) in their speech, both before and after the project. The scale provided to students in the table included 1. Hardly any; 2. Some; 3. Quite a few; 4. Too many. Students reduced both pauses in complete silence (0.78) and wavering (0.79) on a similar level.

Concerning pronunciation, this study included specific explanations in the sessions on how to pronounce sounds. First of all, the aim was to discover the sounds in which the students made more mistakes in the pre-podcasts, and the subjects' departure point can be noted in Figure 3 and Figure 4.

INSERT FIGURE 3 HERE

Figure 3. Incorrect vowels pronounced by the students; pre-project I (vowels)

Before the dubbing tasks, students made more mistakes with the vowels *e* and *o*, since *e* was sometimes pronounced as *i* and *o* was pronounced as *ou*. They made fewer mistakes with *u*, which they tended to pronounce as *iu*, perhaps because there were fewer words in their speech that featured *u* in comparison to *e* and *o*. Similar reasons could explain the groups with two vowels.

Consonants showed more mistakes made by the students to start with, indicating that students in general find it harder to pronounce consonants than vowels.

INSERT FIGURE 4 HERE

Figure 4. Incorrect consonants pronounced by the students; pre-project II (consonants)

The biggest mistakes shown are the distinction between *b/v* and *t/d*, maybe because their teachers had not paid much attention to this since the emphasis is normally placed on more obvious sounds such as *h*. The ability to roll the *r* and the distinction between *s/c* also had a high number of errors. At the other end of the scale, the aspiration of *p* is the sound with the smallest percentage of mistakes. Figure 5 shows the students' improvement in relation to these sounds.

INSERT FIGURE 5 HERE

Figure 5. Sounds improved post-project from mistakes made in Figures 3 and 4

In general, the sound that students improved the most after the dubbing tasks had been implemented was *h*. This is followed by *p* and *g*. If we look at Figure 4, those three sounds were the ones in which students made fewer errors pre-project. Therefore, it could be said from these results that those three sounds seem to be easier for the students to correct after an explicit mention is made. After implementing the dubbing tasks, the consonants that still proved harder for the students to pronounce were rolling the *r*, followed by the distinction between *t/d*. The students corrected better the pronunciation of a group of vowels. This was followed by *e*, *o* and *u*, but no specific reason was found to justify the difference in improvement of vowels.

The analysis of the previous elements only through a qualitative rubric is justified here by the fact that A-level evaluation of oral expression is also assessed through qualitative rubrics. Considering that there are four external evaluators, and that the data from the different sources is not contradictory but complementary, enough information has been provided to give solidity to these results.

5.2 Questionnaires

There is a total of two questionnaires. They contain closed and open questions. The closed questions are presented in this subsection in the form of diagrams. Open questions for each questionnaire were

analysed using NVivo, a software that supports qualitative and mixed methods research. Both closed and open answers are provided for each questionnaire in the following paragraphs.

In questionnaire 1, students gave their opinions on the intralingual dubbing project. The intention of this questionnaire is to find out what the students think about the project. The questionnaire is divided into four parts: (1) how students thought the intralingual dubbing project influenced their general communication skills; (2) the impact of the project on specific learning areas that affect oral expression; (3) their opinion on the materials used in general; and (4) their observations or free comments on the project in general. The values were given on a scale from 1 to 4 (1. I totally agree/a lot, it has been a very good way to practice/learn/improve my Spanish skills; 2. I'm satisfied with what I have practised/learnt; 3. A bit, but not enough; 4. I totally disagree/very little or nothing). Table 4 gathers the results for the first part of the questionnaire.

Table 4. Students' opinions for each of the skills

INSERT TABLE 4 HERE

Regarding the four traditional language skills, students believed that the skill they improved the most was oral expression, which fulfils the aim of the project. Nonetheless, it is particularly relevant that intralingual dubbing helped them to develop all four skills. Regarding learning areas, the information is reflected in Table 5.

Table 5. Students' opinions for each of the learning areas

INSERT TABLE 5 HERE

These results could be analysed from different points of view. 80.8% of the students seem happy with their progress in terms of speed, intonation and pronunciation, where they believe they did improve: speed was the most obvious (55.3%), followed by pronunciation (46.8%) and intonation (27.7%). However, if we add up the two positive values 1 (strongly agree) and 2 (agree) indicated in Table 5, the order of the three elements of fluency varies. The first is now pronunciation (83%), then intonation (74.5%) and finally speed (74.4%). Regarding learning areas such as vocabulary and grammar (indirectly addressed in the project), when adding the two positive values in the answers, the percentage is much higher in vocabulary (83%) than in grammar (57.4%). It should be noted that the importance

of using a variety of vocabulary when performing the dubbing tasks in the FL was explicitly mentioned in class.

Another question was whether the students believed that this project was interesting and motivating for them. In this regard, 72.3% of the students answered positively. At the other end of the scale, 5 students felt that it was neither motivating nor interesting. Reasons for these answers may be the student's level (if it was too low, they might have found it difficult), the clips chosen, the fact that the project was compulsory for them, that it happened during lunchtime or that the sessions lasted 60 minutes and at times some tasks felt rushed. It is particularly significant that approximately 38% of the students 'disagreed' with the statement "I am interested in dubbing again to improve my Spanish". It will be interesting to find more detailed reasons for this, since the great majority found the project motivating and interesting but not all of them would dub again.

The third part of this questionnaire was an open question where the students provided comments on any aspect of the project. A summary of the main opinions is presented in Table 6.

Table 6. Students' observations on the project

INSERT TABLE 6 HERE

Regarding the frequency of words mentioned, among the positive aspects, students referred particularly to the improvement in awareness of the three elements of oral expression targeted as well as vocabulary acquisition. On the negative side, the most common idea was that speed was a bit too difficult. This discouraged some of the students at times, but it motivated and challenged others; therefore, it is worth considering that it might be best to find slower dialogues for the first videos of the project until the students familiarise themselves with higher speeds. Another aspect that needs consideration for the future is extending the length of each session of the project, since students would benefit from expanding the information given in the videos.

Turning now to questionnaire 2, this included teachers-observers' opinions on the intralingual dubbing project. The structure and scale given to this questionnaire is the same as questionnaire 1. In the first part the teachers-observers provided information about the four communication skills they considered the students had improved in, a summary of which is included in Table 7.

Table 7. Teachers'-observers' opinions per skill

INSERT TABLE 7 HERE

100% responded positively to the statement that their students improved their oral expression in SFL. In relation to the other skills, according to the teachers-observers, students improved their skills in the following order: listening comprehension, reading comprehension and writing production.

In the second part of the questionnaire, teachers were asked about specific learning areas as shown in Table 8.

Table 8. Teachers'-observers' opinions for each of the learning areas

INSERT TABLE 8 HERE

All of the teachers-observers agreed that pronunciation and intonation had improved more than speed. This could be related to the students' feedback pointing out that some of the videos seemed very fast. Regarding vocabulary and grammar, 80% of the teachers were satisfied with their students' progress in both areas. However, like their students, they thought that the intralingual dubbing project had a greater impact on vocabulary than on grammar. Concerning motivation and self-confidence, 60% of the participants strongly agreed and 40% simply agreed with the statement. Finally, it is particularly positive that

all the teachers would be interested in carrying out dubbing projects again.

The following section of the questionnaire was related to the strong and weak points of the project, as Table 9 shows:

Table 9. Teachers'-observers' opinions on the project

INSERT TABLE 9 HERE

The teachers' comments complemented previous data, since they acknowledged that their students improved the different aspects considered essential in the project. Their suggestions were mainly related to the material chosen and the time dedicated to each session. More time could provide a chance to work on vocabulary, to enable to listen to their outcomes after the sessions and to provide more individual feedback by the teacher. Furthermore, the project can benefit from changing some of the videos and trying to find new and slower clips for the earlier stages of the project, as already mentioned.

5.3 Teacher-researcher's notes

The teacher-researcher's notes include the weekly impressions on implementing the intralingual dubbing project in each of the schools.

Table 10. Teacher-researcher’s notes.

INSERT TABLE 10 HERE

They were divided in three sections: the dynamics of the class, the clips and the characteristics of the technical equipment. The six groups involved (belonging to five different schools) had different experiences but all in all results were very satisfactory.

5.4 Blog^{iv}

The blog was created with the idea that the teacher-researcher may offer formative feedback on how the sessions were going from an outsider point of view. The focus in both cases was on the dynamics of the class, the clips used and the characteristics of the technical equipment.

The project was more successful with students who had a higher level of fluency, while students with a lower level found some of the videos quite challenging. In terms of engagement, students who did the project voluntarily were more engaged, although by the end of the project most students had increased their levels of commitment. As to the clips, some of the videos were challenging in terms of speed, especially for weaker students. Some of the participants would have liked the videos to be more related to the exam topics (although this

point was already taken into consideration when selecting the material).

Moving now to technical equipment, in general, computers worked fairly well. The main issues were related to the size of the first videos (since some of the images froze) and the students not paying attention to the volume or sound of their headphones before recording. All in all, these notes provide useful information for future teachers willing to use intralingual dubbing projects with their students. To conclude, evidence shows that results from the different tools and sources complement each other in a similar direction.

6. Conclusions

The oral expression of the students who took part in the project improved thanks to the intralingual dubbing tasks. The three elements analysed (speed, intonation and pronunciation) were enhanced, both from the speakers' point of view and from the observers' point of view. Out of the three elements considered, students seemed to have gained more awareness on how to improve pronunciation elements; external evaluators perceived a greater improvement in speed and intonation, and the teachers-observers in intonation and pronunciation. Therefore, results do not show a clear improvement in one of these three elements in comparison with the other two; rather, all components were ameliorated concurrently. Other aspects also played

a fundamental role in the oral expression of FL learners, such as how easy it was to follow the speech, the students' ability to self-correct, pauses in complete silence, wavering, vocabulary and grammar knowledge, together with more abstract elements related to how the students felt, such as motivation and self-confidence. Answers from questionnaires and analyses of the sample showed an improvement in all the aspects mentioned when speaking SFL. These results complement those obtained in the pilot study of this research (Sánchez-Requena 2016), giving more weight to intralingual dubbing projects for A-level students. If we combine both projects, a total of 64 A-level students and 6 schools were exposed to these activities. The variety of schools and students' backgrounds suggest that intralingual dubbing projects can be used in different contexts of Spanish A-level students. However, it is believed that the project is more beneficial when students are in the second year of A-level studies because they already have some experience in oral exams and see more clearly the purpose of the proposed activities. Therefore, it is advisable to carry out these projects a few months after the commencement of the A-level course.

Considering all the previous information, this research shows that intralingual dubbing exercises are a convenient approach for the digital age to complement traditional classes. Useful feedback has been provided to be able to create a routine or study guide for these

activities. One of the most important aspects to remember, which also complements the previous research, is that even when the focus is on one skill, different learning areas improve indirectly. Results from this study also encourage further research in aspects such as differences between monolingual students and students who speak more than one language fluently, the impact of dubbing projects on vocabulary acquisition and the impact of dubbing exercises from a cognitive point of view.

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Appendix 1

Table 11. WPM produced by participant

INSERT TABLE 11 HERE

ⁱ A levels corresponds to the two years of secondary non-compulsory education prior to university.

ⁱⁱ The JCQ is a body that represents exam boards in the UK (<http://www.jcq.org.uk>).

ⁱⁱⁱ See Appendix 1 (Table 10) for more details on WPM per student.

^{iv} To find the blog, please visit <https://goo.gl/Zaah2P>