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AUDIOVISUAL TRANSLATION IN FOREIGN LANGUAGE EDUCATION: THE USE OF INTRALINGUAL DUBBING TO IMPROVE SPEED, INTONATION AND PRONUNCIATION IN SPONTANEOUS SPEECH

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Abstract

Recent studies have shown that the current situation of foreign language learning in England seems to be discouraging in comparison with the European average (British Council, 2013; European Commission, 2013). The fact that numerous cities are becoming multilingual nowadays emphasises the usefulness of opening up to other communities. Bearing this in mind, communicating verbally with others in another language can be seen as a convenient skill to develop in the foreign language classroom. In an attempt to satisfy the need to practise oral conversations and offer innovative options in the context of England, new didactic approaches are being considered. Amongst these, the active use of techniques traditionally employed in audiovisual translation has proved to have a positive impact on foreign language learning (Talaván, 2013; Incalcaterra and Lertola, 2014; Baños and Sokoli, 2015).

This thesis examines the effect of the technique of intralingual dubbing (where students replace the original voices of actors in video clips) on Spanish oral production. There are two main aims. The first is to provide objective evidence to support the hypothesis that the use of intralingual dubbing can enhance students' speed, intonation and pronunciation when speaking spontaneously in Spanish as a foreign language. The second is to create a teaching and learning toolkit on the subject for teachers. To this end, a total of 94 students aged 16–19 with a B1–B2 level of Spanish dubbed videos in several stages. In addition, 28 teachers received training on dubbing activities and five of them implemented the activities in their classes with a total of 26 students. The data is triangulated qualitatively and quantitatively. Results confirm that the main hypothesis serve as evidence to support the theoretical justification for the inclusion of active AVT techniques in FL speaking classes.

Acknowledgements

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List of abbreviations

Audio description	AD
Audiovisual	AV
Audiovisual translation	AVT
Common European Framework of Reference for Languages	CEFR
Communicative Language Teaching	CLT
Computer-Assisted Instruction	CAI
Computer-Assisted Language Learning	CALL
Content and Language Integrated Learning	CLIL
English as a foreign language	EFL
Foreign language	FL
General Certificate of Secondary Education	GCSE
Information and Communications Technology	ICT
Joint Council for Qualifications	JCQ
Key Stage	KS
Learning via Subtitling	LeviS
Mobile-Assisted Language Learning	MALL
Modern foreign languages	MFL
Mother tongue	L1
Programmed Logic for Automated Teaching Operations	PLATO
Received pronunciation	RP
Self-corrections	SC
Social Media in Language Learning	SMLL
Spanish as a foreign language	SFL
Subtitles for the deaf and hard of hearing	SDH
Task-Based Learning	TBL
Teaching English to Speakers of Other Languages	TESOL
Television	TV
Words per minute	WPM
World Intellectual Property Organisation	WIPO

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Introduction

The ways in which human beings interact and communicate have changed enormously over the past 25 years. Screen devices, such as TVs, laptops, tablets and smartphones, occupy our lives in such a manner that nowadays, some of us spend more time in front of screens than sleeping (OFCOM, 2014). For this reason, Deuze et al. (2012:online) have suggested that 'we no longer live *with* but *in* media'. The prominence of screen devices and media also has an impact in educational contexts, as evidenced by the efforts of various governments to include computer literacy skills increasingly in their curricula.[2] In recent years, screens have become an essential part of the foreign language (FL) classroom, particularly with the introduction of Computer-Assisted Language Learning (CALL) programs. These are swiftly increasing in quantity and improving in quality, creating sophisticated resources that assist students to develop such skills as listening, writing, reading and speaking.

The time used in class for practising speaking skills is often insufficient given group sizes, the brevity of the sessions and the priority given to writing skills in numerous courses. In daily life, however, speaking is an intrinsic skill for everyone. Historically it has been our first and main means of communication. Accordingly, it seems paradoxical that, as teachers, we do not dedicate sufficient time in the classroom to helping our students communicate verbally, especially considering that the oral exam tends to be an important part of the subject assessment. In an attempt to meet the need for students to practise conversations in FL classes, new didactic approaches are being considered. In this regard, making active use of techniques that have been traditionally employed to translate audiovisual (AV) texts has shown encouraging signs of success (Talaván, 2013; Incalcaterra and Lertola, 2014; Baños and Sokoli, 2015).

The present study is interested in the use of intralingual dubbing as a technique to aid students with enhancing their oral expression, especially their speed, intonation and pronunciation in spontaneous conversations. In this context, intralingual dubbing is understood as the students replacing the voices of the original actors in a video clip. Both

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[2] See the national curriculum in England (Department for education, 2013) as an example that promotes computer literacy skills: https://goo.gl/nyy6sP

the original clip and the students' performances are in Spanish as a FL (SFL), offering the opportunity to develop speaking skills through exercises such as repetition (Yoshimura and MacWhinney, 2007) or drama techniques (Dougill, 1987). Regular practice of intralingual dubbing could help students to not only improve specific aspects of their oral expression but also develop a more positive attitude towards oral practices in FL learning contexts. Therefore, the main aims of this thesis are (1) to analyse if intralingual dubbing projects help students to develop speed, intonation and pronunciation in spontaneous conversations and (2) to design a teaching and learning toolkit both to teach and evaluate intralingual dubbing projects. This toolkit is created as a result of analysing the findings and reflections throughout the thesis and it will not therefore be fully explained until the latest chapters.

The chosen context is advanced level (A-level) and undergraduate (post-A-level) students who are learning Spanish in the UK. The A-level course covers two important transition years between compulsory and university education. The undergraduate students in this study were in their first year of university, studying Spanish as a continuation of the A-level course. Traditionally, students taking A-level exams tend to choose sciences and maths over languages, despite the government's efforts to encourage more students to continue with at least one language at A level and university.[3] The government's interventions have not been sufficient to stop the decrease in the number of language learners at A level and, consequently, in higher education. A report undertaken by the Joint Council for Qualifications (JCQ, 2016)[4] showed a continuous decrease in students choosing languages and a slight deterioration in students' results. Between 2011 and 2016, A-level entries have decreased by 26.7% in French and 25.6% in German. The same report (JCQ, 2016) shows that there has been a 11.2% increase in students choosing Spanish over the same period of time, although this increase is not enough to counteract the overall reduction. Various measures have been implemented to promote modern languages at A level and university level in the UK. This thesis suggests that intralingual dubbing exercises that aim to improve

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[3] In the UK, FL learning is not compulsory for A level and above.
[4] The JCQ is a body that represents exam boards in the UK (http://www.jcq.org.uk).

oral expression offer an innovative and beneficial resource to students who choose to study Spanish in non-compulsory education.[5]

This thesis is divided into seven chapters: (1) audiovisual translation (AVT) in FL education; (2) oral expression in FL education; (3) using intralingual dubbing to enhance oral expression in A-level and post-A-level students of Spanish in England; (4) methodology; (5) data analysis and results; (6) discussion; and (7) conclusions. The first three chapters contain the literature review for this study. The literature review first presents the information about general theoretical concepts and then moves on to more specific aspects relevant for the object of this thesis. The remaining chapters include specific data related to this study, which is an action research project conducted in three cycles. This thesis also includes a brief summary at the end of each chapter.

Chapter 1 is divided into four sections containing theoretical information about the use of the FL classroom to help students to develop certain skills. The first section emphasises the fact that AVT incorporates different disciplines in itself, enriching the students' learning process. The second section reviews the start of this discipline within translation studies, the different modalities in which AVT can be presented and some of its main traits. The third section discusses the key studies undertaken in recent years that have included AVT techniques actively in the FL classroom to then provide a focus on studies on dubbing in particular. The final section addresses the most common benefits and limitations of using AVT techniques for FL purposes in general, and of using intralingual dubbing to enhance speaking skills in particular, as justified by the results of previous studies.

Chapter 2 focuses on the skill that is considered in this research: oral expression. Three main sections discuss the different processes that take place within the learner when expressing orally in the FL. The first of these provides a general overview of verbal communication skills, distinguishing oral production from oral interaction. The second explains the process of speaking from a cognitive, an utterance and a perceived point of view. The third deals with speaking as an outcome, describing the different components that affect speech, with an emphasis on pronunciation.

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[5] All these elements are considered in detail in chapter 2.

Chapter 3 focuses on the specific context of this thesis: intralingual dubbing to enhance oral expression in A-level and post-A-level students of Spanish in England. It contains three main sections. The first expounds the situation of studying a FL in England through a reflection on recent government reports. The second looks into different aspects of teaching and evaluating Spanish in the FL classroom. The third elaborates on the FL teaching methodologies that are combined when implementing intralingual dubbing activities, which result in a multididactic approach.

Chapter 4 provides detailed information on the methodology used in this research. It is divided into three sections that allow the reader to understand the essence of the study. The first of these contains information about the objectives, hypothesis and research questions. The second highlights the general aspects of action research in the field of education. The third focuses on the particular action research model used for this study, which is divided into three cycles of four stages each. In this section, only stage 1 (planning) and stage 2 (action – data collection) of each cycle are explained.

Chapter 5 presents the results of this study; in other words, stage 3 (observations) of each cycle of this action research. The results are organised by the data-collection instruments used, and the quantitative and qualitative data is presented separately. Cycle 1 includes individual interviews, one questionnaire and the teacher-researcher's notes. Cycle 2 contains podcasts, two questionnaires, a blog on dubbing in the classroom and the teacher-researcher's notes. Cycle 3 includes podcasts and one questionnaire. The human sources of information include the students themselves, the teacher-researcher, the teacher-observers and the external evaluators.

Chapter 6 provides a discussion after analysing the results obtained from this research. It answers the research questions by providing an overall reflection of the three separate cycles of this action research and a comparison with the outcomes of previous studies. It also includes a subsection on the implementation of a teaching and learning toolkit of intralingual dubbing activities that can be practically applied to A-level and post-A-level contexts. This chapter, together with Chapter 7, focuses on stage 4 (reflections) of this action research.

Chapter 7 presents the conclusions of the research. It answers the research questions in order. This chapter also sets out the main contributions of this study to the field of AVT in FL education. In addition, it discusses the limitations of the research undertaken. Finally, it includes some suggestions for further research that could be undertaken in order to enrich the research field of AVT techniques for FL purposes.

Chapter 1. AVT in FL Education

The study of FLs has been experiencing a period of transformation due to the development of the Internet (with its ability to disseminate information swiftly) and new technologies. The Internet has had a strong impact on not only how people communicate but also the accessibility of teaching and learning resources. Today, books are not necessarily the main resources used to teach and learn FLs (Blake, 2013). Instead, encouraged by access to classrooms with modern facilities, educators are more frequently including digital material in their repertoire (Stannard and Matharu, 2014). Computers, interactive boards, tablets and mobile phones are opening up new opportunities for a revolution in traditional teaching methods (British Council, 2013). The fact that younger generations surf the Internet is not necessarily connected to commanding digital skills (Hargittai, 2010). However, it can be acknowledged that the role of technology is growing in children's daily lives (Influence Central, 2016). Therefore, new approaches are needed in order to meet the needs of the *net-generation* (Leung, 2004) or *digital natives* (Prensky, 2001).

This research proposes the inclusion of screen devices through the non-professional practice of AVT techniques in order to develop multiple areas of FL learning: listening, reading, writing, speaking, vocabulary, grammar, etc. The best-known AVT modes in the cinematographic industry are dubbing and subtitling. The inclusion of these techniques in the FL classroom does not necessarily require expert knowledge of professional conventions. This is because the aim is different in this context: rather than adapting a product to reach audiences who speak different languages or to increase accessibility, the intention is to improve certain FL skills by providing students with hands-on experience of actively creating subtitles for – or adding their voices to – a video sequence. In this research, students added their voices to clips in Spanish using intralingual dubbing in order to enhance aspects of their oral expression in the FL.

Each of the sections included in chapter 1 provides information that is essential in order to gain an understanding of the distinct features of AVT in FL contexts: (1) an interdisciplinary approach; (2) the origins, modes and characteristics of AVT; (3) AVT as state of the art in FL education; and (4) the benefits and limitations of AVT in FL education. The use of AVT in FL classes involves a combination of disciplines, such as translation, film studies and CALL.

After providing a general overview of the main AVT modes and their features, existing studies are discussed in order to evidence the current advantages and limitations in the field of AVT in FL education.

1.1. An interdisciplinary approach

Newmark (1988:5) defined the action of translating as '…rendering the meaning of a text into another language in the way that the authors intended the text'. Translation is almost as ancient as language and writing, and '…it can be used as a reflection on how to establish communication in any semiotic system' (Peña and Hernández Guerrero, 1994:30). Translation was first studied after the Second World War (Dollerup, 1997), and it was researched further during the 1950s and 1960s by several scholars (Jakobson, 1959; Mounin, 1963; Carlson, 1964). Vinay and Darbelnet (1958), amongst others, defined translation as the step from language A to language B in order to express the same reality. However, it was during the 1970s when the term *translation studies* was used for the first time.

Since translation studies emerged as a discipline, various classifications have been made based on the nature of the translated texts. These include legal, commercial, literary, medical, technical, and economic translation. In this thesis, attention is given to AVT, which has been known by various other terms. AVT appeared with the earliest films produced for the cinema and was termed *cinematographic translation*, a concept that evolved into *film translation* (Snell-Hornby, 1988). The popularity of television (TV) compelled some scholars to adopt the term *TV translation* (Delabastita, 1989). The challenging nature of these practices led to the introduction of other terms, such as *constrained translation* (Titford, 1982; Mayoral et al., 1988). These authors considered that the translator's task was more complicated and had more constraints when the written text was combined with other media elements (images, voice, music, etc.), which are common in AV products. The term *subordinate translation* (Rabadán, 1991; Zabalbeascoa, 1993) was used for subtitled and dubbed products to emphasise that the translated text is subordinate to the images. The outcome of the translation also considers such aspects as space and time as well as meaning (Millán and Bartrina, 2013). With the development of new technologies, a desire to be more generic and include all the products projected on screens within the term led

to the denomination *screen translation*. This took into account the translation of computer programs (Mayoral, 2002) but excluded translation in environments such as the theatre or on the radio (Orero, 2004). Pérez-González (2014) also refers to another extended designation that emerged during the last decade: *media translation*. It refers to products related to various communications means that tend to reach large audiences such as cinema, TV or video games. Chaume (2004b) also recalled more modern proposals, such as *multimedia translation*, which was used to cover other types of materials (for example, opera and comics).

Despite this terminological diversity, the term AVT is nowadays widely accepted (Díaz Cintas and Remael, 2007; Chaume, 2013). In this regard, Talaván et al. (2016a:19) considered that it '…involves all the linguistic translations and transfers made for the production and postproduction of any multimedia product' [my translation]. Similarly, in this thesis, the term AVT is adopted because (1) it is considered to be an explanatory term that covers the full range of audiovisual products (e.g. cinema, TV, theatre, opera and video games); (2) it has been the most commonly used term in recent years; and (3) it gives independence to the discipline, a field of study that has had significant repercussions in the past few years due to the level of exposure to and interaction with AV material in the global context (Baños and Díaz Cintas, 2015).

Mayoral (2002:34–36) emphasises the importance of specifying the characteristics that are specific to AVT, which differentiate this type of translation from others. Some of the specific traits of AVT in relation to other modes are as follows: multiple channels (aural and visual); different types of signals (moving images, static images, text, dialogue, narration, music and noise); and its own repertoire of conventions between the translated product and the spectator, meaning that the translated version can be perceived as an original product.

Currently, Information and Communications Technology (ICT), also called digital technology in the USA (Evans, 2009), has led to AV media taking a leading role in the communicative process of translation. As noted by Matamala and Orero (2013:2), the '…world of AVT is indeed a natural interdisciplinary and multidisciplinary habitat' that covers the following fields of knowledge:

...film studies, translatology, semiotics, linguistics, applied linguistics, cognitive psychology,
to name but a few, not forgetting, of course, technology and ICT (Incalcaterra et al., 2011:1).

Translation has been studied from multiple perspectives and in many domains, including FL education. Both translation and FL education are '...historically and conceptually linked through their common goal of communication' (Rogers, 2000:635). Over the past few decades, some educators have been reluctant to use the students' mother tongue (L1) in the FL classroom, which has led to disputes about the usefulness of using translation to learn another language. One of the main controversies is related to the concepts of translation as a means and translation as an end (Carreres, 2014). The former considers that translation should be used as a channel to achieve various purposes, such as learning languages; the latter considers that translation should be acknowledged as a discipline in itself, which should be taught and learned. In this thesis, translation is used as a means. It is considered to be part of an ensemble of disciplines that meet at a crossroads, combining theoretical and empirical beliefs in order to enhance the FL (Cook, 2010). Within this framework, AVT could be introduced in the FL classroom in any of its language combinations:

1. Intralingual: where only one language is involved. AVT can be executed from FL to FL. This is used, for example, for language-learning purposes, karaoke subtitles, subtitles for the deaf and hard of hearing (SDH), audiodescription (AD) for the blind, live subtitles on the news, and notices and announcements (Reich, 2006).

2. Interlingual: where two languages take part. AVT can consist of translating from FL to L1 (direct) or L1 to FL (reversed) (Díaz Cintas and Remael, 2007). The interlingual combination is the most widespread and the best known by the general public.

3. Multilingual: when more than two languages are included. There is a multilingual option if a second FL is involved. For example, in some countries (such as Israel, Finland and some parts of Belgium) bilingual subtitles in two FLs are added to the original audio of the film (Ivarsson and Carroll, 1998).

Of the combinations shown above, the present study is based on an intralingual language combination, where only the FL (in this case, Spanish) is involved. Therefore, it does not seem to be necessary for the purposes of this research to discuss further aspects of translation as a discipline. This thesis studies AVT in the context of applied linguistics in FL

environments. As an intralingual type of translation is used, the main disciplines involved in the context of FL education are considered to be film studies and CALL, as explained in the following subsections.

1.1.1. Films in FL education

The traditional concept of film has evolved to include not only feature films but also other variations, such as TV series, documentaries, interviews and short films. As a result, this has increased the material available for use in FL lessons. The following paragraphs present a brief revision of the concept of film and its formats, its features and multimodal nature, the benefits in FL contexts and some important studies in the field.

A film is defined 'as a story or event recorded by a camera as a set of moving images' (Oxford Dictionary:online). In the twenty-first century, this term has greatly evolved and is more complex; for example, films use special effects as a result of the development of ICT. Similar to the BBC's stated mission, films should aim to educate, entertain or generally inform society (Department for Culture, Media and Sport, 2006). Nowadays, cinemas are not the only places where films are projected. It is possible to watch a film on any device with a screen: TVs, computers, tablets, mobile phones, etc. In particular, the range of resources available has increased since 2000, when DVDs gradually replaced VHS tapes (Barlow, 2005). Therefore, the area of film also covers the various multimedia forms through which films can be presented and the extra information provided by these. This extra information can include trailers, director's comments, interviews with the actors, subtitles in different languages and making-of documentaries (Seferoğlu, 2008). Furthermore, the Internet makes a large number of films available to viewers through free channels, such as YouTube and Vimeo. Therefore, recent technological progress is making film a much more accessible and varied tool in the present day.

In FL contexts, the analysis of film can be undertaken from various perspectives. This complexity allows film texts to be examined in the same way as any other piece of literature (considering topics, characters, settings and symbols), yet it also offers more specific options based on the different types of genres of film (*mise en scène*, shots, editing) (Chan and Herrero, 2010). These possibilities are increased due to the natural dynamism and multimodality of AV material (Thibault, 2000), since AV products are continuously changing

with new advancements and they offer manifold elements for analysis. The multimodal design suggested by Cope and Kalantzis (2000) proposes a clear and visual summary of the possibilities for film analysis in FL environments.

Table 1. Multimodal design (adapted from Cope and Kalantzis, 2000).

Multimodal design		
Type of design	Related to	Examples
Audio	Elements perceived through the aural channel.	Dialogue, narration, music, sound effects.
Visual	Elements of visual meaning.	Colours, perspective, foregrounding and backgrounding.
Linguistic	Elements of language.	Delivery, vocabulary and metaphor, modality, transitivity, information structure, coherence.
Gestural	Body language elements.	Behaviour, body physicality, sensuality, kinesics, feelings and affects.

It is clear from table 1 that educators can focus on different aspects of the FL when using film: audio, visual, linguistic and gestural. These elements can be studied in isolation or combined, depending on the aim of the lesson. The possibilities are multiplied, partly owing to the dual channels of the input provided:

> The audio channel includes the spoken words of the actors and perhaps the voice-over of a narrator in addition to sound effects and music. The video channel transmits the gestures of the actors, their position relative to one another, the position, angle, focal length, and range of the camera (a visual point of view), the length of the shot, and the setting, including lighting, colour palette, etc. (Kaiser, 2011:234).

According to the previous statement, the audio channel provides a resource for working on elements of listening and speaking that are otherwise difficult to recognise, such as intonation, pronunciation and the rhythm of words and sentences. The visual channel mainly gives information about body language and cultural elements. However, this idea had already been pointed out many decades before by Palomo (1940:84), who remarked that 'the learning process is accelerated by the simultaneous approach to language through two channels: the aural and the visual'. The combination of images and sound increases the sensory impact on the audience, and drama techniques help viewers to comprehend the message.

Through these two channels, linguistic and gestural elements provide further valuable knowledge. From a linguistic point of view, the language used in films provides information

about not only vocabulary but also the relationship between words and sentences. Therefore, it is possible to analyse elements such as coherence or transitivity between structures. Since film speech is produced as a result of performing and implementing various interpreting skills, it offers a type of spontaneous speech that is influenced by screen dialogue. For this reason, film language could be perceived as an advantage for FL learning purposes (Talaván and Ávila-Cabrera, 2015a). This is mainly because speech in films avoids hesitation and frequent self-correction (SC), which are common in non-prepared speech and may make it more difficult for FL learners to understand the message. A short clip may also be used to practise very specific grammatical areas, such as modal verbs, which, together with other elements (for example, subtitling and sound) provide written and aural input. All this information is multiplied when various cinematographic features are included: *mise en scène*, editing, sound and special effects (Wharton and Grant, 2008). Gestural elements provide another useful resource with which to work in class, which can also be combined with other aspects of film. For instance, a teacher might want to mute a clip in order to examine the gestures of the actors and examine a similar situation in the L1 country so as to make comparisons between cultures. This could either help students attenuate their prejudices or stereotypes about the FL culture or bolster their previous beliefs.

The multimodal nature of films has a very positive and motivating effect on FL learning, offering variety and entertainment (Biegel, 1998; Dubreil, 2003; Burston, 2005). Therefore, film is seen in this thesis as a positive resource to use in the FL classroom. The reasons are summarised in table 2.

Table 2. Benefits of using film in the FL classroom (adapted from Brooke, 2003; Seferoğlu, 2008).

Benefits of using film in the FL classroom	
They provide authentic spoken and non-verbal components in context.	They strengthen aural and visual comprehension simultaneously.
They can be used with different competence levels if adapted properly.	The same resource can be used to practise the four different skills.
They are suitable for group and individual activities, both in class and at home.	They provide a more relaxing learning environment.
They can be manipulated (e.g. show only some scenes, mute the sound, add subtitles).	They have a positive impact on the memory, as AV media catches students' attention.
They can increase students' knowledge of the FL culture.	They create a good medium for task-based activities.
They can reduce the level of anxiety in listening activities.	They are available to teachers and students relatively inexpensively through the Internet.

When educators present film activities to their students with a defined aim and a clear structure, one of the most important contributions is the portrayal of everyday situations. This is especially relevant for those students who have never been in a country where the FL is spoken or do not know much about the culture, as film provides them with evidence of sociolinguistic and pragmatic behaviour. Videos, as synonyms of films, can be included in class to help students to not only learn about cultural elements but also develop specific skills. They are suitable for supplying a true approximation of real contexts that can be imitated in role-play activities, developing an argument to initiate creative writing, improving reading skills via subtitles, and enhancing general listening comprehension through various exercises, to name just a few. The number of activities that using video can bring to the classroom is increased further by the fact that ICT allows teachers and students to manipulate videos. For example, they can be played in slow motion or more quickly, they can be repeated as many times as needed, and they can be segmented into different parts.

The findings of several studies have proved that videos motivate students and increase their attention (Canning-Wilson, 2000; Kusumarasdyati, 2004). Similarly, using videos can reduce students' levels of anxiety when doing listening activities, because the visual channel can help them to understand the audio better. In addition, evidence shows that AV tools have a positive impact on students' memory, helping students to remember what has been taught more effectively (Center for Children and Technology, 2004). Pezdek et al. (1984) support this idea, stating that the dual channel offered in fragments of film helps to enhance memory and the recall of information in reading and listening tasks. In this matter, it must be remembered that music and sound effects also play an important role (Jäncke, 2008). Video activities are suitable for use in class or at home, in groups or individually. The sheer variety of perspectives from which films can be analysed gives teachers the opportunity to explore several possibilities for enriching their students' learning experience. Therefore, there are numerous benefits of using videos in the classroom. Table 2 presents only the most relevant for this thesis.

The inclusion of film analysis in the FL classroom has been an object of discussion since the 1930s (Ginsburg, 1935; Lauwerys, 1935). Indeed, Gramet (1936) reviewed the history of the introduction of films in education at that time and stated that the motion picture is one of the most powerful existing educational tools. There are records of films being used in

class as early as in 1907, even before they were commercially available. Later, Sherman (1945) addressed the benefits of using authentic video in the classroom. This author maintained that the incorporation of film scenes could improve the FL and even proposed the inclusion of film scripts as a resource in lessons. In the twenty-first century, several scholars have reflected on the need to include the FL culture in the learning process through different material, including poetry and film (Peterson and Coltrane, 2003; Sturm, 2012), which may bring to the classroom social issues, such as immigration and interculturality (Herrero and Valbuena, 2009). Consequently, in addition to making connections between language and culture, students can increase the number of ideas they wish to communicate (Sturm, 2012), improve their pragmatic awareness (King, 2002), develop their critical-thinking skills (Eken, 2003), raise their critical consciousness and discuss social issues (Brown, 2011). Films can be used in multiple ways because 'we basically see and respond to stimuli through the eyes of our experience' (Vetrie, 2004:42).

Narrowing the analysis, films can be used to work on a specific skill or learning area. Some educators have used films to enhance reading (Weyers, 1999; Mirvan, 2013) or develop writing skills (Baratta and Jones, 2008). Considering language as a means of expression, Wharton and Grant (2008) added that meaning is achieved through the use of dialogue, voice-over, signs and body language, which provide information about not only the plot but also specific character traits. The same authors also stated that film language is neither fixed nor universal, like language itself, which opens opportunities for analysis considering aspects such as genre. Therefore, language used in films is a useful tool to learn about aspects of the culture of a specific society and provides an opportunity to analyse intercultural elements (Pegrum, 2008). Some scholars have also worked with more specific programs, such as the dynamic video retrieval systems proposed by Jeng et al. (2008). Here, students use video scripts to work on word collocations in class whilst being provided with examples from ordinary life.

The audience also plays an important role when selecting films and activities to include in FL classes. Seferoğlu (2008) researched students' opinions on integrating feature films into oral lessons. The data showed that although there was not much conscious analysis of linguistic items, short extracts of the film allowed more focus on specific elements. The study suggested that 'it is possible to exploit feature films in FL classes with a wide array of

pedagogical options' (Seferoğlu, 2008:1), sending a clear message to FL educators. The wide choice of films should make it possible to meet various students' needs and achieve different purposes in accordance with the Uses and Gratifications theory (Ruggiero, 2000), which focuses on people's choice of media to satisfy specific needs.

The previous analysis suggests that using film in the FL classroom encourages *translingual competence*. Translingual competence involves grammatical competence and the student's ability to reflect, compare and operate between languages and cultures (MLA, 2007). In addition, the rapid development of the traditional concept of films, together with advances in ICT, has multiplied the possibilities for using film as a resource in FL environments.

1.1.2. CALL in FL education

Screen devices, such as laptops, tablets and mobile phones, have become an indispensable part of our lives. In FL teaching, traditional blackboards are giving way to computers and interactive boards (Cakiroğlu, 2014; Saville et al., 2014). Technological progress has increased scholars' desire to investigate the educational applications of ICT further. The following paragraphs provide a brief history of the evolution of computer programs in the FL classroom. Consideration is given to existing studies in the field, the range of perspectives on this type of activity, the benefits, and online AV resources for SFL learning.

The interest of some FL teachers in including screen devices in their lessons originated in an area of study first known as Computer-Assisted Instruction (CAI) (Suppes and Morningstar, 1969). The aim was to develop computer programs for use in teaching and learning environments, including activities such as tutorials, drills and practice, problem-solving, simulations, and games (Hope et al., 1984). One of the first and most relevant developments of CAI was drill exercises, due to their automaticity and the convenience of using computers to program them. This type of program emerged during the 1950s and was developed during the 1960s. Programmed Logic for Automated Teaching Operations (PLATO) was one of the most popular computer systems. First used for learning Russian in the USA, it then spread across various universities for use in learning several FLs (Butler-Pascoe, 2011). It contained explanations of grammar points and associated drills in addition to vocabulary and translation exercises. Not all universities had computers in their FL

classrooms during the 1960s and the 1970s, but this could be considered to be the beginning of the ICT revolution.

During the TESOL conference in 1983,[6] delegates agreed on a new and apparently clearer name for this area of study: Computer-Assisted Language Learning (CALL). The boom in cognitive theories placed a new focus on developing communicative competence by giving students more autonomy in the learning process (Warschauer, 2005). Levy (1997:1) defined CALL as 'the search for and study of applications of the computer in language teaching and learning', involving either the passive or the active participation of students. Considering this definition, it seems that the mere use of a PowerPoint presentation in class to explain a grammar point could be perceived as CALL. To date, the delimitation of CALL remains ambiguous. Some scholars hold the opinion that the original definition of CALL was intended to consider only programs designed specifically for FL teaching and learning purposes (Chapelle and Jamieson, 2008). However, the digital revolution in the past ten years renders the previous definition insufficient (Dudeney and Hockly, 2012). Others question the usefulness of the term in the present day:

> In a world where we increasingly see laptops, tablet computers, or mobile phones as the technology of choice, it might be argued that we are at a tipping point when this common term will soon disappear (British Council, 2013:5).

In fact, we could simply talk about combining language learning and technology in a general sense. Nonetheless, in this thesis the term CALL is adopted, since it is still a referent in academic journals. Due to the evolution and availability of digital resources, this thesis considers CALL to be the use of any form of technology that allows the student to develop any FL skill, as long as the student uses the technological tool actively. It can be used in the classroom or at home as self-learning practice, in a group or individually. It can be used to learn a new concept or to consolidate what has been explained in class. Examples of CALL in action include two groups of students from different countries who connect via Skype to work on collaborative learning of Russian and Spanish, or a French class that uses a blog to discuss the book they are reading.

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[6] TESOL refers to Teaching English to Speakers of Other Languages, an international association that promotes the study of English. For further information, visit http://www.tesol.org/

In recent years, and especially since the introduction of laptops and other electronic devices (such as tablets), teachers do not seem to have been keeping up with the pace of progress in ICT. Salaberry (2001) questioned the level of effectiveness of ICT for pedagogical purposes, arguing that technological sophistication is not necessarily related to an improvement in the material created. In addition, as mentioned by the previous author, there is no specific explanation of how to integrate CALL satisfactorily into the curriculum. In Moore's (2006) study, a questionnaire illustrated that there was a big gap between the technology available and the use that teachers made of it. However, in the last decade new research has attempted to fill this gap. In his book, Stockwell (2012) brings together studies that include the use of CALL for learning purposes in different areas, such as learner training, learner support, and content. One of the most common applications is the combination of CALL with Task-Based Learning (TBL)[7] activities (Thomas and Reinders, 2010), and with learning-assessment processes (Ketabi and Ketabi, 2014).

The introduction of broadband Internet and the bursting of the dot-com bubble facilitated the appearance of new forms of CALL. The main difference was made by the development of what O'Reilly (2005) called Web 2.0, originally intended to refer to the action of using the web as a platform. This tool facilitated distance-learning and e-learning courses (Meißner, 2003), resulting in languages being taught and learned online (Hampel and Stickler, 2005). Likewise, it allowed ordinary social networks (such as Facebook and Twitter) to be used for language-learning purposes (Blake, 2013).

Today, academics use specific acronyms to designate what may be considered, according to the definition provided earlier in this section, as subcategories of CALL. Amongst others, Mobile-Assisted Language Learning (MALL) focuses specifically on the use of mobile phone apps for FL learning purposes (Chinnery, 2006). Social Media in Language Learning (SMLL) is used to refer to websites designed specifically for FL interaction, often enabling informal learning (Jones, 2015), such as WeSpeak, Busuu and HiNative (Jones, 2015). All of these seem to encourage the autonomy of the learner (Blake, 2013). Thus, there is evidence that CALL can include different ways of teaching and learning where ICT and FLs are both involved. The previous examples are just some of the main developments in the field.

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[7] For further information on the TBL approach, see section 3.3.

Scholars in this area have highly varied perspectives on CALL, from those who see it as a must in the classroom (technophiles) to those who are still sceptical about its real contribution to FL lessons (technophobes); this is the same for teachers and learners. From a learner's point of view, using computers in lessons may at first seem appealing and amusing, an activity to be actively engaged in. However, the success of CALL activities does not depend on learners only. Rather, it has been considered that the optimal use of CALL for instructional purposes requires input from three sources: teachers, students and those in charge of developing the content for the CALL materials or the infrastructure itself (Jamieson et al., 2005).

Evidence shows that there is some discrepancy between teachers' and students' perceptions of using CALL in the classroom (Wiebe and Kabata, 2010). On many occasions, students are not aware of the reasons behind its use, since this information is not always made clear. In this regard, being aware of the aims and objectives of lessons and courses is important when using computers in education (Field, 2002). In order to create quality material, those in charge of planning need to have a level of competence in the FL language, pedagogical abilities and the appropriate computing knowledge. Therefore, CALL in FL lessons requires teacher and learner training in addition to commitment from the teacher, the students and the creator of the material (who may also be the teacher). Students need to distinguish between the recreational use of electronic devices in their free time and their instructional use in the classroom. The present work considers that educators are responsible for deciding when to use CALL to ensure that their teaching meets students' needs. CALL is seen as a valuable tool that complements traditional teaching practices. Some of the advantages of bringing CALL into the FL classroom are presented in table 3.

Table 3. Benefits of using CALL in the FL classroom (adapted from Chapelle and Jamieson, 2008; Morales, 2014).

Benefits of using CALL in the FL classroom
Students are provided with a wide variety of resources by using just one tool.
Students are encouraged to use multimodal practices.
Students gain new computer skills that can be useful in real-life situations.
Students can learn about various aspects of the FL: vocabulary, grammar, reading, writing, listening, speaking, communication skills and content-based language, aspects that can be used outside class.

Students can work at their own pace and level, which facilitates differentiation activities[8] in the classroom.
It offers opportunities for individualisation to classes with large numbers of students.
Students can receive instantaneous feedback.

ICT allows students to work with material where language is spoken at the natural speed of a native speaker, a type of material that was difficult to find before the technological revolution. In general, the combination of FL and technology provides a large number of opportunities to create activities that promote the use of authentic contexts, the practice of the four skills, student-centred projects, task-based activities, interaction with FL speakers, and technology as didactic content (Peterson, 2016). As a result, Hockly et al. (2014) argue that teachers are preparing their students in a new skill: digital literacy. In fact, some teacher-training degrees and courses include ICT as a subject (Jung, 2005; Leask and Pachler, 2014), evidencing its growing role in education. CALL tasks provide students with interactive activities, such as drills, tutorials and assessment tests (Alessi and Trollip, 2001). Although CALL activities may be used to enhance the traditional learning skills, they can also provide opportunities for cross-learning skills, in other words, different skills that interconnect simultaneously (Chapelle and Jamieson, 2008). This can be more difficult to achieve when only traditional methods are used. In addition, CALL is appropriate for students to work at a different pace if necessary, but also individually or in groups, in class or at home. In recent years, the interest in FL assessment have led to develop software that allow the student to have instant feedback (Peterson, 2016). For example, filling the gap exercises online that provides the solution (sometimes with a further explanation) by clicking one button.

As a result of combining AV material and CALL, various websites have been created to provide pedagogic material. In the case of SFL, the following projects exemplify this trend:

CineEle (https://cineele.com)

ClipFlair (http://www.clipflair.net/)

Concdecine (http://concedecine.blogspot.co.uk/)

CVC Cervantes (https://cvc.cervantes.es/artes/cine/default.htm)

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[8] It has been argued that, in order to meet the needs of students with different levels of ability, teachers should include activities in the classroom with varied levels of difficulty (Rock et al., 2008).

FILTA (www.filta.org.uk)

Marcoele (http://marcoele.com/actividades/peliculas/)

Todoele (http://www.todoele.net/actividadescine/Actividad_list.asp)

All of the websites listed above offer material that can be used in the SFL classroom, with easy-to-follow activities. Some of the links provided may become out of date, as the Internet is a constantly changing place and some of these types of websites do not last for a long period of time: one of the main reasons for this is copyright. Some of these websites offer not only activities to download but also a platform where it is possible to work actively with AV material. The most relevant example in the context of this thesis is ClipFlair, described on its website as foreign language learning through interactive revoicing and captioning of clips. ClipFlair is an EU-funded platform where students can work with existing video clips or upload their own. This website also provides ready-made activities that can be used by teachers and students with varying levels of technological knowledge. However, although the material is there to use, 'foreign language instructors themselves are not always well versed in cinematic devices and require some training' (Kaiser, 2011:234). Therefore, this is where more effort needs to be made in the next few years. In this regard, this thesis will contribute by providing some teacher-training workshops on intralingual dubbing.[9]

In this section, some of the evidence to support the continued use of AV resources in the FL classroom has been put forward. AV resources enhance and complement the possibilities that traditional materials offer. The most important changes in the last two decades include the increased power of ICT with the introduction of broadband, the accessibility of DVDs to the general public, and the introduction of smartphones, social networks, mobile apps, and virtual reality. With their above-mentioned advantages, films and CALL provide educators with new opportunities to increase the number of resources and programs they can use to develop students' FL skills.

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[9] See section 6.2. to find more information on intralingual dubbing teacher-training workshops.

1.2. AVT: origins, modes and characteristics

There is a parallel and deepening relationship between AVT and new technologies. Technological progress in the twenty-first century has enabled the development of wider and more sophisticated varieties of AVT. More traditional media devices (such as desktop computers, TVs and mobile phones) have evolved into modern laptops, tablets and smartphones. These advanced screen devices, combined with Internet access, allow media to be omnipresent in our daily lives. The need to show what is happening around the world to the heterogeneity of cultures and languages has made AV texts a common typology to be translated. Traditionally, the best-known types of AVT are subtitling and dubbing (Díaz Cintas, 2005), but the number of modes is steadily increasing in the digital age. This section analyses the origins, main modes and characteristic traits of AVT, as a professional practice used for the translation of AV texts.[10]

Concerning the origins of AVT, the first subtitles were employed in silent films during the early twentieth century. The motivation for this was a desire to help the audience understand the actors' lip movements through the insertion of short written texts, called intertitles (Ivarsson, 2004). These were 'a mainstay of silent films and consisted of short sentences written against a dark background, usually white on black' (Díaz Cintas and Remael, 2007:26). According to the same authors, intertitles once served to make the images and the content of the film clearer to the audience (so they also included dialogue), but once films had sound they were only used as inserts in between scenes. Therefore, their prominence decreased from the 1920s once sound was added to films. From that moment, the biggest film industry, Hollywood, faced a new translation problem: only a small percentage of the global population could speak English (Tveit, 2009). Thus, there was a new obstacle to overcome: making films accessible to a wider audience that spoke different languages. The two most convenient solutions at the time for the receiving countries were dubbing, where the speech was translated orally into another language, and subtitling, which meant a step back to the written text whilst using a more complex technique. To begin with, the main factor in choosing between these solutions was economic (Luyken et al., 1991): subtitles were much cheaper than dubbing. Nevertheless,

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the decision to use one modality as opposed to the other also involved political, cultural and ideological factors (Caimi, 2009). In the last two decades, there has been a prominent debate about the possible benefits of using subtitles over dubbing or vice versa (Gottlieb, 2004; Caimi 2009), especially for the improvement of FL among audiences. The present study, however, does not intend to foster the use of one mode over the other; rather, it aims to make active use of some of the techniques applied in the AVT industry as a tool for strengthening specific learning areas in a FL context. To this end, it seems appropriate to differentiate the variety of AVT modes that have progressively developed due to new audience needs. For the purposes of this study, it is considered that these modes can be grouped into two general areas: subtitling and revoicing. Table 4 presents a classification according to the previous distinction.

Table 4. AVT modes (adapted from Díaz Cintas, 2003; Chaume, 2012).

AVT modes	
Subtitling	Revoicing
Standard subtitling	Dubbing
Surtitling	Voice-over
Subtitling for the deaf and hard of hearing	Free commentary
Respeaking-based subtitling	Narration
Karaoke	Audio description
3D subtitling	Audio subtitling
Fansubbing	Fandubbing

Each of the modes shown in table 4 represents an alternative method of translating AV texts. Other authors distinguish between subtitling, revoicing and accessibility (for the minority of the population with a visual or hearing impairment) (Pérez-González, 2014; Talaván et al., 2016a). All these varieties of AVT can be distributed through a selection of media: cinema, television, DVD, Internet and other multimedia products.

1.2.1. Subtitling

In its broadest sense, subtitling is a linguistic practice consisting of adding written text to audiovisual material. Gottlieb (1997) used the term *intermodal* because it involves a conversion from spoken language to written text. The subtitles need to be projected in synchrony with the images, using either the same language (intralingual subtilting) or a different one (interlingual subtilting). In countries such as Israel and Singapore, bilingual subtitles are used to convey two different languages, one on each line (Gambier, 2003). As

shown in table 4 above, the present study distinguishes seven different types of subtitles: standard subtitles, surtitles, subtitles for the deaf and hard of hearing (SDH), respeaking-based subtitling, karaoke, 3D subtitles and fansubs.

Standard subtitles consist of written text that intends to account for the dialogue between the actors in addition to the discursive elements of the images or the soundtrack, and are usually placed at the bottom of the screen (Díaz Cintas, 2001). They tend to be done interlingually; that is, from one language to another. They include the most important information, but the number of written words is considerably reduced in comparison to the verbal text. This is because the human eye can only read and process a certain amount of information per second. In general, subtitles are subject to specific conventions, such as the font used, the positioning of the text, the font colour and background, the allotted reading time per line, and the number of characters per line.

Surtitles, also known as supertitles in the USA and supratitles by other scholars (Gambier, 1994), are 'the translation of words being sung' according to Díaz Cintas and Remael (2007:25). These scholars highlighted that surtitles originated with the opera in the 1980s, where they were shown on a display above the stage. The first production to be surtitled was *Elektra* in January 1983 by the Canadian Opera. Nowadays, surtitling occurs not only in opera but also in other domains, such as theatre and other live performances. It has evolved to provide wider accessibility to everyone (e.g. by including different language combinations), and is no longer limited to singing.

SDH are subtitles aimed at those who have a complete, mild or moderate hearing loss. Some of these people make use of speech and lip-reading. SDH include specific information when there is no auditory receptive channel, such as clarifications, music, sound effects and other relevant paralanguage, including intonation and accents (Delabastita, 1989; Gottlieb, 1997) – in other words, aspects related to non-phonemic properties (Trager, 1961). These subtitles intend to provide the audience with all the information that is missing due to their hearing impairment and often use a variety of colours to facilitate multiple interventions when there is simultaneous speech from several actors. SDH tend to be intralingual (L1 to L1), although interlingual SDH can also be found.

Respeaking-based subtitling is a technique for producing live subtitles via speech-recognition software. It has its origins in the creation of intralingual subtitles for those with a hearing impairment (Lambourne, 2006). According to Romero-Fresco (2011), the professional (called a respeaker) repeats what is heard into a speech recognition device. This specialised software automatically changes the verbal information into subtitles, including the use of punctuation marks. Ultimately, the respeaker makes the necessary changes to the subtitles, which are not fully synchronised owing to a short delay derived from the process. Respeaking-based subtitling is often used during the broadcast of live TV programmes, such as the news (Romero-Fresco, 2011).

Karaoke is known as a form of entertainment where one or several people sing a song with the help of subtitles and original backing tracks. The lyrics tend to be displayed on the screen and change colour to guide the person singing, who uses a microphone (Mitsui and Shuhei, 1999). Therefore, it would require the subtitler to add colours to the subtitles to achieve synchrony with the singing voice.

Recently, 3D film productions have opened a new area of research on *3D subtitles.* Technologically speaking, standard subtitles seem to be insufficient to fulfil the requirements of these films, that involve '…new plots, new shooting approaches, new conventions and new workflows that will profoundly change the industry…' (Kozoulyaev, no date:online). Certainly, this is an area that will change and develop radically in the coming years.

Fansubs are subtitles produced by amateurs or fans of specific TV programmes, feature films or series who translate them into their own language (interlingual, direct subtitles) to make them accessible to everyone online, even before the programmes reach the FL country. This has been made possible with the development of the Internet, which has made subtitling software (including free software) much more accessible and easy to use. Fansubs have their origins in the 1980s, when Japanese cartoons, known as manga and anime, were translated in order to bring them to Western countries (Díaz Cintas and Remael, 2007). Despite the non-professional status of these activities, fansubs have gradually improved in recent years (Massidda, 2015) to become more sophisticated.

1.2.2. Revoicing

In AVT, revoicing is a wide and flexible term that consists of adding voice to a film to make it more understandable and more accessible for a specific audience. The technique of revoicing was developed in order to provide sound to the first films through the figure of the commentator, who narrated what was happening before synchronisation was possible. Table 4 makes distinctions between seven different types of revoicing: dubbing, voice-over, free commentary, narration, audio description (AD), audio subtitling and fandubbing.

Dubbing consists of replacing the original soundtrack with another voice that imitates, as accurately as possible, '…the timing, phrasing, and lip movement of the original dialogue' (Luyken et al. 1991:311). The main professionals involved are traditionally the translator, the dialogue writer, the dubbing director, voice talents and sounds technicians. Three types of synchrony are needed to achieve synchronisation in the translation process when dubbing (Chaume, 2004a:53–54): (1) lip synchrony, which involves adjusting the translation to the mouth movements of the actors; (2) kinetic synchrony, which involves adjusting the translation to the body movements of the actors; and (3) isochrony, which means that the performance has to fit in time with the interventions of the actors.

Voice-over, also known as single-voice translation or half-dubbing (Gambier, 2003), does not require the elimination of the original soundtrack. The original voice remains at a reduced volume in the background (Schwarz, 2011). The synchronisation between the image and the sound is also different from that of dubbing, as there is 'a slight delay in the translation' (Chaume, 2004a:21). As there is no need for lip synchrony, there is more flexibility in the revoicing process. The audience hears the first and last words of the production, and some of them will even be able to understand the original speech (Luyken et al., 1991). Poland and Ukraine are countries that have traditionally used film voice-over. In others, such as Spain, this modality is more widely used on TV than at the cinema, and it is more common in documentaries and reality TV shows (Franco et al., 2010).

Narration does not focus on lip synchrony (as mentioned in the section on dubbing); instead, it gathers the main information from the original speech and is synchronised with the on-screen images rather than with the verbal speech. The summary provided during

the narration aims to be a faithful and carefully scripted rendition of the original speech (Pérez-González, 2014). The oral discourse can be live or pre-recorded.

Free commentary adds voice in a way that gives the speaker freedom to comment on what the viewer can see. This type of revoicing often has a humoristic aim, because usually 'a comedian manipulates the translating for humoristic purposes and adds jokes or funny comments, either dubbed or voiced-over' (Chaume, 2012:3). Therefore, the original soundtrack will be present on some occasions but not on others. According to Pérez-González (2014:20), because it is 'delivered with a spontaneous tone, free commentary seldom aims to convey a faithful rendering of the original speech'. Sometimes, the comments are made on the spot for live events and at other times they appear in recorded programmes.

AD is a relatively more recent modality and could be defined as a 'literary art' (Snyder, 2005:192). It provides a verbal version of the visual text, narrating verbal and non-verbal scenes during the silences of an AV programme, and it is targeted at people with a total or partial visual impairment. Currently, AD is present not only in specialised multimedia material for the blind but also in numerous TV programmes. For example, the BBC audio describes 20% of its content (BBC, 2016). According to Neves (2012), there are some AD maxims that should be taken into account when turning the visual into verbal: sense and sensibility, relevance through selection, adequacy, and comfort. In other words, the information has to be carefully selected, bearing in mind the characteristics of the audience.

Audio subtitling consists of revoicing existing subtitles. It is mainly used to give the visually impaired population access to AV products that are subtitled but not dubbed. Therefore, this modality can be considered to combine other modalities simultaneously: subtitling, AD and voice-over (Braun and Orero, 2010).

Finally, like fansubbing, *fandubbing* consists of domestic dubbing, often made for film trailers that, on many occasions, have not yet reached the fans' country (Díaz Cintas and Remael, 2007:26). Sometimes, fandubbing also has a comic purpose: fans dub original scenes from popular TV programmes with humour and distribute the dubbed version on

the Internet. Today, due to technological developments, ordinary users can dub easily at home.

This section has provided details about the main AVT modes, together with their origins and characteristics from a professional point of view. Many of these AVT modes have been employed in FL lessons to improve specific or general FL skills. For example, to improve their listening comprehension students can write subtitles for a FL clip in their own language (Talaván, 2011) or they may audio describe a clip in the target language to improve their narration skills and their lexical acquisition (Ibáñez and Vermeulen, 2013). In the case of this study, the mode used is dubbing and the language combination is intralingual. Therefore, it adds to the research in this category, which traditionally has received less academic attention (Talaván, 2013). The following section considers some of the main AVT studies in the field of FL education with an emphasis on dubbing.

1.3. AVT in FL education: state of the art

Traditionally, research on AVT and FL learning has focused on case studies and descriptive approaches. However, recently, there have been more attempts at experimental research in the field. AVT techniques can be used in the FL classroom in two ways: passively, by using the different modes for specific purposes in the classroom (e.g. watching a subtitled film and answering some questions about the content); and actively, where students participate hands-on in the AVT process (e.g. creating the subtitles of a clip by themselves in order to improve particular communicative skills). The following section provides a detailed summary of the most relevant and recent studies related to the main AVT modes used actively by students in the FL classroom. The subsection provides a more detailed explanation of the studies in which dubbing has been used as a technique to enhance one or more areas of FL learning.

Most of the case studies in the context of AVT in FL education involve standard subtitling. Díaz Cintas (1995; 1997) addressed the possibility of using subtitling in the FL classroom from a theoretical point of view. One of the first studies in this field was carried out by Williams and Thorne (2000) and consisted of teaching direct subtitling to learners of Welsh. The authors believed that this tool could benefit the language skills of undergraduate students and increase their motivation. In their article, the possibilities of using interlingual

and intralingual subtitling for FL learners were also mentioned. The study was a qualitative pilot study, and the data was collected about students' beliefs with regard to their own learning through questionnaires, which was complemented with the teacher's observations. The results showed that the students and the teacher believed that the students had improved their listening skills, vocabulary acquisition, awareness of their ability and punctuation skills. As one of the first attempts at using active subtitling in the classroom, Williams and Thorne's work (2000) was key to opening up a new perspective on the didactic use of AVT techniques. However, the research lacked concrete evidence to confirm these initial reflections, because there was no measurement of the students' progress.

Soon after the study by Williams and Thorne (2000), groups of authors discussed the topic at various conferences (Díaz Cintas, 2001; Vermeulen, 2003; Hadzilacos et al., 2004; Sokoli, 2006), increasing the level of interest in this area of study. After conducting two theoretical reviews of the possibilities of using subtitles for FL learning purposes (Talaván, 2006; Talaván, 2007), Talaván carried out one of the first data-triangulated studies on the application of AVT in FL education for her doctoral thesis (Talaván, 2009). She used direct subtitling to enhance the listening comprehension of students of English as a foreign language (EFL) by creating subtitles for short pre-selected clips from the TV series *Friends* (1994-2004)*.* The results evidenced that the students improved their listening skills by producing subtitles. In addition, the technique indirectly impacted other learning areas, such as students' motivation. Since then, Talaván has published several research studies on the mode of subtitling in FL education, both individually and in collaboration with other academics. These include quasi-experimental research on subtitling for FL purposes (Talaván, 2011); a thorough review, both theoretical and practical, of the active use of AVT techniques (especially subtitling) in the FL context (Talaván, 2013); and further research on reverse subtitling, with a focus on listening skills (Talaván and Rodríguez-Arancón, 2014a), promoting collaborative skills online (Talaván and Rodríguez-Arancón, 2014b), written production (Talaván et al., 2017) and vocabulary acquisition (Talaván et al., 2016b). She also carried out a project on the use of SDH for vocabulary acquisition and learning the uses of specific adjectives (Talaván and Costal, 2016).

Other projects on standard subtitling for FL purposes include theoretical reviews, and analysis and reflection on the potential of active subtitling in the FL classroom (Neves, 2004; Incalcaterra and Lertola, 2011; Romero et al., 2011; Sokoli et al., 2011; Díaz Cintas, 2012; Incalcaterra and Lertola, 2014). Further practical projects have also been carried out to work on vocabulary acquisition (Bravo, 2008; Lertola, 2012), intercultural learning (Borghetti, 2011; Borghetti and Lertola, 2014), listening comprehension (Winke et al., 2010) and general FL skills (Incalcaterra, 2009). Regarding the use of SDH for FL learning purposes, Vanderplank (2016) has compiled current thoughts on the field. Although his work used SDH in a passive way, it is considered of great value in this thesis in terms of understanding the possibilities of this accessibility modality for FL learners. All of this research has made important contributions from a theoretical and a practical point of view. In those studies that tested projects with students, participants worked with standard subtitling in an active way in order to enhance either general linguistic skills or specific areas, such as listening comprehension, collaborative work, mediation skills, language awareness, translation competence, communicative competence, and vocabulary acquisition.

Concerning the revoicing modes (dubbing, in particular, is discussed further in section 1.3.1.), Kumai (1996) was one of the first researchers to study karaoke activities that allowed students to develop their FL pronunciation, intonation and speed. In turn, Wagener (2006) focused on the use of clips to practice consecutive interpreting skills and the encouragement of students' autonomy. The author used this AVT technique to work on skills such as listening, vocabulary acquisition and independent learning. From a theoretical perspective, Fryer (2016) facilitated a useful and detailed guide for those who are interested in learning more about AD. Clouet (2005) was one of the first to use AD actively in the FL context. The aim was to improve students' writing skills. Recently, AD has been used for various language-learning purposes, such as general FL learning skills (Gajek and Szarkowska, 2013; Herrero and Escobar, 2014; Ibáñez and Vermeulen, 2014; Steyvers, 2015; Talaván and Lertola, 2016), vocabulary acquisition (Martínez Martínez, 2012; Ibáñez and Vermeulen, 2013) and oral production (Ibáñez and Vermeulen, 2015). There is little research on the use of voice-over in the field of FL, despite the fact that (as mentioned previously) it is one of the most frequently used AVT modes in the film industry, alongside subtitling and dubbing. However, the general overview about voice-over conducted by

Franco et al. (2010) provides useful information about this technique, providing a good starting point for those interested in applying it to FL context.

Other studies have investigated two or more AVT techniques at the same time. For example, some works have combined the use of subtitling and dubbing to improve different aspects of the FL (Talaván et al., 2014; Sokoli, 2015; Talaván and Ávila-Cabrera, 2015a), both interlingually and intralingually. In addition, Herrero et al. (forthcoming) proposed a study guide that combines film analysis, AD and SDH using film trailers. Finally, a book by Carreres et al. (forthcoming) is a compilation of practical activities to learn SFL on the various software packages available, the translation of humour in AV texts, voice-over, dubbing, subtitling and AD. The activities suggested follow theoretical principles that are based on the research that existed at the time of writing. This constitutes well-founded evidence of the rapid increase in the possibilities for using AVT in the FL classroom.

The practical studies mentioned in the previous paragraphs share some elements. From a qualitative perspective, they all have in common that students and teachers noticed an improvement in more than one language skill simultaneously and they all claim that AVT projects create a more positive attitude towards FL learning. On the other hand, one of the main limitations shared by these studies is that the number of participants in each project is rather small. Furthermore, recurrent concepts, such as *motivational* and *enjoyable*, which are used to refer to these activities, need further and more solid measurement.

Since the active use of AVT implies ICT knowledge related to the chosen computer program, some academics have recognised the need for teacher training and have made suggestions for those wishing to include AVT in the FL classroom (López Cirugeda and Sánchez Ruiz, 2013; Fernández Costales, 2014; Lertola 2015; Alonso-Pérez and Sánchez-Requena, forthcoming). Regarding the software used for subtitling and revoicing activities, teachers have several free-of-charge options at their disposal. For example, Talaván (2013) has given a detailed explanation of the options available for subtitling, such as Aegisub and Subtitle Workshop. Martínez Sierra (2014) has made suggestions about the use of active subtitling and dubbing activities using Movie Maker and Subtitle Workshop. However, although the author's teaching experience may be useful for future teachers wishing to work in the field, further evidence is needed to support some of his statements. Other free-of-charge

options for adding subtitles or voice are YouTube, Adobe Premiere and Shotcut. Furthermore, ClipFlair (launched in December 2011) is an educational platform that was created specifically to help teachers and students use captioning and revoicing activities for FL purposes (Zabalbeascoa et al., 2012). Baños and Sokoli (2015) described the main options offered by the platform (studio, gallery and social) and the main outcomes obtained during its first years of existence. The authors highlighted the following benefits of ClipFlair: it offers over 350 guided activities in 19 languages organised by level and topic; the platform can be used both online and offline; the user-friendly design can be of help to those with less knowledge of ICT; users can work with activities already available on the web or the teacher's own videos and activities; and multiple FL skills can be practised simultaneously with a single task. Sokoli (2015) provided the results of ClipFlair's pilot phase: in total, 543 learners carried out activities on the website, after which they answered a questionnaire on the platform. Most of the users said they were very satisfied with the proposed activities and the studio application in the platform. These results provide evidence that ClipFlair is a valuable tool for the use of AVT in the FL classroom. Nonetheless, authors of related studies do not seem to have clearly detailed the limitations of the platform. In this thesis, it is believed that ClipFlair can be useful for simple AVT exercises but it lacks the synchrony between the voice and the image that is necessary for dubbing exercises. This is why Movie Maker, rather than ClipFlair, has been chosen for the present study, as discussed further in chapter 4.

As reviewed above, a variety of studies have investigated the active use of AVT techniques to help students to develop various skills and learning areas, such as writing, listening and vocabulary acquisition, when studying a FL. The technique of dubbing requires a more detailed review of the most relevant studies, which is provided in the following section.

1.3.1. Dubbing

Although dubbing is one of the oldest AVT modalities (Chaume, 2013), its active use in FL contexts is relatively recent. As suggested in Talaván's (2013) book on subtitling for FL purposes, the exploitation of dubbing in the classroom is an area in which further research is needed, since experimental research in this field is still limited. The inclusion of dubbing as an activity in the FL classroom commenced with Duff (1989), when students worked in pairs to carry out various activities to adapt a drama play to a film. In the twenty-first

century, research with a greater focus on dubbing started to provide more reliable data, although the projects were still qualitative only, with small numbers of students. Burston (2005) facilitated a report of classroom-based practice. The report analysed the pedagogic possibilities of using dubbing in the classroom and concluded that dubbing can be used with classes of any level to work on the four traditional skills: listening, reading, writing and speaking. According to the author, the cost of using dubbing in the classroom is modest and the technological knowledge required is minimal. Almost a decade later, there are two main proposals on the subject. Firstly, Navarrete (2013) took a general approach to identifying the advantages of dubbing as a didactic resource through a classroom proposal implemented at a small scale. The author suggested students worked on the content of a video before muting the voices of the actors and recording their own, using Movie Maker, similar to this thesis. Secondly, Wakefield (2014) presented some suggestions on how to use dubbing in the FL classroom and set out the advantages and disadvantages when compared with traditional acting. Unfortunately, Wakefield's research did not experience face-to-face contact with the students. Furthermore, the wide range of options provided for delivering the activity could confuse students in an actual class.

The previous research lacks a good baseline study. In the last seven years, however, fuller studies have been completed. These are explained in the following paragraphs, focusing on their aims, results and relationship with the current research (Danan, 2010; Chiu, 2012; Talaván et al. 2014; He and Wasuntarasophit, 2015; Talaván and Ávila-Cabrera, 2015a; Talaván et al., 2015; Sánchez-Requena, 2016).

First of all, Danan (2010) carried out a dubbing project with people in the US military who were learning Dari, Pashto and/or Farsi for one year. The main objectives were to add variety to their intensive course, to boost collaborative work in groups and to increase the active participation of students. The results of this project were qualitative. They showed that students were highly engaged in the activity and that it improved students' knowledge of vocabulary and oral expression whilst developing their motivation at the same time. This was one of the first studies to test dubbing activities with students. The present research intends to expand the claim in Danan's study that dubbing is a useful tool for FL acquisition by focusing on a much more varied context in a different educational environment.

Chiu (2012) aimed to identify whether intralingual dubbing is an effective tool in FL teaching and, if so, whether it can improve the pronunciation and intonation of students learning EFL. He compared dubbing with a traditional conversation method. Students worked in groups of two to four on a film in English. First, they watched the complete film with the script in front of them. Then they rehearsed a particular scene, with a focus on pronunciation. The final task was to perform the scene in class with the clip playing in the background (no dubbing software was involved). The qualitative data implied that film dubbing helped students to (1) reduce mistakes in pronunciation; (2) improve fluency through repetition and an authentic context; (3) become aware of different elements of the intonation processes; (4) interrelate knowledge learned in class about pronunciation with the pronunciation of native speakers in the material provided; and (5) recognise different accents and colloquial expressions. The author admitted that there was insufficient quantitative data to confirm notable improvements in pronunciation. In addition, there is no mention in the study of the length of time for which students were exposed to the dubbing activity. The study by Chiu (2012) and this thesis share a similar aim. However, in this thesis the dubbing process is more complex, the language combination is different, the sample is larger and the data is triangulated.

Talaván et al. (2014) carried out a qualitative study that combined active reverse subtitling and dubbing techniques. All the participants were exposed to both techniques and divided in two groups from two different courses: tourism and English-Spanish translation. The main aim was to improve specific linguistic skills through collaborative work: mediation skills for the translation students, and the development of oral skills and communicative competence in a specialised context for the tourism students. The subjects worked collaboratively online in three groups of five. An interesting aspect of this study is the fact that it mentions specifically some of the main problems that occurred during the first few days of the project. Some of these included difficulties in understanding how to use specific software, incompatibility of the IT equipment with their own computers or laptops for some members of the group, and the teachers' additional work employed to solve these problems efficiently. This thesis bears these complications in mind in the initial stages of the project.

He and Wasuntarasophit (2015) investigated the impact of dubbing tasks on students' oral proficiency and their attitudes towards dubbing tasks in this context. It was a mixed-methods study involving 34 Chinese EFL students. The participants worked in pairs to complete the task of dubbing a video; they had to practise with the script for at least one hour per day for four weeks. The video was captioned in English and subtitled in Chinese and lasted for 26 minutes. To evaluate oral proficiency, students made two different recordings of themselves speaking for one minute: (1) answering questions on topics that they were familiar with; and (2) story-telling based on a picture test. The results showed that the students improved in terms of comprehensibility, fluency and accentedness.[11] Students' attitudes were investigated by conducting interviews. Although the level of effort devoted to the task was lower than expected, the participants improved 'their general pronunciation ability, sentence stress, fluency, and speaking confidence' (He and Wasuntarasophit, 2015:119). The participants perceived the project as boring when the tasks were too long or too difficult and when the original speech was too fast. Suggestions for improvement made by the students included slower videos, shorter clips, larger groups, more supervision and more feedback. The authors considered their study to be the first empirical evidence that intralingual dubbing has an effect on improving oral proficiency in EFL, and it is the most similar to this thesis.

Talaván and Ávila-Cabrera (2015a) carried out a quasi-experimental mixed-methods research using a combination of active interlingual subtitling and dubbing techniques. The aim was to improve written and oral expression in addition to general translation skills. The experimental group consisted of 40 individuals who worked together online with four different and independent clips from the Spanish film *Todo es mentira* (Everything is a lie) (Fernández Armero, 1994). A control group of 16 students followed the ordinary course. The results showed that the students' oral expression improved more than their written expression, and that the students preferred dubbing to subtitling. The overwhelming majority of the students taking part in the project considered that other learning areas – such as their grammar, vocabulary and confidence – had notably improved. The

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[11] He and Wasuntarasophit (2015:110) provided the following definitions based on different authors: 'Comprehensibility is a listener's perception of an utterance'. Accentedness is a '…listener's perception of how a speaker's accent is different from that of the first language (L1) community' (Derwing and Munro, 2005:385). Fluency is defined as 'fast, smooth and accurate performance' (Kormos and Dénes, 2004:161).

collaborative work helped students to reflect on their own learning and be more disciplined with their individual work. This is probably the study with the fewest similarities to this research. However, it claims the general hypothesis that active AVT techniques help to develop cross-skills such as listening, writing, vocabulary acquisition, word recognition or speaking.

Talaván et al. (2015) aimed to promote oral-production skills by combining reverse subtitling and reverse dubbing during a three-month project. It was a quasi-experimental mixed-methods study with 20 EFL students in the experimental group and 28 participants in the control group. Groups of six to eight students had to subtitle and dub four clips (each approximately two minutes long). They used DivXLand Media Subtitler to subtitle the videos and Movie Maker to dub them. The qualitative data was obtained through oral pre- and post-tests, questionnaires and teachers' observations. The quantitative data was obtained through correlation studies, the distribution of average marks and hypothesis testing. More than 80% of students were satisfied with their progress in fluency, listening comprehension and collaborative work. This experiment clearly shows the potential of AVT in developing FL oral skills, with an improvement in the triangulation of the data in comparison with the previous studies mentioned. Nonetheless, it is considered that the general concept of fluency needs further specification, since the concept of oral production is comprised of a wide variety of elements. Further clarification would be useful in terms of how exactly reverse dubbing helps students with concrete aspects, such as pronunciation or intonation, since the students do not have a model to copy (as they do in intralingual dubbing exercises). This thesis aims to expand the data gathered by Talaván et al. (2015) by providing more specific definitions and further information on the elements that make intralingual dubbing a particularly useful tool for enhancing oral production. In this thesis, the students also use Movie Maker to dub and some of the data-collection instruments are similar in both studies.

Finally, the research by Sánchez-Requena (2016) constitutes the preliminary experiment for this thesis. It used a mixed-methods approach gathering both quantitative and mainly qualitative data. It showed the relationship between carrying out intralingual dubbing activities and students' oral expression in non-prepared conversations. The aim was to provide basic results on the use of this tool with A-level students in the UK and develop a

routine for this type of activity in the classroom. The results were positive and they form the foundation of this thesis (they are further explained in section 5.1.). This study constitutes a first stage of an action research project divided into three different cycles. Thus, more information on this study is provided in the following chapters. Table 5 offers a summary of the studies discussed above.

Table 5. Most recent studies of dubbing in FL teaching.

Dubbing			
Study	Aim	Result	Relationship with the present research
Danan (2010)	To add a new element to a language-intensive course to encourage students' active participation and promote collaborative work.	From a qualitative point of view, the students taking part in the dubbing project improved their vocabulary and oral expression.	Research in this thesis intends to corroborate the statements made in Danan's (2010) results, obtaining more objective data by using more instruments and sources to gather the information.
Chiu (2012)	To examine if an intralingual dubbing technique (without using computer software for recording students' voices) has a positive impact on pronunciation and intonation.	Quantitative data was insufficient. Qualitative data revealed that there was a positive evolution in students' fluency and pronunciation; dubbing facilitated the appreciation of different accents and colloquial expressions.	Chiu's study (2012) is one of the most similar to the present research. Students work with the same modality: intralingual dubbing. However, in this thesis the FL is different and students will record their voices using computer software, something that Chiu's students did not do. The present work also intends to analyse the results more objectively.
Talaván et al. (2014)	To improve specific linguistic skills through collaborative work between students from two different degree courses.	Through a qualitative and quantitative analysis, results confirmed progress made in linguistic mediation competence (for translation students) and the development of oral skills and communicative competence in a specialised context (for tourism students).	This is a good example of collaborative work with the use of AVT. However, the relevance to the present research is related not directly to the results, but to the constraints found at the beginning of the project.
He and Wasunta-rasophit (2015)	To measure the impact of dubbing tasks on students' oral proficiency and the participants' attitudes towards dubbing tasks in FL contexts.	Results were analysed from a qualitative and quantitative point of view. They showed that students improved their comprehensibility, fluency and accentedness as well as their general attitude towards dubbing projects.	This is the most similar study to the present research. The main aim is the same, but the terminology employed intends to be more specific in this thesis. Some of the data instruments (such as students' pre-project and post-project recordings) are similar but again, due to the different cycles of this action research, the results are expected to be more specific.

Talaván and Ávila-Cabrera (2015a)	To improve oral and written expression, in addition to translation skills, through the combination of active subtitling and interlingual dubbing activities.	Results (both qualitatively and quantitatively) confirmed the aims of the study. Other learning areas (such as grammar, vocabulary acquisition, confidence, collaborative work and individual discipline) were also indirectly promoted.	This is a good example of how active AVT techniques help to develop multiple skills at the same time. Despite using the dubbing technique, the present research uses a different language combination (intralingual) and the aim is more specific.
Talaván et al. (2015)	To promote oral production skills by combining interlingual subtitling and dubbing activities.	Results were satisfactory and proved (both qualitatively and quantitatively) that students improved their skills in listening, speaking and collaborative work.	The data analysis uses more triangulation than previous studies, which sets a good example for this thesis. This thesis aims to specify and provide more detailed definitions of the concrete elements of oral production that can be enhanced by intralingual dubbing activities (rather than interlingual dubbing).
Sánchez-Requena (2016)	To analyse the relationship between intralingual dubbing and students' oral expression in spontaneous speech.	Quantitative and qualitative results complemented each other. They indicated that students improved their oral expression, especially speed. Indirectly, students improved other areas, such as vocabulary acquisition, listening skills and the way they felt when expressing orally in the FL.	This is the preliminary experiment for the present research. This thesis aims to complete and expand the previous information by providing more solid data and a wider variety of participants through action research.

As evidenced in this section, more teachers are trying to include activities where AVT is used as a pedagogical resource in their classes. However, published studies (and their experimental scope) are still limited. The present thesis intends to contribute to the academic research in this field by using an intralingual dubbing technique with SFL students in different schools, colleges[12] and a university in England.

1.4. Benefits and limitations of AVT in FL education

After giving evidence of the burgeoning use of AVT techniques for FL purposes in recent years, this section aims to analyse the advantages and limitations that have been found to date. On the one hand, the active use of AVT techniques such as dubbing and subtitling, together with the high number of possibilities created by technological improvement, has

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[12] Sixth-form colleges are centres for non-compulsory secondary education (the two years before accessing university).

proved to be enriching for students and teachers. On the other hand, the recent and rapid growth of the field and the heavy reliance on technology have brought some limitations. These claims will be supported in the following paragraphs.

1.4.1. Benefits

Some advantages are common to several AVT modalities, whilst others are specific to particular modes. Selected benefits of using AVT in FL learning are presented in table 6.

Table 6. Benefits of AVT techniques in FL teaching (adapted from Burston, 2005; Danan, 2010; Talaván, 2013) [mentioned in Sánchez-Requena, 2016:11].

Benefits of AVT techniques in the FL classroom
They give autonomy to the student and encourage independence.
They help students organise their own learning process.
They boost self-esteem and confidence.
They increase self-awareness and awareness of others.
They promote student-centred activities.
They include the language in a natural way.
They provide students with opportunities for attentive listening as an intrinsic element.
They merge verbal and non-verbal communicative elements.
They allow for interaction with the real world without leaving the classroom, as the language is provided in a specific context.
They encourage the development of a wide variety of skills and learning areas at the same time.
They are flexible and can be adapted according to teachers' and students' needs.

Since the emergence of cognitive theories in FL, more consideration has been given to students inside the classroom and lessons have included more student-centred activities (Jones, 2007). When students have to participate actively in class by practising skills with AVT techniques, they self-direct the learning process. This encourages autonomy and independence, which builds their organisational skills. Therefore, these practices can be used to promote self-learning (Wakefield, 2014). The teacher figure is also important, especially in the period when students are less familiar with the activity. Once the students are comfortable, the teacher can gradually act as a guide:

> What began as a teacher-directed, task-based instruction quickly evolved into a form of autonomous learning by many students who felt comfortable enough to proceed with limited teacher input and feedback. But as can be gathered from the preceding accounts of the various projects, teacher linguistic and technological guidance are still definitely

advisable to improve the quality of language output and oversee the progress of a project (Danan, 2010:454).

The level of the teacher's involvement is determined by certain parameters, such as the age group, the students' needs and the aims of the academic course. The long-term aim is to provide students with adequate skills to practise these types of exercises outside the classroom. In order to learn in an optimal manner, it is necessary to have a strong general conception of the *self* (Arnold and Brown, 1999; Dörnyei and Ryan, 2015). In FL learning, elements such as self-confidence and self-esteem inevitably have an impact on results. However, different AVT studies in this field have claimed that this type of translation helps learners to feel more comfortable and increases their morale, which also has an impact on their motivation (Talaván, 2013, He and Wasuntarasophit, 2015). In a similar way, awareness of the learning process allows students to understand their weaknesses better, providing an opportunity to work on them (Schmidt, 1992). Burston (2005:89) reinforces this idea by pointing out that even '…timid students can take great pleasure seeing themselves perform at their very best, really sounding like authentic native speakers'. Likewise, when the students play a leading role, they feel more responsible for their own achievements; therefore, the whole process tends to be more rewarding.

In addition, the use of AVT techniques facilitates contact with the native language and linguistic and cultural aspects in context. The nature of the material makes students work on their listening skills, either directly or indirectly. For example, in cases where students create the subtitles for a clip or repeat dialogue as if they are dubbing, they have to make a greater effort to listen attentively. At the same time, verbal and non-verbal elements provide the students with important information. Verbal elements facilitate learning colloquial expressions (typical of spoken language), which may be difficult to bring to the classroom in other ways. Non-verbal elements ease the learning of cultural characteristics, such as turn-taking and body language. Furthermore, it is worth mentioning that depending on the AVT mode used, students can develop several aspects of their learning at the same time, building their transferable skills. From a metacognitive point of view, the methodological strategies offered by AVT techniques promote multi-skills, a significant quality in the current pedagogical domain. For instance, subtitles can be used to improve listening comprehension, reading comprehension or writing expression; and different

revoicing exercises can be used to improve oral expression and listening comprehension at the same time. In addition, these activities offer flexibility and can be adapted to the needs of FL teachers and students. Owing to the characteristics mentioned above, these activities promote the four dimensions of content and language integrated learning (CLIL): communication, cognition, culture and content (Fernández Costales, 2014).

The benefits discussed could be applied to most of the AVT modes explained in section 1.2. However, it is also essential to highlight the specific advantages of the mode analysed in this study: revoicing and, more specifically, intralingual dubbing. Table 7 includes some of these gains.

Table 7. Benefits of intralingual dubbing (adapted from Heiss, 2004; Maley and Duff, 2005; Danan, 2010).

Benefits of intralingual dubbing exercises
They include drama techniques, allowing students to perform in a less intimidating way.
They are enriched by the extra-verbal elements that appear in the clips.
They encourage a more native-like speed of speech delivery.
They provide more authentic situations for oral contexts.
They facilitate vocabulary acquisition through multiple rehearsals.

Intralingual dubbing in particular could favour the inclusion of drama techniques in the classroom without the need for students to perform in front of an audience, as it incorporates observation, body language, voice, visual elements and the FL. In the case of shy students, the fact that they can hide behind the computer screen may reduce their level of anxiety in comparison with levels felt when performing in front of the whole class, the teacher or an external examiner (Huang and Hwang, 2013). Indeed, an advantage of dubbing over traditional acting is that '…[it] allows learners to see elaborate sets, costumes and environmental contexts that must usually be imagined if performed in the classroom' (Wakefield, 2014:163). As mentioned by Talaván (2013), there is a linguistic and cultural exchange when students use AVT techniques actively. Body movements and lip synchronisation not only inform students about the culture and its paralinguistic connotations (i.e. intonation, rhythm) but also help them to focus when doing voice recording. In turn, this encourages the students to work on their timing and speed when expressing orally in the FL.

Using AVT techniques can boost students' confidence, since even if they have rehearsed and prepared for it, they '…will be participating in a conversation at a native-level speed using native-like dialogue' (Wakefield, 2014:163). Students can monitor their own performance and progress in a way that would not be possible with traditional role-play, as AVT creates a final product that they can watch and listen to repeatedly. Furthermore, the opportunity to observe and manipulate clips that present ordinary life situations provides students with a more realistic resource to work with during oral activities. As stated by Atkinson and Shiffrin (1968) in their store model of memory, information only remains in the long-term memory if rehearsal is involved. In addition, Sydorenko (2010) found that viewing captioned videos enhances the ability to retain word meanings and to recognise written vocabulary. In the context of this thesis, it could be argued that having to practise the dialogue on numerous occasions and having the help of subtitles could have a positive impact on students' acquisition of new vocabulary and other elements, such as grammar or pronunciation.

1.4.2. Limitations

Despite the benefits clarified in the previous section, there are some limitations to the use of AVT in FL education. These are mainly related to the time needed to prepare the sessions, intellectual property constraints and the potential for equipment failure (López Cirugeda and Sánchez Ruiz 2013; Alonso-Pérez and Sánchez-Requena, forthcoming).

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. Similar to all new developments, resources were limited at the beginning. New ICT-literate teachers may be more willing to create resources in this field than less literate professionals who are used to a specific way of teaching. To make preparation easier for teachers, projects have been financed by the EU; for example, LeviS (Learning via Subtitling), which promotes the use of subtitling to learn languages. From its website (http://levis.cti.gr/), users can download subtitling software, information about how to subtitle and different activities to practise. A more recent project (and partly an extension of LeviS) is ClipFlair, which has already been mentioned in this thesis. This project aims to help teachers by providing them with resources that they can use to introduce AV material in the language classroom, reducing the amount of time needed to produce these types of activities. From its website

(http://clipflair.net), teachers and students can work with the activities provided and create their own. In addition, the free availability of videos on websites such as YouTube provides more options for finding material. Therefore, there is no longer a shortage of material, but teachers need to take the time to find the most appropriate material for their educational context.

One of the main issues with regard to using AV material in the classroom is copyright, which can be a fraught matter. Most producers are reluctant to have their products used even in educational contexts, and films are subject to certain constraints. For example, teachers cannot share AV material with each other very easily. It is commonly accepted that educators must not use AV products for commercial means. In terms of using them in class, the World Intellectual Property Organisation (WIPO) gathers some interesting considerations for the use of this type of material in the classroom. In particular, Article 10.2 of the Berne Convention states:

> It shall be a matter for legislation in the countries of the Union, and for special agreements existing or to be concluded between them, to permit the utilisation, to the extend justified by the purpose, of literary or artistic works by way of illustration in publications, broadcasts or sound or visual recordings for teaching, provided such utilisation is compatible with fair practice. (WIPO, 2009)

Therefore, the inclusion of short clips for teaching purposes (including the audio and visual channels) is considered to be a fair practice in this context, which means that this material can be used to develop intralingual dubbing activities in class. The legislation is different in each country. In the case of UK, the Copyright, Designs and Patents Act 1988 shares similar views to those of the Berne Convention. In this matter, the amendment made to the previous act by the Copyright and Rights in Performances (Research, Education, Libraries and Archives Regulations, 2014:4) states that:

> (1) A recording of a broadcast, or a copy of such a recording, may be made by or on behalf of an educational establishment for the educational purposes of that establishment without infringing copyright in the broadcast, or in any work included in it, provided that –
> (a) the education purposes are non-commercial, and
> (b) the recording or copy is accompanied by a sufficient acknowledgement (unless this would be impossible for reasons of practicality or otherwise).

Various types of films are available online that can interest students whilst fitting in with the course curriculum. It is essential not to have the intention to commercialise the selected clips; they can be manipulated but they must be used only for teaching and

learning in the classroom context. In this matter, material may also be provided to other teachers within the same institution but also in contexts such as teacher-training courses, with an awareness that:

> (2) Copyright is not infringed where a recording of a broadcast or a copy of such a recording, made under subsection (1), is communicated by or on behalf of the educational establishment to its pupils or staff for the non-commercial educational purposes of that establishment (Copyright and Rights in Performances (Research, Education, Libraries and Archives Regulations, 2014:4).

Despite the fact that it is possible to use AV material for educational purposes, the existing restrictions complicate the task of sharing AV resources amongst educators who work in different institutions, and new regulations should come into force to facilitate this task.

Regarding the use of ICT in the FL classroom, it should be noted that in past decades some scholars have been sceptical about this due to the unreliability of electronic devices and Internet connections. As the CALL approach began to spread, Eastment (1999:28) formulated the following problems:

> Conventional CALL was difficult enough for many teachers. The Web, for all its advantages, can be even more harrowing. What do you do when the site around which you had planned your session suddenly disappears? How can you keep your students learning when the whole Internet slows to a crawl? How can you keep control during an IRC (Internet Relay Chat) session? And what is the best way of handling a student who covertly calls up the Playboy site?

However, there has been enormous technological progress in the past 15 years and the challenges presented by Eastment and like-minded colleagues can be overcome in numerous situations. Nonetheless, it is important to remember that machines, like humans, are not perfect. In every lesson, there is a possibility that things will not go to plan and that adjustments will have to be made. Once we accept this, it is worth mentioning that the use of AVT techniques does not necessarily require Internet access and once students know how to use the software that has been chosen for the AVT activity, they can continue with the task at home, maximising the time dedicated to learning. It is also fundamental to accept that having a computer in lessons can introduce an element of distraction. There are ways to overcome this problem: providing clear instructions at the beginning; establishing boundaries for what students can and cannot do with their computer; and combining the computer with other resources that may decrease the level of distraction, especially for younger age groups.

To sum up, this section has analysed the benefits and limitations that can be inferred from the existing research to date. However, this thesis considers that some of the previous claims about the advantages and disadvantages of using AVT in FL contexts, whilst useful and valuable, need more supported evidence to confirm them. This is why more studies like the present one are necessary.

Concerning the limitations acknowledged, this action research intends to overcome the obstacles in each of the three areas mentioned. Firstly, the action research in three cycles aims to provide material that can be reused in different contexts. The search for material is expected to compile some useful information that can guide other colleagues and save them time. Secondly, the legal constraints of copyright must be accepted. However, this thesis considers that within those limitations the material can be shared for educational purposes, and the intention is to do so by organising teacher-training workshops. Finally, this work also believes that the number of technological difficulties can be considerably reduced once teachers gain a suitable level of knowledge of the necessary tools used in this project. In this regard, this investigation intends to complement and extend previous studies by being the first action research project in the field to include a large number of participants (more than 100) and data from a wide variety of instruments and sources.

1.5. Summary

Chapter 1 has provided a general and theoretical view of what it is to include AVT in FL educational contexts. In this particular case, AVT is used for the purpose of adding to the research on applied linguistics in FL teaching, where there is a combination of the disciplines of translation, film and CALL studies. The variety of AVT modes is widening as technological progress and development take place. In recent years, this area has been attracting growing interest from researchers and teachers. Studies have claimed that a large number of benefits are implied when including AVT techniques in the FL classroom, and that these techniques help students to develop key aspects of their learning. The following chapter concentrates on the skill that is the focus of this research: oral expression.

Chapter 2. Oral Expression in FL Education

Communicating verbally with others is one of our main characteristics as human beings (Pinker, 1994). We talk in order to provide information, give commands and express our opinions, thoughts and feelings (Aitchison, 1996). The study of verbal speech has been undertaken across a variety of disciplines (applied linguistics, psycholinguistics, psychology and education), providing an account of the large number of interactive factors that affect speaking. Intrinsic aspects (e.g. personality, age and language aptitude) and extrinsic elements (i.e. culture, instruction and context) influence FL students' speech as both a process and a product (Dörnyei, 2005). Given the complex and multifaceted nature of the oral skill, this chapter presents some of its theoretical notions within the context of FL education. It focuses on young people who do not have the opportunity to learn the FL in the same circumstances as their L1. Instead, these individuals study the FL in an academic context: either secondary or higher education. In this scenario, speaking represents a significant part of FL exams and yet some academics still refer to it as a forgotten skill inside the classroom (Lahoz, 2012). In an attempt to overcome this neglected practice, scholars have examined the oral skill from both a theoretical and a practical perspective (Luoma, 2004; De Jong et al., 2013). Furthermore, modern textbooks include activities that enhance conversations between pairs, and today's mark schemes tend to provide more detailed descriptors.

On the one hand, this thesis is concerned with the existing gap in defining the factors that affect oral performances in the chosen context. On the other hand, it is hoped that the findings of this research will help to provide effective resources for practising speaking in large classrooms. The present work accepts that according to the research undertaken to date, there is no unique universal approach to analyse oral production in the FL. Instead, each study must demarcate, define and justify the parameters considered for a given context, which is the primary aim of this chapter. In this thesis, the focus is on the production of speech in spontaneous conversations. More fundamentally, it analyses the elements of speed, intonation and pronunciation of SFL to provide evidence as to whether the intralingual dubbing technique is an effective approach to help students develop their oral performance.

This chapter contains three sections that are essential to understanding the theoretical aspects of oral expression in the field of FL education: (1) verbal communication; (2) the process of speaking; and (3) the speaking outcome. The first section elaborates on some of the main elements that constitute interactions, with an emphasis on the distinctive attributes of producing a discourse in spontaneous conversation. The second section focuses on the cognitive processes that occur in learners' brains whilst they are speaking. The final section explains the distinct components taken into consideration when analysing speech, with a special subsection on pronunciation.

2.1. Verbal communication

Verbal communication is understood as the student's ability to use language orally to communicate successfully. It is an important constituent of the existing FL curricula. In fact, whether as part of learning a second, third, fourth or fifth language, oral skills have been an object of research from a cognitive, utterance or perceived point of view; and their assessment, although challenging, is key to making progress in the field (Luoma, 2004). Both speaking (the process) and speech (the outcome) are logical consequences of the intrinsic and complex functioning of human senses (Guberina, 2008). The reasons we speak change as we develop as humans, from satisfying physical needs (such as eating or drinking) at an early age to forming relationships or conceptualising hypotheses about future possibilities (Cornbleet and Carter, 2001). This section summarises some of the key concepts of verbal communicative competence, including the components of a conversation, the relationship between production and interaction processes, and some of the main traits of spontaneous speech.

Cognitive theoreticians were the first to employ the term *communicative competence*. Savignon (1972) likened communicative competence to language proficiency. On a similar note, Canale and Swain (1980) explained the term as the combination of the individual language knowledge and the skills necessary to succeed in communicating with others. These two authors are also considered to have provided the first model to explain communicative competence. Over the years, other authors have reflected on this area; today, the *Common European Framework of Reference for Languages* (CEFR) (Council of Europe, 2001:13–14) contains one of the most extended models. According to this

framework, the components of communicative competence can be classified as linguistic, sociolinguistic and pragmatic.

1. *Linguistic competence* covers the knowledge, skills and know-how related to language as a system: the lexical, phonological and syntactical dimensions. This category includes the use of adequate vocabulary for a specific context, the correct pronunciation of words and dialects, and the grammatical structure of sentences.

2. *Sociolinguistic competence* is related to the sociocultural use of the language. It touches on social conventions, such as rules of politeness, variations based on social class, and norms for addressing the elderly.

3. *Pragmatic competence* relates to the functional use of linguistic features in a specific scenario: the impact of a given context on the way of communicating with others; for instance, language functions or speech acts. Speech acts include locutionary acts, which are related to the actual words said; illocutionary acts, which are related to the meaning of what is said; and perlocutionary acts, which are understood as the consequence of that speech (e.g. the listener's reaction).

It is apparent from the distinctions above that commanding a language requires attaining a proficient level not only linguistically but also communicatively and culturally (Blanco Gadañón, 2006). Thus, various interrelated parameters contribute to successful oral communication exchanges with others and this is why 'the development of communicative competence in students is an important aim of instructed FLs learning' (Pachler et al., 2013:236). When having a conversation, the following elements need to be taken into consideration.
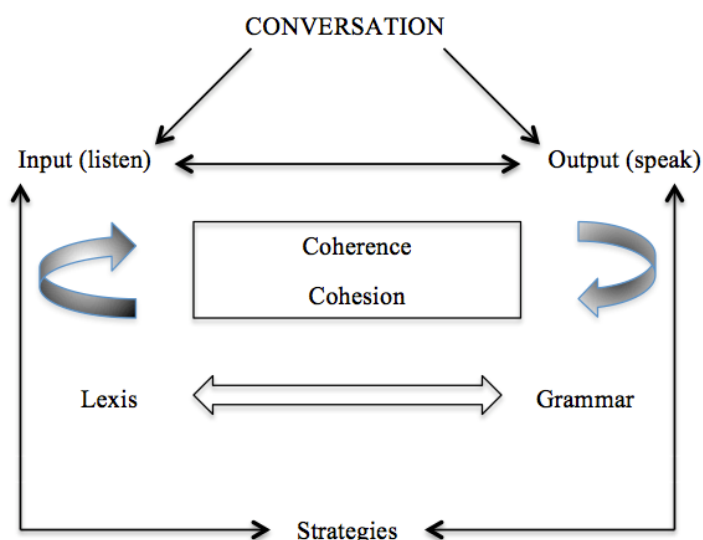
Figure 1. Elements involved in a conversation (Blanco Gadañón, 2006:38) [my translation].

Conversations start when an individual receives information (input) or provides information (output), key components in the communication process. As a consequence, teachers must carefully select the content involved in the discussion in order to help students to develop their oral expression successfully. The input is the information that the listener receives, which may be beyond his or her competence but not beyond his or her understanding (Krashen, 1985). In this matter, Krashen refers to his 'theory of input + 1', stating that the input provided should be no more than one level above the student's knowledge. If the information presented is far beyond the students' understanding, their progress could be at risk. However, the difficulty lies in determining exactly where that extra level sits, especially in classes where students present different abilities.

Likewise, the environment and the context have significant relevance for students, because these can contribute positively or negatively to students' learning experience (Dörnyei, 2005). In addition, Ellis (1985) emphasises the fact that students need to have internal resources in order to process the content received. At the same time, understanding the language does not necessarily mean that individuals are developing the abilities they need to produce speech appropriately. As implied in figure 1, to produce meaningful speech, the speaker must use vocabulary and grammatical structures appropriately. Individual cognitive abilities are also important for achieving coherence and cohesion. Students require opportunities to interact and use the language so that their output has a purpose: a goal to make them want to express in the FL (Zhang, 2009). Students will then be able to

take part in everyday conversations that happen in real time, occur face to face, have a purpose and are interactive (Cornbleet and Carter, 2001).

Therefore, listening and speaking are complementary and equally important for verbal communication to take place. Pinilla Gómez (2006) discriminates between production and interaction strategies. On the one hand, production strategies focus on the paraphrasing tactics (such as changing from the active to the passive voice, switching from quoted speech to direct speech, and finding synonyms) used by the student when delivering prepared or non-prepared speech. On the other hand, interaction strategies focus on turn-taking, negotiation of meaning and, ultimately, cooperation between participants. Some authors, such as Luoma (2004), separate interaction from production skills. Both types of strategies are essential to understand and produce speech, but they vary depending on the context and level of formality of each situation, amongst other considerations.

When speaking spontaneously, planning and production happen simultaneously. As a consequence, speaking has been considered the most demanding and challenging of the four traditional skills in FL contexts (Bailey and Savage, 1994). According to Brown (1994), the main reasons identified are the inherent characteristics of speech: contractions, vowel reductions and elisions; slang and idioms; stress, rhythm and intonation; and the need for interaction. Simões (2015) added some recognisable *marks* in FL students' spontaneous speech: inaccurate vocabulary, grammar mistakes, predominance of the parataxis, reformulations, hesitations, repetitions, ellipsis, phatic expressions and fillers, amongst others. In fact, students often show reluctance to speak in the FL because they do not feel that they have the ability to express what they want to say so they abstain from taking risks (Mitchell, 2003; Ofsted, 2008). Pachler et al. (2013:234–235) compare speaking and writing skills, stating that:

> The spoken word tends to be much more ephemeral than the written word; due to the increased cognitive load of language production in real time as well as increased levels of anxiety, it tends to be characterised by more informal and colloquial language, hesitation, false starts, improvisation, repetition, redundancy, paraphrasing, etc.

Therefore, speaking is usually less predictable than writing, and students tend to struggle even more when the speech has not been prepared in advance. Due to the level of difficulty of speaking in a FL, school inspectors in the UK highlighted as a mark of outstanding

achievement the use of language '…creatively and spontaneously to express what they [students] want to say' (Ofsted 2010:2).

> High levels of accountability for examination results can lead teachers to promote a more rehearsed and planned language use, which can foster more complex, accurate production. Whilst this clearly has an important place, it is also worthwhile to find time to enable learners to deal with real-time interactions of a more unpredictable nature (Christie, 2013:75).

Agreeing with the statement by Christie above, this thesis aims to encourage students to develop strategies for dealing with more spontaneous speech in the FL classroom, specifically by practising prepared screen dialogue using intralingual dubbing activities.[13] Considering that the student's ultimate aim is successful verbal communication, this work focuses on the production aspect of speaking. However, it accepts that other aspects mentioned in this section are intrinsically connected in the process of conducting a conversation.

2.2. The process of speaking

Learning languages involves cognitive processes that scholars have been studying and analysing for years (Cook, 1977; Doughty and Long, 2000; Dörnyei and Ryan, 2015). Since the 1980s, there has been a clear acknowledgement of the implication of the cognitive factors involved in speaking. Thus, concepts such as *continuity* (the ability to keep going) and *automaticity* (the ability to speak effortlessly) started to gain importance during the 1980s (Logan, 1988). The concept of *memory* (the ability to recall knowledge in the short and long term) was already a matter of concern for some authors (Atkinson and Shiffrin, 1968). To understand the process of speaking, it is essential to adopt a theoretical model of oral expression that gives an account of the stages that the student progresses through before producing speech. There seems to be agreement that whilst language itself and language-testing instruments can be universal, the way in which language is acquired varies in each person (Luoma, 2004). This section elaborates on two of the main theoretical

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[13] This thesis posits that repetition of prepared speech dialogues implementing an intralingual dubbing technique will help students develop their oral production in more spontaneous conversations. Amongst other reasons, because students will have to catch up with the speed of the original dialogue.

models that explain the stages in the mental processes that occur before, during and after speaking: those developed by Levelt (1989) and Ellis (1994).

Levelt (1989), who created one of the most prominent psycholinguistic models, listed four distinct processes that occur in the mind when a person speaks:

1. *Conceptualisation*: relating to planning the message and having an idea.
2. *Utterance formulation*: referring to putting words together with grammatical correctness.
3. *Speech articulation*: regarding such actions as pronouncing the words and controlling the voice.
4. *Self-monitoring*: asking oneself if what one is saying is correct.

To be able to produce meaningful speech, the student's brain experiences the processes listed above. In order to produce ideas, individuals first need to be capable of planning a message and putting words together in their mind. Depending on their ability to succeed in the four processes, students will show a higher or lower level of language proficiency (Levelt, 1989). This proficiency also depends on the knowledge that a student possesses. Bachman and Palmer (1996) proposed a language model that developed Levelt's model to include different types of knowledge that affect each of the four stages previously described. This model can be used as a universal guide due to its simplicity and clarity, and it may be adapted and extended according to each particular case.
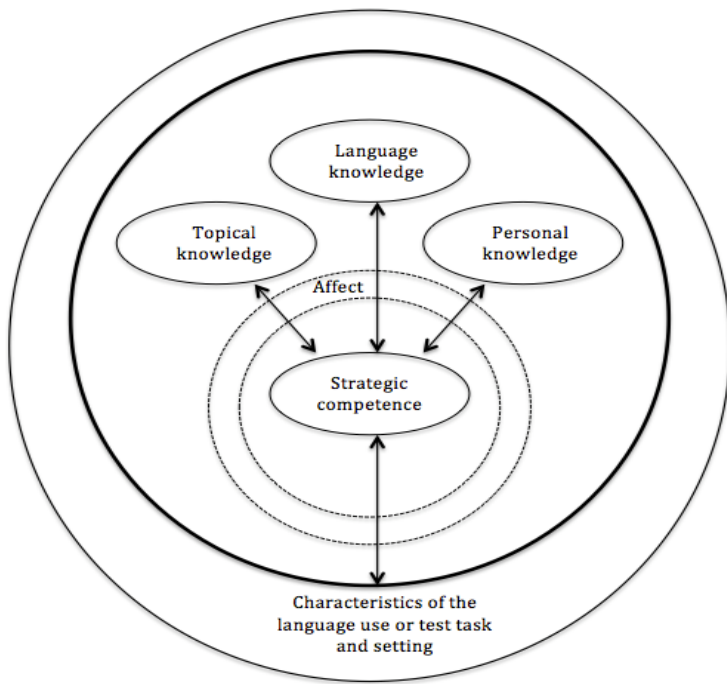
Figure 2. Language model (Bachman and Palmer, 1996:63).

Topical knowledge is related to real-world information: what students know and how familiar they are with the subject they are dealing with. Aspects such as the student's age and experience determine the quantity and quality of their topical knowledge. Bachman and Palmer (1996) noted that language knowledge includes organisational knowledge, which is related to grammatical, textual aspects (such as vocabulary, phonology and cohesion) as well as pragmatic elements (functional and sociolinguistic aspects of the FL culture and context). Personal knowledge relates to the characteristics of each individual, which may also interfere with language proficiency: 'some hidden internal characteristic of the L2 [FL] learner predetermines a more or less successful outcome' (Dewaele and Nakano, 2012:159). Dörnyei and Ryan (2015) focused on the psychology of the language learner and highlighted the role that individual differences play when acquiring a FL, paying attention to personality, language aptitude, motivation, learning styles, cognitive styles, self-regulation, creativity, anxiety, willingness to communicate, self-esteem and the learner's beliefs and emotions, amongst others. Teachers should aim regularly to find ways to motivate students and develop strategies to improve learners' belief in their ability to achieve a goal (Arnold and Brown, 1999). Similarly, students have their own strategies to address different communicative situations. According to the Council of Europe (2001), strategies that students may use in oral production include the conscious preparation of a

topic, the use of specific formulations depending on the audience, or the adjustment of their message if they lack the linguistic knowledge to express an idea. These strategies are part of each individual's identity, but they can also be learned and improved to a certain degree with practice and experience (Macaro, 2006). In other words, in the process of speaking, intrinsic elements belonging to a specific individual are influenced by extrinsic elements. For example, the context and the atmosphere in which users employ the language can have an impact on the conceptualisation of the message. Students may well feel more nervous in an exam situation than in a class where they are not being tested; however, the way in which the teacher gives instructions, addresses the students or times a class activity could also have an impact on the students' anxiety levels (Horwitz et al., 1986).

Following the principles of cognitive theory, the second psychological model considered in this section is that of Ellis (1994), who identified three phases depending on how students use their strategies for speaking in a FL with their previous knowledge:

1. Cognitive learners use their knowledge in a conscious manner.
2. Associative learners start to organise and make connections between linguistic knowledge through learning processes.
3. Autonomous learners start to perform in the FL in a relatively autonomous manner.

When learning a new language, average learners progress through the three phases. The period of time required by each student in order to become an autonomous learner will mainly depend on the individual. Students have to be able to connect linguistic and metalinguistic features so that speaking becomes an automatic process. Topical, language, personal and strategic characteristics have a strong impact on how these processes develop. Thus, when helping students to enhance their oral expression, it is first necessary to accept that each individual will react and assimilate knowledge in their own manner and so this will produce a different outcome (speech). In addition, the result produced does not just depend on the student's familiarity with the topic, their knowledge of a sufficient quantity of vocabulary and the time allotted for planning the speech; it also depends on their confidence, motivation and general conception of the self when speaking in a FL, and

all these aspects have an impact on the speech outcome (Arnold and Brown, 1999). Therefore, affect or emotional elements are also key to success in the process of speaking.

Discussing language in more general terms, Bachman and Cohen (1998) distinguished between *language itself* and *language ability*. They argued that when assessing the language performance of a student, what we are evaluating goes beyond the language itself and includes the student's ability to manipulate the FL: '…the learner's capacity for acquiring and using a language system' (Bachman and Cohen, 1998:4). Nonetheless, this evaluation focuses on the actual language, which is the product of the performance. Therefore, teachers do not make notes during their assessment about all the cognitive processes that are occurring in the student's mind or about the external factors (e.g. context) that could affect the student's speech.

The basic cognitive notions necessary to produce speech have been briefly presented in this subsection. They have been linked to the speaker's ability to plan and execute the discourse effectively, which ultimately defines each student distinctly. In this thesis, it is accepted that each learner will have a different cognitive ability to formulate the language orally. However, cognitive aspects of oral expression are not a subject of analysis in this thesis for two main reasons. On the one hand, the psychological nature of the concept of speech goes beyond the linguistic scope of this research. On the other hand, each student's progress is compared with their own ability and not with that of their classmates; in other words, in order to observe individual progress, the results compare each student's speech before and after carrying out the proposed project.

2.3. The speech outcome

Oral expression is the result of a series of components that combine and overlap, resulting in the production of speech. According to one of the most relevant guidelines for teaching languages, the CEFR (Council of Europe, 2001), analytic descriptors of spoken language include the following: range, accuracy, fluency, interaction and coherence. In a very general sense: (1) range refers to the variety of language used by the student; (2) accuracy considers the precision and quality of the language spoken from a linguistic point of view; (3) fluency has to do with speed and keeping the speech going; (4) interaction relates to those strategies used to communicate with others; and (5) coherence deals with the

relationship between all the previous elements in a given context. These interrelated elements are key factors in oral expression and determine whether a student is fluent in a FL.

Fluency is a concept that has its foundations in everyday language (McCarthy, 2009): we have all witnessed or produced statements such as *he is fluent in German*, *I used to be a lot more fluent in Spanish when I lived in Madrid*, and *she cannot hold a long conversation in English because she is not fluent enough*. However, whilst it is generally agreed that fluency is an essential component of speech, the following paragraphs give evidence that there is no consensus on what exactly fluency is. In its wider sense, it can be considered as a synonym of language proficiency; in its narrower sense, it is part of a descriptor or a component of proficiency (Lennon, 1990; Koponen and Riggenbach, 2000). Due to the lack of agreement on how to define and measure fluency as a component, this thesis is interested in fluency as a synonym of language proficiency. The first aim of this section is to elaborate on the idea of speaking as an outcome both as a product (utterance) and from the listener's point of view (perceived). The second intention is to demarcate the elements considered in this research in order to assert whether a student is fluent in the FL. This includes a more extensive analysis of the theoretical features of pronunciation as a component of fluency.

Segalowitz (2010) distinguished between three variations of fluency: cognitive, utterance and perceived. This thesis has already discussed cognitive fluency in the previous section. Utterance fluency is directly related to the characteristic features of the speech itself, not simply to the impressions of someone who listens. It refers to aspects such as speed, pauses, hesitations, SC, intonation and sounds. According to Segalowitz (2010), perceived fluency refers to the inferences that the person listening makes about the cognitive fluency of the speaker from their own perceptions of utterance fluency. In situations in daily life, listeners could be other foreigners who speak the FL or native speakers (especially when travelling to the FL country). In academic situations, listeners will be mainly teachers and examiners, and whether they are native speakers or not, it is assumed that they hold a proficient knowledge of the FL.

During recent decades, investigators have paid more attention to the study of utterance and perceived fluency in FLs in order to develop skills, such as reading (Valencia et al., 2010; Jeon, 2012), writing (Schoonen et al., 2003) and oral production (O'Brien et al., 2007). The third skill, oral production, has been analysed from both a holistic point of view (Fillmore, 1979) and a scientific perspective (Lesson, 1975; Hieke, 1985). When fluency, understood as language proficiency, is defined using qualitative methodology, it includes holistic descriptors analysed by one or more assessors; as fluency does not tend to be measured numerically in this context, it is linked to subjectivity (North, 2010). On the other hand, the measure of fluency from a quantitative point of view includes various statistical parameters, and it is traditionally considered to be more objective (Fulcher, 1996). Both perspectives have helped to build the current concept of fluency (both utterance and perceived). Thus, some authors comment on the difficulty of having just one standard procedure for the analysis of fluency and instead use mixed methods, as is the case in this thesis.

Over time, professionals have focused on the parameters that determine the utterance aspect of speech. In the 1970s most references to utterance fluency provided abstract and general definitions of the concept. For instance, Fillmore (1979) included four main abilities: (1) to be able to speak without pausing for long periods of time; (2) to be able to speak coherently, reasonably and in semantically complex sentences; (3) to be able to talk appropriately in a variety of contexts; and (4) to be able to speak with creativity and imagination when using the language. All in all, Fillmore (1979) focused on the student's general ability to speak, a general and vague description. During the 1980s, there was a tendency to compare the speech of FL students with that of native speakers (Pawley and Syder, 1983; Brumfit, 1984). Richards et al. (1985:108) conferred a narrower scope to the concept by including specific elements, such as '…pausing, rhythm, intonation, stress, rate of speaking, and use of interjections and interruptions' to achieve native-like fluency. At the end of the twentieth century, the inconsistency in measuring oral language proficiency for assessment purposes within academic contexts led to greater attempts to quantify fluency. One of the most familiar names related to oral fluency is Lennon (1990, 2000). This author assessed oral language proficiency by attending to the following FL parameters:

F1 words per minute (unpruned[14]), F2 words per minute (after pruning), F3 repetitions, F4 self-corrections, F5 filled pauses, F6 % of repeated and self-corrected words, F7 total unfilled pause time as % of total time of delivery, F8 total filled pause time as % of total time of delivery, F9 mean length of speech 'runs' between pauses, F10 % of T-Units followed by pause (filled and unfilled), F11 % of total pause time at all T-Unit boundaries (filled and unfilled), and F12 mean pause time at T-Unit boundaries (filled and unfilled) (Lennon, 1990:404–405).

Looking at the first two parameters considered, words per minute (unpruned) and words per minute (after pruning), it is clear that Lennon attaches great relevance to speed, together with repetitions and pauses. Within the academic field, this has been one of the most cited works due to the amount of detail provided in order to measure each of the elements considered. Nonetheless, the proposed measurement does not seem to be practical enough for ordinary teachers with a large number of students. Skehan (1998) dealt with the concept of individuals' automatic processes and pointed out the importance of pronunciation, an element that was lacking in Lennon's work. According to Vázquez (2000), fluency is determined by the student's ability to achieve an adequate intonation, their pronunciation, the conviction that what they are saying is correct no matter what others think, the ability to react, rhythm and expressivity (including body language) and the effect of all this resulting in spontaneous and efficient communication.

If the work of the previous three authors is combined, it is possible to obtain a more accurate conception of the elements that impact FL fluency. Nonetheless, due to the various existing possibilities, most scholars have mentioned the difficulty in reaching an agreement in relation to the parameters used to evaluate fluency. Breiner-Sanders et al. (2000) have given the term a quantitative character by distinguishing five different factors of fluency: (1) the total number of words spoken in a fixed time; (2) the number of silent pauses for thinking; (3) the number of repetitions of words, phrases or clauses; (4) the number of repairs or reformulations for correction; and (5) the mean length of utterance. Thus, according to these authors, and similar to Lennon (2000), a fluent speaker also depends on the hesitation, repetition and SC comprised in his or her speech.

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[14] Pruning refers to the exclusion of repetitions, SC and other words not used in the word count (Lennon, 1990).

More recently, Shao et al. (2014:online) considered as key indicators for a fluent speaker vocabulary size, speed of lexical access,[15] and updating[16] and inhibition ability. In a more recent study, Santos et al. (2016) dealt with the importance of making students aware of fillers they can use as resources in their spontaneous conversations to sound more fluent, taking a different perspective to the study of fluency.

In addition to the previous components, the analysis of pauses has received specific attention from a number of researchers[17] (Lennon, 1990; Guillot, 1999; Freed et al., 2004). This concept is complex because an important part is played by psychological elements, which are subject to individual characteristics and the context of the situation, in addition to participants' intrinsic and extrinsic elements (Goldman-Eisler, 1972). Foster and Skehan (1999:229) considered pauses to be 'moments when performance is seriously disrupted and the subject has to engage in regrouping and unexpected on-line planning'. This definition seems to be too general, because it only covers one definition of the term. For example, in other situations pauses can be seen as a positive resource: good public speaking contains frequent pauses (Towell et al., 1996). Some scholars have discriminated between filled and non-filled pauses. Filled pauses include any word or sound used to fill the gaps in speech such as [eh] or [um] and non-filled pauses are complete silences (García-Amaya, 2015). Others have preferred to compare the pauses of native and non-native speakers (Hulstijn, 2015). Others have studied the socio-pragmatic habits of pauses in different cultures (Endrass et al., 2008). In this thesis, pauses are analysed as part of the general concept of fluency from a perceived point of view.

Listeners receive information not only from pauses but also from the overall speech as an outcome, which makes an impression on them:

> When people hear someone speak, they pay attention to what the speaker sounds like almost automatically. On the basis of what they hear, they make some tentative and

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[15] 'Lexical access ability is the ability to retrieve the grammatical representations and sound forms of words from the mental lexicon' (Shao et al., 2014:online).

[16] Updating ability is understood as the 'constant monitoring and tracking of working memory representations' (Shao et al., 2014:online).

[17] For further information on the analysis of pauses, see Griffiths (1991).

possibly subconscious judgements about the speaker's personality, attitudes, home region and native/non-native speaker status. As speakers, consciously or unconsciously, people use their speech to create an image of themselves to others. By using speed and pausing, and variations in pitch, volume and intonation, they also create a texture for their talk that supports and enhances what they are saying. The sound of people's speech is meaningful, and that is why this is important for assessing speaking (Luoma, 2004:9).

Unconsciously, people make judgements when hearing someone speaking, whether this is in the L1 or the FL. Since the result of speaking has such a strong impact on others, it is important that speakers are aware of their own speech. Therefore, before providing a definition of the essential oral components for a fluent student in the present study, it is necessary to delve into pronunciation, which is one of the most complex factors affecting fluency.

2.3.1. Pronunciation

Pronunciation in this study is considered to be a key component that influences how fluent a speaker is. In ordinary conversations, pronunciation might be thought of as simply the way we articulate sounds; however, this term is much more complex. For decades, pronunciation has been analysed from a historical (Fradejas Rueda, 2000), contemporary (D'Introno et al., 1995) and diachronic (De Cos Ruiz and Ruiz Fernández, 2003) perspective. In addition, two disciplines have traditionally been responsible for the study of pronunciation: phonetics and phonology. They are both related to the sounds that humans produce when speaking. Davenport and Hannahs (1998:1) declared that whilst phonetics is related to 'the physical description of the actual sounds used in human languages', phonology is about 'the way the sounds we use are organised into patterns and systems'. Therefore, phonetics is related to physical aspects and phonology to mental processes. In this research, the interest is in phonetics. Since it is accepted in this work that pronunciation is an element of fluency, the components that affect pronunciation also affect the corresponding fluency, understood as the general oral proficiency of the student. Before providing a specific definition of fluency for the context of this thesis, it is advantageous to look at the different elements of pronunciation, as these are essential in order to know and understand the concept. To this end, a common distinction is here provided between *suprasegmental* and *segmental* elements of pronunciation.

2.3.1.1. Suprasegmental elements of pronunciation

The suprasegmental elements, also known as *prosody*, are phonetic variations that affect more than one segment: a syllable, a word, a phonetic group or a sentence (Gil Fernández, 2007). They provide not only linguistic information but also paralinguistic information, such as the quality of the voice. Crystal (1966) distinguished between voice qualifiers (whispery, breathy, husky, creaky, falsetto and resonant) and voice qualifications (laugh, giggle, tremulousness, sob and cry). Thus, although voice qualifiers and qualifications are not evaluated in this research, they are an essential part of conversation. In this thesis, the focus is on the linguistic information that the suprasegmental elements provide, because this is what the examiners evaluate in the context of the present study. The main suprasegmental elements are: accent, pitch, melody, intonation, pauses, duration, rhythm, and quality of voice. These elements complement each other and are intrinsically linked to one another and to the general concept of oral proficiency. A definition of each of them is provided in the following list.

1. *Accent* is the syllable in a word, sentence or paragraph stressed by the speaker. Although accent can vary when introducing a word in a sentence, it is important that students know where the stress is in each case (García Ramón, 2010). In English and in Spanish, the position of the accent is free (Padilla García, 2015), although in Spanish the stress can only be in one of the last three syllables (Hualde, 2012).

2. *Pitch* can be defined as the fundamental frequency in the syllable, that is the frequency at which the vocal cords are opening and closing. In tonal languages, it allows the distinction of meanings between similar words (Llisterri, 2014). Generally, it is related to two aspects: level and span (Ladd, 1996). Level is understood as having high or low pitch, and span is related to different ranges of frequency (Patterson, 2000).

3. *Melody* is the sound manifested in a sentence by the variations in the fundamental frequency when opening and closing the vocal cords. The representation of the melody is called the pitch contour (Llisterri, 2014).

4. *Intonation* can be defined as 'the ensemble of pitch variations in the course of an utterance' (Hart et al., 1990:10), focusing on the perception of the structure. It mostly depends on the pitch contour, which is marked by the fundamental

frequency, the accent and the melody (Gil Fernández, 2007). Therefore, the intonation is related to language codes and the melody is its manifestation when speaking (Padilla García, 2015). Font-Rotchés and Cantero (2008) distinguish four basic models of intonation in Spanish: (1) neutral; (2) interrogative; (3) emphatic or exclamatory; and (4) falling.

5. *Pauses* are related to silences in the production of speech (Guillot, 1999). Sometimes, speakers include pauses in their speech deliberately and at other times they do so unintentionally (e.g. hesitations, lack of vocabulary). Pauses can be filled or non-filled (García-Amaya, 2015). Pauses can also alter the meaning of a statement; for example: (1) *I talked to a friend, and a doctor*; (2) *I spoke to a friend and a doctor*. In the first sentence, the speaker talked to one person who is both a friend and a doctor; in the second one, the speaker talked to two different people (Endrass et al., 2008).

6. *Rhythm* is the perceived sensation of speech depending on accent, melody and pauses, over regular periods of time (Gil Fernández, 2007). Some languages (e.g. Spanish, French and Italian) are considered to be syllable-timed languages. Others are considered stress-timed languages, as is the case for English and German (Llisterri, 2014).

7. *Duration* is the length of sounds and pauses in a specific unit of time – usually seconds or minutes. Various computer programs assist with analysing the duration of speech (Gil Fernández, 2007).

8. *Voice quality* refers to '…the auditory impression made by a certain mechanical setting of the speech organs over stretches of speech' (Pennington, 1996:156). It encompasses all suprasegmental and segmental elements; therefore, it is the sound of speech in its most general sense.

All these components have an impact on the speaker's pronunciation. Thus, it is useful for teachers and students to be aware of them at early stages of introducing a new language.

2.3.1.2. Segmental elements of pronunciation

The segmental elements of pronunciation are related to the production of sounds. They can be divided in two main groups: vowels and consonants. When producing vowels, the air is released without any apparent obstacle, whilst the opposite is the case with

consonants (Padilla García, 2015). In this regard, there are works that focus on the physiological components and the organ systems involved in speech production (Lieberman and Blumstein, 1988; Titze, 2000). At the end of the nineteenth century, an alphabet was created of the existing sounds in different languages. This is still used today and is known as the International Phonetic Alphabet (IPA, 2005).[18] In tables 8 and 9, sounds or allophones appear in between square brackets such as [ß] and phonemes appear in between bars /b/ (Padilla García, 2015). As expected, a large number of the sounds included in the International Phonetic Alphabet do not exist in either English or Spanish. Therefore, tables 8 and 9 present a comparison between British English and Spanish sounds. Both of them are considered to be standard or neutral: received pronunciation (RP) in the case of English (Wells, 1982); and Castilian in the case of Spanish.

These are shown in table 8 on the following page.

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[18] For further information on the International Phonetic Alphabet, see appendix 1.

Table 8. List of consonant phonemes and allophones existing in English and Spanish (adapted from Herrero de Haro and Andión, 2012:6–8).

Phonemes and allophones	Existing in Spanish	Existing in English – RP
/p/	pez	park
/b/	boca	bed
/t/	tú	to
/d/	dos	dock
/k/	coco	catch
/g/	gol	goal
/m/	más	more
/n/	ni	nose
/ɲ/	niño	--------
[ŋ]	cinco (/n/ allophone)	thing
[ß]	habla (/b/ allophone)	--------
/f/	foro	farm
/v/	--------	visit
/θ/	zapato	thigh
[ð]	codo (/d/ allophone)	that
/s/	sed	six
/z/	--------	zebra
/ʃ/	--------	shoe
/ʒ/	--------	treasure
/ʝ/	yo	--------
/x/	jota	--------
[ɣ]	agua (/g/ allophone)	--------
/h/	--------	how
/tʃ/	chaqueta	chalk
/ʤ/	--------	jacket
/l/	lobo	late
[ɫ]	--------	hell (/l/ allophone)
/ʎ/	llave	--------
/r/	loro	rice
/ř/	carro	--------

As can be appreciated, English and Spanish have a similar number of consonant phonemes; however, on several occasions these do not coincide, such as /ɲ/ and /ʤ/. Traditionally, the greatest difficulties that English-speaking students have when learning Spanish are related to the pronunciation of those sounds that do not exist in their own language, such as /ř/ and /x/ in words like *ropa* and *joven*. The reason for this difficulty is that they require a new position of the intervenient elements, especially the tongue. Similarly, Spanish learners of English often mispronounce phonemes that do not exist in Spanish, such as the pronunciation of the aspirated /h/ or the distinction between /b/ and /v/, which no longer exists in Castilian Spanish. Therefore, it is logical that the greatest challenges in pronunciation between different languages often occur when there are non-existent sounds in one language or the other.

The vowel phonemes existing in Spanish and English are presented in table 9.

Table 9. List of vowel phonemes existing in Spanish and English (adapted from Herrero de Haro and Andión, 2012: 6–8).

Phoneme	Existing in Spanish	Existing in English – RP
/j/	cielo	york
/i/	mil	pity
/i:/	--------	free
/u/	tú	casual
/u:/	--------	two
/w/	nuevo	well
/ɪ/	--------	bit
/ʊ/	--------	could
/e/	sed	bet
/o/	todo	--------
/ə/	--------	again
/ɜ:/	--------	third
/ʌ/	--------	bus
/ɔ:/	--------	north
/æ/	--------	bat
/a/	mar	--------
/a:/	--------	bar
/ɒ/	--------	god

Table 9 shows a noticeable difference between the number of vowel sounds existing in Spanish (7) and in English (16). Usually, this represents an obstacle for Spanish EFL students. Equally, this compels English speakers to try to pronounce more variations or vowel combinations than exist in Spanish. Thus, sometimes students pronounce non-existent diphthongs, such as the pronunciation of /u/ as [iu] or the pronunciation of the diphthong [au] as /o/ (because this is the tendency in English when pronouncing words such as *automobile*).

Spanish is the official language in more than 20 countries, so it is not surprising that one of the most characteristic features of Spanish pronunciation is the existence of different varieties or dialects. These different varieties are obvious not only among different countries but also among regions within one country. Therefore, when assessing pronunciation, it is necessary to be clear about the different dialects and linguistic traits, and to acknowledge whether one specific geographic variety is going to be used as a reference. This is the same in the case of assessing English.

2.3.2. Components of oral expression considered in this thesis

This thesis focuses on speaking as an outcome, particularly with regard to utterance fluency and perceived fluency. After reviewing some of the most significant definitions of fluency and the elements that should be analysed when considering whether a speaker is fluent, this thesis proposes its own definition (adapted from Sánchez-Requena, 2016). On the one hand, utterance fluency is the ability to maintain a conversation in a FL at an adequate speed to promote communication. At the same time, it should be easy to follow for the listener, with acceptable intonation and pronunciation, the competence to self-correct, the ability to fill pauses with similar resources to those used by a native speaker, and little repetition of semantic structures. On the other hand, perceived fluency is related to the listener's impression of the result of speaking. In this respect, language elements, such as vocabulary and grammar, also have an impact on a student's speech. Thus, this thesis proposes the subsequent rubric for the analysis of oral fluency in its broader sense:

	Poor	Adequate	Good	Very good	Excellent
Fast and continous speech (speed)	○	○	○	○	○
Naturalness when speaking (intonation)	○	○	○	○	○
Pronunciation	○	○	○	○	○
Easy to follow speech	○	○	○	○	○
Ability to self-correct	○	○	○	○	○
Vocabulary knowledge	○	○	○	○	○
Grammar knowledge	○	○	○	○	○

	Hardly any	Some	Quite a few	Too many
Hesitations and wavering (ehm)	○	○	○	○
Pauses in complete silence	○	○	○	○

Figure 3. Rubric for analysis of oral expression (adapted from Sánchez Avendaño, 2002:140–141).

The rubric above contains the main elements that this thesis recognises as essential for a student to be fluent in a FL and for the listener to analyse the speech. Therefore, utterance and perceived fluency are associated with more tangible elements of oral production. For the purposes of this study, the three main elements considered for the analysis are speed,

intonation and pronunciation. Each of them has been dealt with jointly and separately in this chapter, and the following definitions combine elements of the theoretical framework. Speed is defined as the fastness and continuity of speech. Intonation is the combination of frequencies and melodic variations in the speech that result from opening and closing the vocal cords. Pronunciation is 'the acoustic result of producing phonemes as well as the auditory impression obtained from the interpretation of these acoustic waves' (Sánchez-Requena, 2016:11). However, inevitably, other elements, such as accent, rhythm, pauses and melody, influence students' acoustic results when producing speech.

Concerning the pronunciation of specific sounds in this research, a comparison is made between the consonants and vowels provided in tables 8 and 9. For this thesis, due to the non-expert knowledge of the participants involved (e.g. students, external evaluators) sounds are presented in square brackets and with the corresponding letter of the alphabet. The vowel sounds taken into consideration are [e], [o] and [u] and combinations of two vowels, such as [au] and [ie]. Regarding the consonants, the main difficulties identified when speaking for learners of SFL are the distinctions between the letters [b] and [v], [s] and [c], and [t] and [d], as well as the letters [h], [p], [g] and [r]. The selection of these sounds is based on not only the information in tables 8 and 9 but also the agreement of the teacher-researcher and the external evaluators of this research after listening to the oral recordings of the first participants and after the necessary amendments. Finally, as mentioned previously, the Spanish variation used as a reference for this research was standard Spanish (or Castilian Spanish) because this was the reference used for A-level courses in the UK before the new legislation came into force in September 2016.[19]

2.4. Summary

Chapter 2 has provided a narrow context for the most relevant aspects of oral expression in this thesis, together with pertinent definitions. To synthesise, it has been accepted that developing speaking involves cognitive elements that require the adoption of a model of oral expression in order to be able to explain mental processes. The non-inclusion of cognitive analysis in this research has been justified. Primarily, this thesis intends to analyse three elements of oral production: speed, intonation and pronunciation. These three

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[19] For further information on the new A-level legislation, see section 3.2.1.

concepts are considered in this study to be essential for students' oral proficiency, which is also referred to as fluency in this thesis. Amongst these three elements, pronunciation has been focused on in the most detail in the literature review because this is recognised as a separate discipline of study. In addition, the main focus within pronunciation is the production of sounds. However, other features that influence the learner's oral production have also been considered: easy-to-follow speech, the ability to self-correct, vocabulary knowledge, grammar knowledge, hesitations and wavering, and pauses in complete silence. All of these components, whether they have a primary or secondary role in this thesis, are vital for drawing well-founded and complementary conclusions about students' oral expression. In turn, these will influence the assessment of whether the AVT technique of intralingual dubbing has a positive impact on students' progress in oral expression.

Chapter 3. Using Intralingual Dubbing to Enhance Oral Expression in A-level and Post-A-level Students of Spanish in England

Despite the fact that English continues to be the most common language for businesses, its status is changing. According to Born Global, a project focusing on the relationship between languages and employability, the 2008 financial crisis initiated a change in the global economy, which no longer seems to be dominated by English-speaking countries (British Academy, 2014). Recently, the British Academy (2014) and the All-Party Parliamentary Group on Modern Languages (2014) both highlighted the importance of knowing more languages than English:

> English is an important world language, but the latest cutting-edge research shows that, in the twenty-first century, speaking only English is as much of a disadvantage as speaking no English (All-Party Parliamentary Group on Modern Languages, 2014:online).

The statement above is a good reminder of what is happening in today's world. Knowing other languages is no longer useful only when we are abroad: our local cities are becoming more and more multicultural every day. This thesis recognises that we live in an increasingly multilingual society, and it acknowledges the need to support young people to learn FLs in order to adapt to an international context. Thus, this chapter seeks to examine those measures that support FL learning implemented in the UK – mainly in secondary education, but also in primary schools and at university. The research undertaken in this thesis is necessary in order to open up new routes to promote the study of FLs in the UK, one of the most powerful English-speaking countries in the business market. This is particularly relevant because previous investigations have shown that '…opportunities to study a language are still associated with high-performing schools and those with low indices of socio-economic deprivation' (Tinsley and Board, 2016:111). In other words, schools that achieve superior results and whose students are better positioned economically still tend to provide more opportunities for students to study FLs.

Chapter 3 discusses the specific context of this thesis: the teaching and learning of SFL in the UK – more specifically, in England, since there are small differences in the education system in Scotland, Wales and Northern Ireland. After providing a brief outline of the educational provision for FLs, the proposal to include AVT resources in the SFL classroom

is justified by drawing on a combination of theoretical principles from different methodologies.

Each of the sections included in this chapter is essential to understand the specific context of this research: (1) the current situation of studying FLs in England; (2) teaching and assessing Spanish in the FL classroom; and (3) a multididactic approach. Firstly, the current situation of FL teaching and learning in England is analysed and the reasons for undertaking this research are clarified. Subsequently, detailed information is provided about *speaking* Spanish in courses at A-level and post-A-level courses. Finally, a combination of FL teaching approaches is discussed.

3.1. The current situation of studying FLs in England

The national curriculum is a fundamental programme of study regarding subjects and standards in primary and secondary education for state schools in England. Although it is not compulsory for non-state schools, they often use it as a guide. The national curriculum differentiates between the concept of FLs in general (including ancient languages, such as Latin and Greek) and the concept of modern foreign languages (MFLs), of which the most popular are French, Spanish and German. The same distinction is used in this section.

Broadly speaking, the English compulsory education system distinguishes between primary education, which includes Key Stage (KS) 1 (ages 5–7) and KS2 (ages 7–11), and secondary education, which includes KS3 (ages 11–14) and KS4 (ages 14–16). Non-compulsory secondary education includes KS5 (ages 16–18). In this thesis, the focus is on KS5 (also referred to as A level) and its link with university education; more specifically, first-year undergraduate students who are continuing with Spanish after A level (referred to as post-A-level students for the purposes of this research). When implementing the national curriculum in the FL classroom, traditionally one of the major challenges has been related to the years of transition between the different KSs mentioned above (Taverner et al., 2001).

Those working in the field of FL may be familiar with the following statement: 'Language teaching in England is consistently poor when compared with foreign language learning in other countries…' (Long and Bolton, 2016:3). The previous authors' report *Language Teaching in Schools (England)* is analysed in this section in order to present fundamental

reflections on the situation of FL education in England. It also provides a narrower context in which to understand the reasons for carrying out the present research.

To promote languages from an early stage, in 2014 the government decided to make compulsory the study of a FL at KS2. At the time, it was already mandatory to study a MFL at KS3. Thus, the learning of a language in addition to English is now compulsory for students who are between 7 and 14 years old. FL learning is optional at KS4, and currently approximately 50% of students take a FL for their GCSE[20] examinations. The government aims to increase this figure to 90% by 2025 (Long and Bolton, 2017), but current data does not seem to be very reassuring. When comparing data for the years 2013/14 and 2014/15, the number of students taking a MFL for GCSE fell by 3% in Spanish, 6% in French and 10% in German (Tinsley and Board, 2016). The same report on language-learning trends in primary and secondary schools in England remarks that the number of students taking Spanish at KS5 (A level) has been increasing since 2002. However, this increase has not made up for the decline in the numbers studying French and German at A level, which have decreased by one-third and nearly half, respectively. At university level, the number of MFL students in the first year of their first degree decreased by 16% between the academic years 2007/08 and 2013/14 (Higher Education Statistics Agency, 2016), this fall being 1% in the case of SFL. The same report showed that this decrease is directly connected with a drop in the number of students who take languages in secondary education. Thus, although new government regulations are boosting FL teaching in primary schools, there seems to be a general decline in the number of FL students progressing through the levels, although the case of SFL is not as bleak.

Beyond the academic context, there are two aspects to highlight. On the one hand, one of the recurring arguments made by educational institutions in order to encourage students to learn other languages is that it facilitates the process of finding a job. A recent UK report (CBI, 2013) found that people with language degrees had a lower rate of unemployment than other graduates, such as engineers. However, a survey answered by 294 employers in the UK for the same report found that knowing a FL is not a key factor for employers, emphasising that 60% of businesses have concerns about the low level of FL often shown

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[20] GCSE stands for General Certificate of Secondary Education. The examinations to obtain this certificate take place upon completion of KS4. GCSE marks the end of compulsory education in England.

by those who qualify (CBI, 2013). Therefore, two contradictory arguments coexist in the field of FLs in the UK: statistically, FL graduates are more successful in the search for a job than graduates of other degree courses; however, knowing another language might not be the key to being employed, which is mainly due to the low competence level of those who graduate. Two of the main measures implemented by the government to improve the current situation of FLs in England are a 42% increase in resources available for FL classes in primary schools (Tinsley and Board, 2016) and an extension in the number of vacancies and bursaries at universities for those who wish to qualify as MFL teachers (Long and Bolton, 2016). Accordingly, if the government wishes to improve job opportunities for FL students and to cooperate in today's multilingual world, the need to work on the quality of the FL classes taught is evidenced at all levels: primary, secondary and tertiary (university). In the particular case of SFL, in the report *Languages for the Future* (British Council, 2013), Spanish was mentioned as the most important FL for Britain's future, considering the impact on trade, security and influence. Therefore, as an MFL teacher in England and a native speaker of Spanish, the researcher believes that it is important to contribute to research in the field.

Assuming that achieving communication is a primary aim of FL education in the twenty-first century (Council of Europe, 2001), it would seem to be important to help British schools develop students' oral skills in the FL classroom. This idea is reinforced by the final report of the European Survey on Language Competences (European Commission, 2013), which found that whilst an average of 30% of European students could follow complex speech in an FL, only 1% of FL students in England were able to do so. Observations of teaching practice (Ofsted, 2015) indicate that students present a deficiency in the area of speaking, a notion that becomes visible from an early stage. In fact, Ofsted (2011:6) already states weakness at primary level: '…shortcomings in pronunciation and intonation regarding students' performance…'. One of the reasons for this may be related to the balance between teacher talking time and student talking time, wherein the latter should be longer (Leal Cárdenas, 2013). In addition, some FL classes have large group sizes, which makes it more difficult to allocate time for individuals to speak. Therefore, less time tends to be given to help students with this skill and they receive less support with developing independent learning strategies for speaking.

This lack becomes more obvious when students do not speak from a memorised text (memorising text is a common practice in schools to prepare students for oral exams). As a consequence, students have fewer resources to answer questions in a less prepared and more spontaneous environment. In the context of secondary education, the course that requires students to produce more spontaneous speech is A level – the bridge between compulsory and university education. For teachers and students to cover all the topics in the curriculum, to develop writing and critical-thinking skills for essays, to acquire reading comprehension techniques, and to understand numerous aspects of grammar is highly demanding. As an attempt to help these students develop their oral expression, the government introduced language-assistant programmes[21] that allow students to dedicate a certain amount of time a week to practising speaking in the FL with a native speaker. However, this support is not always enough and not all the schools have access to it. The insufficiency of speaking practice in secondary schools is exacerbated by the current difficulties that have been acknowledged in organising exchanges with international schools. This is due to the implementation of new requirements and an increase in administrative work to satisfy health and safety regulations (Tinsley and Board, 2016).

The need to practise oral expression compelled the researcher to contemplate new ways to support students in speaking that should be implemented in order to coincide with the introduction of the new A-level curriculum. The changes started to be implemented in teaching in September 2016 and the first exams will take place in June 2018. Amongst other changes, there will be only one exam at the end of the two years of study (instead of one exam at the end of each year). This seems to have created a strong feeling amongst teachers that the change in the specification is leading to negative attitudes towards FL learning and will discourage students from choosing to study a FL (Tinsley and Board, 2016). However, this thesis takes the view that the amendments to the A-level course will give teachers more flexibility in organising the academic programme, mainly because there will be two years to prepare for the final exam. Indeed, this is seen as a good opportunity to encourage new FL projects at the secondary education level.

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[21] These programmes allow native speakers to teach their own language with a focus on the oral part of the exam. For further information on the language assistant programmes, visit the British Council website: https://www.britishcouncil.org/language-assistants

In addition, as explained in the theoretical framework, screens and AV media play a key role in society and in the classroom. In lessons, teachers are using more authentic material (such as AV products), including ICT progress and even adapting translation skills to develop the FL learned (Council of Europe, 2001). This increased the researcher's interest in all the elements mentioned previously. Therefore, considering new ways to promote languages in the context of non-compulsory education (A level and above), the present study focuses on AVT due to the proven efficiency of AVT techniques in FL teaching.[22] This provides a new opportunity to improve the quality of the lessons taught. More specifically, the use of intralingual dubbing as a didactic resource may help students improve a skill that has been reported as weak: oral expression. Concurrently, by providing new and solid data this research will contribute to the more autonomous development of oral expression in students within a relatively recent field of study, AVT in FL education. Accordingly, the justification for the present thesis can be summarised by the desire to contribute to the following aspects:

1. The combination of authentic language contexts (videos), ICT progress and translation skills in the FL classroom with the student as an active participant.
2. The expansion of quality and engaging lessons in FL learning in England, two aspects officially reported as weak (Ofsted, 2015).
3. The provision of new opportunities to work across different educational levels with a focus on non-compulsory education (mainly A level but also post-A level).
4. The provision of new resources for students to practise oral expression in a more autonomous way: in class and at home, in groups and individually.
5. The possibility of introducing a new embedded project to the A-level course, facilitated by the amendments in the new legislation.

The current situation of FL learning in England may seem to be discouraging in comparison to the European average. However, this thesis recognises the situation as a good opportunity to develop new routes to encourage the learning of other languages in a globalised and multilingual century.

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[22] For further information on the benefits of using AVT in the FL classroom, see section 1.4.

3.2. Teaching and assessing Spanish in the FL classroom

In some countries and educational institutions, languages are still seen by students as an extra subject that they have to learn. Some of them study languages for years without realising that the knowledge they are accumulating can have a practical purpose: communicating. Whether it is done orally or in writing, communicating with others is one of the primary objectives for any individual who is learning a language, and this is the focus of the latest teaching methodologies.[23] Considering the significance of oral skills in real life, it would seem to be paradoxical that its practice tends to occupy a secondary role in FL classes. This section explores the general characteristics of teaching and learning speaking skills in the SFL classroom and their assessment. The subsection focuses on the context of this research: A-level and post-A-level SFL courses.

Babies listen for months before they are able to speak. When children enter school, they are taught to read and write because it is assumed that they can already speak. From the researcher's experience, traditionally the main classroom practice that aimed to develop this skill was rhetoric or public speaking in front of the whole class as part of a lesson. This was also the case in FL classes, where grammar, reading and writing took the leading roles (Luoma, 2004). Evidence shows that it takes longer for FL students to succeed at communicating orally than it does for them to communicate successfully in writing (Lahoz, 2012). This is partly because students need more opportunities to speak and more individual attention if they are to excel in speaking, which is not easy to achieve in a class with many students.

Regarding the L1, it seems obvious that individuals learn to speak through subconscious acquisition rather than conscious learning (Krashen, 1987). However, there is still debate about whether the L1 and FLs are acquired in similar or different ways (Benati and Angelovska, 2016). In fact, it has been stated that learners' knowledge goes beyond what is taught inside the classroom. Whilst '…[FL] learners learn things that were never the subject of explicit teaching, instruction can enhance language acquisition' (Pachler et al., 2013:57). Scholars such as Lightbown (2003) consider that, together with children, teenagers and adults can acquire a FL. However, for language acquisition to take place in a

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[23] For further information on teaching methodologies, see section 3.3.

FL context where there is no immersion in the target country, pedagogical interventions are necessary:

> The learner needs to acquire the linguistic forms and structures, the lexical input, and the functional, pragmatic and strategic skills that he or she will then use with a communicative purpose in a particular setting and social environment. In a first language, this process takes place naturally and, although instructional support is also provided, the process of acquiring native language benefits from access to multiple sources of target language data in authentic communicative situations, repeated opportunities for practice and, crucially, feedback from other speakers, which enables the language user to constantly refine and adjust their expression. In a foreign language context, pedagogical interventions are required to make up for learners' limited exposure to language in authentic contexts (Nogués Meléndez, 2013:3).

On similar lines, it is also believed in this thesis that the L1 influences the FL learning process. Lorenzo and de Coulomb (2005) have commented that the classroom has often been seen as an artificial environment in which to learn and use a FL. If we consider that the *real* environment means situations outside the classroom, the previous statement is accurate. However, the classroom itself is also a real social context, where the students and teacher have real relationships. Nonetheless, the teacher has to be clear and organised when implementing an oral activity in order to encourage students' communicative autonomy. Another frequent debate is centred on native and non-native language teachers. Boquete Martín (2014) points out that, when teaching, non-native teachers show preference for grammatical aspects applied to writing skills, whilst native speakers tend to neglect phonetic content in the FL, especially the suprasegmental elements of pronunciation (e.g. intonation, rhythm, accent, pauses). In this regard, training is key for native and non-native teachers alike (Long and Bolton, 2016).

As Vázquez (2000:27) indicates, 'oral conversation classes imply decisions on at least four different levels: linguistic, didactic, psychological and real' [my translation]. Teachers need to plan their lessons bearing in mind the grammatical aspects to be learned or reinforced in class, designing a pedagogic plan that takes into account the metacognitive elements of each group of students and bringing the outside world into the classroom as much as possible. This is particularly useful for students who do not have the opportunity to become immersed in the FL country, the personal and linguistic benefits of which have been proved (Freed, 1995; Lafford et al., 2003).

Some of the activities traditionally used in FL conversation classes to enhance oral expression are as follows (Cassany et al., 1994; Vázquez, 2000): (1) present a topic in front of a class; (2) brainstorm ideas; (3) ask and answer questions: dialogue, interviews, telephone conversations, etc.; (4) talk about personal experiences; (5) discuss personal opinions and views on a specific subject; (6) take part in a debate; (7) describe pictures; (8) practise pronunciation and intonation (e.g. read aloud); (9) negotiate a solution to a problem; (10) take part in games; (11) work in teams; and (12) simulate real-life situations through role-plays. Some works go even further and propose specific step-by-step examples of activities to practise spontaneous speech (Heathfield, 2005). These activities help students to speak in public, interact with their peers and become more aware of the importance of having a rich and varied vocabulary. Luoma (2004:40) postulated that there is a difference between 'pedagogic tasks' and 'real-life simulation tasks'. Whilst pedagogic tasks include activities focusing on language, real-life simulation tasks have a specific communicative target that recreates a situation that could take place in daily life. By simulating real-life situations, students can imagine living a real experience when rehearsing an exercise, such as ordering food in a restaurant, booking a room in a hotel or having an interview for a job. The real-life simulation tasks can be even more beneficial when the activities allow students to involve their emotions such as fear, excitement or uncertainty (Arnold and Fonseca, 2004).

In addition to the activities mentioned above, a variety of techniques have been used to develop pronunciation in class. These include (Searle et al., 1980; Díaz Pérez, 2006): (1) developing an awareness of the organs that take part in the articulation of sounds: the lips, teeth, palate, larynx, jaw and tongue; (2) positioning the organs to pronounce a specific sound; (3) doing breathing exercises to make students aware of the entrance and exit of air; (4) developing awareness of illocutionary force at the level of a word, a sentence or the speech act as a whole; and (5) contrasting similar sounds in the FL or comparing the L1 and the FL. Dalton and Seidlhofer (1994) suggested three pronunciation teaching formulae that could be applied to any of the activities mentioned previously: exposure, exercise and explanation. These can be applied implicitly or explicitly. The authors argue that students must be exposed to FL speech every day in order to hear and appreciate it. They must also practise or rehearse specific aspects of pronunciation in the FL. However, students cannot

always distinguish certain features, such as how to position the organs of the mouth to produce a specific sound or where the stress in a particular sentence is. In this case, a general or specific explanation of how to deliver the speech is needed for students to successfully pronounce in the FL. Even if teachers have awareness of this, they do not always dedicate sufficient time in class to work on specific aspects of pronunciation. In this regard, Pachler et al. (2013:237) make the following comments about teaching pronunciation in England:

> ...the teaching of pronunciation is an often neglected, yet very important prerequisite for success in spoken language production as well as in reading. Particularly in England, where pupils are extensively sensitised to its importance through the study of their mother tongue, i.e. in the form of a particular approach to phonics teaching, FLs teachers can expect not only a certain degree of awareness of its importance but also a certain ability to engage with it at a metalinguistic and reflective level.

In the case of SFL, authors such as Bueno Hudson (2012) and Lahoz (2012) offer specific activities designed for practising pronunciation, focusing on individual sounds, syllables, accent in words, accent in sentences and pitch contour, amongst others. As stated by Wong (1987), the nuclear components of pronunciation (accent, rhythm, intonation and sounds) should not be separated when teaching pronunciation.

The intralingual dubbing activities proposed in this thesis encourage practising not only oral expression in general but also specific aspects of SFL speech. Following Dalton and Seidlhofer (1994), students are exposed to videos, practise the dialogue and receive pertinent explanations of how to improve their production of speech. The first part of the project involves more controlled practice, where students imitate a specific dialogue presented in a clip. It is believed that this will have an impact on students' performance in less controlled practices (posterior spontaneous conversations), where they have to improvise speech. One of the reasons for this can be found on the potential benefits of AV language, as summarised in the words of Talaván and Ávila-Cabrera (2015b:36):

> ...as the power of audiovisual language lies in its perfect combination of spontaneous conversation and screen dialogue, which softens the inherent difficulty of spontaneous communication (given by the great amount of hesitations, false starts, hedges, etc.), students can become familiar with these elements while they do not constitute a hindrance to comprehension.

According to the previous statement, AV material allows a connection to be made between classroom teaching and real-life situations. The activity proposed in this research is a

combination of both (pedagogic and real-life simulation tasks): students focus on the language of the dialogue between native speakers in a clip, with the ultimate objective of developing their oral expression in subsequent real-life interactions. Therefore, to succeed in their spontaneous conversational speech, students are encouraged to practise with non-spontaneous dialogue first.

Regarding the assessment of oral expression, numerous factors influence our opinion of how well a person speaks a FL and 'we expect test scores to be accurate, just and appropriate for our purpose' (Luoma, 2004:1). The assessment of oral expression has received attention from various scholars in recent years (Bygate, 2009; González-Bueno and Pérez, 2017; Huang and Hung, 2017). The evaluation of language proficiency in general is subjective, but oral expression is particularly difficult to assess due to its non-written nature. In exam situations, the examiner listens to the student and attempts to make an objective judgement based on given criteria. However, it has been proved that human beings cannot maintain focused attention for long periods of time (Cornaire, 1998), and examiners are no exception. According to this, despite being trained to assess oral performances, the fact that evaluators have to examine several students consecutively could mean that the ideal level of objectivity is unlikely to be guaranteed. This is why scholars have dedicated time to developing the existing assessment criteria, providing detailed guidelines to make the task of assessment easier and fairer, both for examiners and for students. Some speaking-assessment scales use numbers, whilst others use verbal categories with words such as *outstanding*, *good* and *satisfactory*. The numerical and verbal categories each include descriptors, which provide details of what is needed for the student to succeed in a specific category (Brindley, 1998). Today, speaking scales are more sophisticated than they used to be and there are regular meetings between examiners in order to achieve more homogeneous marking scales.

To help students succeed in their exams, it is also essential to improve FL speaking through formative assessment (Tuttle and Tuttle, 2012). During exams, students can be assessed on three categories of communication exchange: singular, dual and plural (Badía, 1988). It is common for oral exams to include singular exchanges, where only one person (the student) is talking; for example, by asking the student to give a short presentation on a specific topic. This is soon followed by a language exchange between two people: sometimes two

students, and sometimes the student and the examiner. Examples include a dialogue, an interview, or alternating opinions about a topic or given images. Although this is more often the case in lessons than in exam conditions, students can also be assessed on plural exchanges, which happen amongst a group of people (such as a class discussion or a debate) (Council of Europe, 2001). Each of these types of communicative exchange requires distinct individual abilities and qualities, such as the confidence to speak out loud in the FL and the ability to use verbal connectors, which are both related to particularities in oral production and interaction (Cassany et al., 1994). Therefore, students need to be given time in lessons to develop new techniques and abilities so they can improve in each of the three types of exchanges described above.

In the case of SFL, the official centre for language teaching, the Instituto Cervantes, [24] includes in its oral exam a specific section on pronunciation and prosody; this elaborates on elements such as intonation, pitch, accent, rhythm, pauses, time and specific sounds (vowels and consonants), amongst others. Likewise, secondary schools, colleges and universities in England make use of different mark schemes for assessment, which are explained in the following section.

3.2.1. Context: Spanish A level and post-A level in England

Compulsory education finishes in England at the age of 16, when students take their GCSE exams. As previously discussed, not all students take a language for GCSE, which means that even fewer go on to study it at A level. The English education system offers up to 50 different subjects for GCSE and many students do more than ten GCSE subjects (Ofqual, 2017). For A level, students tend to choose three subjects (sometimes four), based on their future choices at university. The first year of A-level study is known as AS and the second year is known as A2. The advantage for languages is that university courses in the UK are flexible and most degrees (e.g. law, economics and history) can be combined with the study of a FL. Students are given options for which FL they study and Spanish is becoming increasingly more popular in the secondary and tertiary sectors (JCQ, 2016). Participants in

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[24] For further information on the Instituto Cervantes, visit http://cvc.cervantes.es/

this research have a B1–B2 level of proficiency according to the CEFR (Council of Europe, 2001) and study AS, A2 or post-A level.

For A level, the legislation changed for teaching in September 2016 and it is expected to change for exams from 2018.[25] As mentioned previously, whilst some alterations have been made to the content, the main difference is that there will be one exam only at the end of the two years (rather than one exam at the end of each year). The main examination boards[26] in England are the AQA, Edexcel and Eduqas, and they share similar notions regarding the speaking exam at A level. The OCR, another examination board in England, has decided not to offer modern languages as subjects for first assessment in 2018. Concerning post-A-level study (first-year undergraduates), each university tends to have its own assessment criteria. The information provided in the following paragraphs focuses on the first three examination boards mentioned above. More attention is given to AQA, because this was the most popular examination board amongst the schools and colleges that were contacted for this research. Although the majority of the participants in this thesis were A-level students, some were post-A-level students; therefore, information about post-A-level speaking exams is also provided.

In the existing examinations, the speaking exam at A level is worth 30% of a student's overall mark, which also comprises 50% for listening, reading and translating, and 20% for writing. The speaking exam lasts from 21 to 23 minutes (including five minutes' preparation time) and is in two parts. Part 1 consists of a discussion of a given image or text, for which the five minutes of preparation are allowed; it can be about any of the themes in the specification and the discussion lasts for five or six minutes. Part 2 is about a project that the student has researched in advance; it consists of a two-minute presentation that includes an introduction and a summary of key facts. This is followed by a discussion about the student's project, where the examiner asks questions for nine or ten minutes. During that time, students need to demonstrate their ability to develop and organise ideas. Here, the student possesses the topic knowledge but the conversation is carried out in such a

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[25] For further information on the new specification for A-level (Department for Education, 2015), visit https://goo.gl/kyBhvd

[26] For further information about the existing exam boards in the UK for A-level, visit the following websites: AQA (https://goo.gl/NFsNu2)Edexcel (https://goo.gl/B5mNRq) and Eduqas (https://goo.gl/VqdKyX).

way that it also contains some impromptu elements. Overall, there is an element of preparation and an element of spontaneity, which students often struggle with. The exchange with the examiner is rarely completely spontaneous because students rehearse speaking about their research topic with their class teacher (we cannot forget that we are talking about an exam and the main aim of the student is to pass). However, it is believed that the more students practise spontaneous conversations, the more prepared they will be for unexpected questions in the exam – and, of course, for speaking Spanish in a more natural way in the context of daily life.

All the examination boards emphasise the importance of justifying and developing ideas and arguments when evaluating oral performances. Therefore, aspects such as the ability to interact, fluency, accuracy, range, pronunciation and intonation all play important parts in assessment processes. Of the three examination boards chosen, the Edexcel (2016:28–29) mark scheme contains statements such as 'interacts spontaneously', 'occasional hesitation', 'able to sustain the conversation', 'pronunciation and intonation are accurate, intelligible and authentic sound'. In the Eduqas (2016:45) mark scheme there are statements such as 'excellent interaction: engages very well, with spontaneity, and sustains discussion' and 'consistently accurate pronunciation and intonation which sounds authentic'. The AQA mark scheme is even more specific:

> 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 (AQA, 2016:29).

> Pronunciation and intonation are not expected to be of a native speaker standard. Serious errors are defined as those which adversely affect communication (AQA, 2016:30).

In addition, AQA classifies pronunciation and intonation as 'very good', 'good', 'fairly good', 'mostly intelligible' or 'poor' (AQA, 2016:30). Whilst some of the examination boards are more precise than others when describing their assessment rubrics, it is assumed that the examiners have an adequate understanding of the terms speed, pronunciation, intonation, hesitation, pauses, SC and spontaneity (key words in these thesis that are essential to being fluent in a FL). Amongst the benefits of this assessment method, it is worth mentioning that there is a certain homogeneity across schools and regions. Furthermore, it is relevant that the oral exam possesses its own percentage in the final mark. In other countries, including

Spain, students do not have to pass an oral exam as part of the final evaluation in secondary schools.

At university level, Spanish is offered to first-year undergraduate students not only as a new subject but also as a continuation of the A-level course. This is referred to in this thesis as post-A-level. Each institution has its own programme of study, and students are given flexibility when choosing their modules. For example, at the University of Chester, where part of this study took place, Spanish for post-A-level students is included in a module called *Spanish in Context*. The oral exam is worth 20% of the final mark and it consists of a role-play, where students imitate a real-life situation for 15 minutes. During the exam, students are expected to use prepared and spontaneous speech to answer the questions posed. Considering the percentage of the oral exam in the final mark and the duration of the test, the oral exam seems to have less influence in the post-A-level course than in the A-level course. Nonetheless, expressing orally is key, not only for success in the subject but also for students' year abroad (in the third year of their studies). During their year abroad, students have to use Spanish every day and in a spontaneous way. Developing oral expression is also vital to prepare students for future careers. As stated previously, universities design their own assessments of students' oral performance. Thus, in this case there is no homogeneity across different institutions.

3.3. A multididactic approach

This research is based on the theoretical principles of several teaching methods. As mentioned previously, this investigation uses the AVT technique of intralingual dubbing to develop students' oral expression – and, therefore, their speaking and communication skills. In pairs, students replace the voices of the actors with their own voices, whilst paying attention to synchrony. In general terms, this task follows the fundamental principles of the Communicative Language Teaching (CLT) method (Hymes, 1972), the TBL approach (Nunan, 2004) and the Audiolingual method (Brooks, 1960). As a result of this conflation, this work takes a similar approach to the conciliatory postures of recent years, especially the post-method (Kumaravadivelu, 2006), in opposition to making strict delimitations between theories. This section examines in depth the above-mentioned teaching

methodologies. First, it provides a brief review of some of the most popular approaches in the history of FLs based on the work by Anthony (1963) and Richards and Rodgers (1986).

From traditional postures to less rigid views, significant attempts have been made to help FL students acquire their target language, both from a theoretical and a practical point of view. Since the emergence of the Traditional (or Classic) method in 1845, scholars have endeavoured to find a unique best way to learn languages. The inefficiency of methods that focused only on grammar and writing activities to help learners communicate outside the classroom led to the development of oral exercises that were centred on the repetition of structures. Whether it was considered that the FL and L1 were acquired in a similar way (the Direct method), or whether attention was given to drill exercises (the Audiolingual method), a particular context (the Structural method) or the encouragement of students to speak as much as possible with little intervention from teachers (the Silence Way method), these alternatives all showed rigidity in their principles.

Furthermore, there was an interest in analysing the relationship between the learners' linguistic knowledge and the cognitive or mental processes that develop in the brain. The CLT method adopted this idea, considering language as an instrument to communicate with others and not simply as a final product. This approach originated in Wilkins' (1976) acknowledgement that the meaning of language and the analysis of notions and functions are important. One of the main benefits of CLT was that it brought authentic material to the classroom for the first time: teaching resources that were not created specifically for FL learning purposes (e.g. popular magazines, newspapers and TV shows). Soon afterwards, more specific variations of the CLT method evolved. One of the most popular at the very end of the twentieth century was TBL. The main objective of TBL is to encourage the learning process through the completion of different tasks that present familiar situations to students (Nunan, 1989; Breen, 1990; Candlin, 1990). According to these authors, the main basis of TBL was the completion of a task: a final activity with a specific communicative purpose, focused on meaning. However, no method has been proved to be unique in FL education; instead, each one contributes in some way to the development of FL acquisition. Therefore, a combination of several current theories, as defended by the post-method, seems to be most conciliatory.

As mentioned above, the focus in the teaching–learning process has shifted over the years. Originally, methods focused mainly on the language itself, providing students with intentional learning through drills. Others, such as the Direct method, focused on the learning process, promoting incidental learning (Anthony, 1963). Subsequently, cognitive approaches (such as CLT and TBL) promoted learner-centred activities and included pragmatic aspects as important learning components (Kumaravadivelu, 2006). This thesis considers that the optimum teaching–learning process includes a variety of elements that bear in mind the language, the learning process and the individual in order for students to succeed in communicating in the FL. The following subsections provide more detailed information about each of the methods involved in this research.

3.3.1. The Audiolingual method

The Audiolingual method, also known as the Army method, originated in the United States during World War II (Richards and Rodgers, 1986). The army lacked the knowledge of other languages that was necessary to communicate internationally, and the existing traditional learning methods seemed to be a slow and inefficient way to learn for the purpose required. As a consequence, universities decided to offer courses to enable students to achieve an acceptable level of oral proficiency in several FLs. This began in 1943 and reached the peak of its popularity at the end of the 1950s (Richards and Rodgers, 1986).

The Audiolingual method followed a behaviourist approach, where the observation of students' conduct was key to the learning process. Providing a stimulus to the students was one of its main principles (Castagnaro, 2006). This stimulus consisted of making available several linguistic structures that provoked a response. The same author points out that the behaviourist theory supposes that if a stimulus is reinforced, the student will probably repeat the behaviour again and, as a result, it is more likely to become a habit. However, if there is no reinforcement or the reinforcement is negative, the behaviour is unlikely to occur again. In the classroom, the practice of the Audiolingual method involved various drills and games involving the extension or replacement of certain words (Brooks, 1960). There were no written texts and the input was simply oral; students had to repeat teachers' templates in groups or individually. In this way, teachers supplied students with the

sufficient patterns and vocabulary to reproduce a drill, because essentially they had to drill, drill, and drill again (Hockett, 1959).

Richards and Rodgers (1986) provided the following examples of drill activities for the classroom:

1. *Repetition*, where students repeat a pattern loudly in class and the teacher makes corrections through repetition of the same utterance.
2. *Inflection*, where one of the words is altered when the teacher repeats the pattern.
3. *Replacement*, where there is a substitution of one of the words in the pattern.
4. *Statement*, where the student rephrases a pattern according to the instructions provided.
5. *Completion*, where the student is provided with the utterance except for one word, which the student has to add when repeating the utterance.

There are different variations of drills to be performed in class, and those listed above are just some of the most common types.

The Audiolingual method presented limitations because some aspects of language learning, such as grammar explanations and writing skills, were not covered explicitly. As a consequence, this approach was insufficient for a complete learning process. Amongst its benefits, it must be acknowledged that it encouraged students to take part in lessons in a more active way and increased their awareness of their pronunciation, and their speaking ability in general, by performing different drills.

3.3.2. Cognitive theories: CLT and TBL

Communication is usually the ultimate goal of FL learners, whether their aim is to learn a new language for cultural, employment or academic purposes. Due to their rigidity, earlier methods did not consider it a priority for the speaker to be able to use language in a communicative context. On the contrary, students just learned the characteristics of the language isolated from real communication. In this matter, Chomsky's distinction (1965) between *competence* and *performance* brought new awareness to the field. Chomsky defined competence as the language knowledge that someone has; that is, what an ideal interlocutor is able to do with language. On the other hand, performance is the person's

actual use of the language in specific situations. The CLT method was developed due to scholars such as Firth (1957), Austin (1962), Hymes (1972) and Halliday (1973) giving prominence to communicative competence rather than only to the linguistic aspects of the language.

It was during the 1980s when communicative theories had their strongest impact. Canale (1983) defined communication as the exchange and negotiation of information between at least two people. This is achieved through verbal and non-verbal symbols, in addition to oral, written and visual means, production and comprehension processes. Canale and Swain (1980) believed that communicative competence could be accomplished through the combination of the following four micro-competences:

1. *Grammatical*, which is related to the linguistic aspects of the language (vocabulary, morphology, syntax, pronunciation, and spelling).
2. *Sociolinguistic*, which takes into consideration elements regarding a specific context and culture. This includes the purpose of a particular interaction, its rules and conventions, and verbal and non-verbal elements.
3. *Discursive*, which is dependent on how grammatical structures and meanings are combined so that the message is coherent and cohesive.
4. *Structural*, which describes people's ability to use strategies (verbal and non-verbal) to balance out communication failures or to improve the efficiency of the communication process.

Later scholars adapted or modified these four essential micro-competences for students to communicate efficiently (Bachman and Palmer, 1996; Council of Europe, 2001)[27].

The CLT method sought to encourage the learning of the aforementioned four competences. It was originally based on two main principles (Richards and Rodgers, 1986; Fernández and Sanz, 1997): (1) the teaching–learning process was focused on the student, who had a prominent role, and its ultimate objective was to help the student be independent in his or her own learning; and (2) the teaching process consisted of *learning*

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[27] See chapter 2, section 2.1. and 2.2. for further information on later modifications of the mentioned four essential micro-competences.

in the process, how students learn. The students' cognition was considered to be more important than the teaching style and the results. Thus, there was greater awareness of the individual, whose personal traits are highly influenced by internal and external factors.

According to Nunan (1995), the way in which we learn is influenced by several personal traits (such as shyness, positivity and confidence) and by learning habits, which are related to cultural aspects and personal experiences. Since students do not always learn what is taught, the teacher offers guidance that aims to teach students how to learn a language and encourages independent learning. In this regard, aspects such as age, the context of the teaching institution and the reasons to learn a FL have a prominent impact.

According to Breen and Candlin (2001), CLT takes some elements from earlier methods where students interact both with their peers and with the material. Amongst its advantages are the fact that students learn about the use of the language in everyday life and that they feel that they are able to deal with everyday situations (Harmer, 1983). The principles of CLT have been generally accepted and followed by numerous scholars and educators in recent decades, including the authors of the CEFR (Council of Europe, 2001). The CLT method established the basis of a way of teaching where interaction is seen as both a means and an end. Later on, new methods have developed as extensions of CLT; these share the same basic principles but add more specific characteristics.

One of these new methods is TBL, which is often considered as an extension of CLT. It was initiated in the 1990s in the UK. Its main aim was to encourage learning by solving a task that was divided into several stages. It promoted the real use of language in situations that were familiar to students. The main foundation of TBL was the fulfilment of a final task, which had a specific communicative aim focused on meaning (Nunan, 1989; Breen, 1990; Candlin, 1990). According to Nunan (1989), a task is a piece of class work that involves learners in the learning process through FL comprehension, manipulation, production or interaction, where more attention is paid to meaning than to form. Nunan (2004:1) made the following distinction between real-world (or target) tasks and pedagogical tasks: real-world tasks are 'uses of language in the world beyond the classroom' and pedagogical tasks are 'those that occur in the classroom'. The tasks themselves had non-linguistic outcomes, but they were seen as a means to help students work on various areas of the FL. In order

to complete a final task, students had to move through different stages, which could be considered as step activities. Each of these activities had a specific meaning in itself that contributed to achieving the final goal of the task (Sánchez, 2004). Therefore, in this new concept of how the lesson should be designed, the task was the starting point to organise didactic units of a specific topic or module. Tasks determined linguistic concepts and other aspects of the programme (Nunan 1989, Breen 1990, Candlin 1990). Finally, TBL gave assessment tasks real relevance in FL teaching for the first time, since there was a final product or outcome that could be evaluated.

Since communicative theories consider language as a tool rather than an object of communication, elements such as prosody are explicitly studied only when they have a determining role in the communication process (Santamaría Busto, 2006). Nonetheless, both CLT and TBL highlight oral proficiency with as much FL input as possible, and lessons are not limited to speaking.

3.3.3. Post-method

The incessant search for the best method to learn a FL has resulted in a stream of critical thoughts by different scholars (Allwright, 1991; Kumaravadivelu, 2006). Amongst other reasons, this mistrust is based on the fact that the concept of method has been subject to various myths over time. For many years, there was a belief that 'theorists conceive knowledge, and teachers consume knowledge' (Kumaravadivelu, 2006:167). Gradually, teachers selected principles from the theories that they considered appropriate for their own students and based their lessons on a combination of different methods and techniques. When a new method emerged, theorists tended to reject or ignore previous findings, making statements such as 'the relative unhelpfulness of the existence of methods' (Allwright, 1991:1). This led to sceptical attitudes and rigid postures in FL teaching. Experience evidences that, similar to other disciplines, a unique effective method in FL teaching is unlikely to exist, since each student learns with a different style.[28]

Conciliatory theories include the post-method, which is against the concept of method itself and focuses on the teacher's observation in lessons (Kumaravadivelu, 2006).

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[28] According to Alonso et al. (1994), depending on the learning style there are four types of learners: active, reflexive, theoretical and pragmatic.

Kumaravadivelu (2006) proposes a pedagogical framework based on three interlaced parameters: (1) the *particularity* of the context of each class, the teacher, the students, the specific objectives and the cultural environment; (2) the *practicality* through which the teacher reflects continuously and changes his or her actions when appropriate; and (3) the *possibility* that has to do with the students' socio-political consciousness. Most teachers today apply these three principles in some way. Examples include initial questionnaires to find out information about their students, changing the scheme of work from previous years to adapt it to a specific group, using activities in the classroom that compare the FL culture with that of the students, and trying multiple approaches in one class to meet the needs of as many students as possible.

The aspects that must be taken into consideration when implementing the post-method can be classified in terms of three different dimensions (Kumaravadivelu, 2006):

1. *The intralingual-crosslingual dimension*, where the L1 and the FL are both part of the lesson to a greater or lesser degree, depending on aspects such as the level of the students or the aim of the lesson.
2. *The analytic-experiential dimension*, where there is a mixture of a formal aspect of the language (linked to grammar, vocabulary, notions and functions) and a message-oriented aspect (related to the communication process and varying according to the context).
3. *The explicit-implicit dimension*, where on some occasions the teaching techniques used are made explicit, providing direct information to students, and on other occasions the students themselves deduce grammatical rules or other uses of language.

Mackey (1965) distinguished between method analysis and teaching analysis; an idea that was later reinforced by research, giving evidence that no teacher adheres to the basic principles associated with just one method (Thornbury, 1996; Kumaravadivelu, 2006). Specific methodologies can be adapted to fit diverse didactic situations so that the students are aware of the language, the content of the course, a constructive contrast between the different cultures involved, and the learning process (based on tasks and projects where the student plays a leading role) (Talaván, 2013).

Breaking the traditional rigidity of pedagogical methods and accepting that teachers in the classroom include principles from different approaches, in line with post-method views, this thesis proposes the use of intralingual dubbing activities in the FL classroom for A-level and post-A-level students.

3.4. Summary

Chapter 3 has provided a contextualised and narrower framework for this research. Firstly, the review of the current situation of FLs in England has justified the existence of this thesis and the context chosen (A-level and post-A-level students). The present study aims to work on a specific area within the FL teaching and learning ensemble. On a very basic level, the practice of using intralingual dubbing to enhance oral expression includes some of the foundations of the Audiolingual method, focusing on the oral aspect of the language and repetition exercises. It is believed that repetition and reinforcement of the stimulus will help students to imitate this behaviour in their posterior non-prepared conversations, as they will be more aware of the characteristics of their own speech. In addition, the main purpose of this project is for students to be able to communicate more spontaneously in the FL, which is in line with CLT methods. Students use authentic material – clips in the FL – and are therefore exposed to a wide range of cultural features: intonation, gestures and colloquial expressions, amongst others. The activity proposed in this research takes the TBL approach into consideration as well: replacing the voices of the actors with their own voices is the students' final task, prior to which they will need to succeed in the step activities proposed. Beyond the combination of the aforementioned methods, the present study includes the use of ICT; in particular, AVT techniques. Following Kumaravadivelu (2006), for each clip, teachers will adapt their lessons according to the particularity, practicability and possibility of each group.

Chapter 4. Methodology

This study is based on empirical, primary and mixed-methods research and has an observational-descriptive-reflexive design (Dörnyei, 2007). It follows the principles of an action research approach in the field of education. Lewin (1946), a German psychologist interested in groups and experiments with interpersonal relationships, was the first to use the term action research. He considered that on numerous occasions the traditional research approach (where the researcher attempts to control all the components that could affect the results) was insufficient and inadequate to explain social issues. He also recognised that research based on social aspects should be dynamic and cyclical, and suggested a series of steps, 'each of which is composed of a circle of planning, action and fact-finding about the result of the action' (Lewin, 1948:206).

The fundamental idea implied in any action research model defends the need to plan, intervene and collect evidence in order to provide a solution to an observed problem by reflecting progressively in a number of cycles or stages. According to Kemmis and McTaggart (1988:6), action research is:

> …a form of collective reflective enquiry undertaken by participants in social situations in order to improve the rationality and justice of their own social or educational practices, as well as their understanding of these practices and the situations in which these practices are carried out.

Action research provides a number of solutions to existing social problems. It originated in the US in the 1950s, and is a practice that is now also used in the field of education (Hammersley, 2002). In Europe, it first appeared in the UK with the teacher-as-researcher movement in the 1960s (May, 1993). The aim was to encourage teachers to carry out their own research projects to improve their individual teaching practice, since teachers had direct contact with the students and the specific context, in contrast with those researchers who had never taught (Mills, 2011; Hine, 2013).

In this context, since the researcher also has the role of a teacher, it is important to acknowledge possible limitations caused by the subjectivity of the researcher and the impact of these on the research. Efron and David (2013:57) state that 'realistically, objectivity cannot be achieved as the practitioners are intimately involved and building

relationships with their students'. However, the authors argue that it is possible to find a balance between objectivity and subjectivity by contending a disciplined subjectivity:

> As a researcher, you should strive for *disciplined* subjectivity, acknowledging explicitly the following connections: (1) your own values, beliefs, and commitments that are related to the study; (2) your past involvement and experience with the topic; and (3) your relationship with the participants. Recognizing these connections personally and publicly will mitigate your subjectivity and prevent bias from creeping in and influencing the study. Understanding your role as a researcher will also facilitate the process of understanding your findings (Efron and David, 2013:57).

The teacher-researcher in this thesis recognises that her related commitment to the study is her primary aim of helping students to develop their oral expression more autonomously. The teacher-researcher states that this project, divided into several cycles, was her first contact with the topic. In addition, her relationship with the participants varied according to the cycles, from being the students' regular teacher to being an outside member of staff. Furthermore, the teacher-researcher's subjectivity was mitigated by having external observers in the classroom and external evaluators for the samples analysed.

The present study takes an action research approach that analyses, reflects on and adapts the teaching of an intralingual dubbing technique[29] to improve the oral expression of students of SFL. More specifically, it aims to improve their delivery speed, intonation and pronunciation in spontaneous conversations. The specific context in which this project took place was non-compulsory education in the UK with students aged 16–19. As specified in chapter 3, the participants included A-level and post-A-level students at a B1–B2 level of proficiency according to the CEFR (Council of Europe, 2001). A combination of quantitative and qualitative approaches was used in the data analysis for each cycle, with an emphasis on the qualitative perspective. The data was collected using a range of tools, including questionnaires, teacher's notes, interviews, podcasts and a blog. The data sources were also varied: the students, their teachers as observers, several external evaluators and the teacher-researcher responsible for this study. The research was undertaken in three cycles: (1) a preliminary study in one school (A-level students), which was carried out by the teacher-researcher as an inside member of staff; (2) the main study in five different schools and colleges (A-level students), which was also carried out by the teacher-researcher, this

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[29] As indicated in previous chapters, the intralingual dubbing technique is understood as the replacement of the actors' voices by students' voices in video clips in Spanish.

time as an outside member of staff; and (3) a study at a university (post-A-level students), which was carried out by the teacher-researcher as a temporary member of staff. There were a number of differences regarding the participants, variables and tools in each of the three cycles. For this reason, the specific characteristics of each cycle are described separately in this chapter.

This chapter contains three main sections: (1) the objectives, hypothesis and research questions; (2) action research in education; and (3) the particularities of the action research adopted for this intralingual dubbing study, focusing on stages 1 and 2 of each cycle.

4.1. Objectives, hypothesis and research questions

This action research had two primary objectives. The first of these was to examine the effect of using an intralingual dubbing technique to develop oral expression in SFL students' spontaneous conversations in England. The second was to design a useful teaching and learning toolkit for teachers on how to implement and evaluate dubbing activities in SFL classrooms in order to practise oral expression.[30]

Regarding secondary objectives, this research sought to provide new techniques for working on oral expression inside the classroom. Simultaneously, it aimed to make a positive impact on several learning areas (e.g. listening, vocabulary acquisition and self-confidence). Finally, this research aimed to expand the existing research in the field of AVT in FL education, considering that up-to-date studies in the area had already shown optimistic results.[31] Specifically, this thesis aimed to build on existing work in the field by contributing in the following innovative ways:

1. Previous studies have each focused on one specific teaching centre. This project took place in a total of seven different institutions: schools, colleges and universities in England. Therefore, the number of participants (94) was also considerably higher than in the studies discussed in the literature review.

2. Previous studies have focused on either experimental research or observational-descriptive studies. This project consisted of three cycles of four stages each that

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[30] To find the teaching and learning toolkit for intralingual dubbing activities created as a result of the action research undertaken in this thesis, see appendix 2.

[31] For more information on AVT studies, see section 1.3.

allowed for reflection, progression and the implementation of the necessary changes observed in each cycle.

3. Previous studies have focused mainly on EFL. This project worked with SFL, providing a new opportunity for those whose first language is English and who wish to learn other languages.

4. The design of a useful teaching and learning toolkit for implementing and evaluating dubbing activities in SFL classrooms. This was one of the primary aims of this thesis and also one of its main contributions to the field since few research-based results were available on the optimal ways of implementing intralingual dubbing step by step in the classroom.

Bearing in mind the benefits of the intralingual dubbing technique in FL teaching presented in the literature review,[32] the action hypothesis considered here is that this type of technique could have a positive effect on students' oral expression and, more specifically, on their spontaneous conversations. In addition, the analysis of and thorough reflection on the results enabled the design of a teaching and learning toolkit to facilitate the optimal implementation of this type of activity amongst A-level and post-A-level students of Spanish in English schools, colleges and universities. This study sought to demonstrate that embedding intralingual dubbing activities in the classroom on a regular basis in the course could improve the speed, intonation and pronunciation of students' oral expression. Whilst dubbing, the student plays a character and, therefore, resorts to using drama techniques such as acting, imitating and repetition. These techniques are employed together with the observation of native speakers pronouncing specific words. In addition, the fact that students are not exposed to the rest of the class during the activity may help to reduce their level of anxiety about speaking in public. Therefore, the combination of these features could benefit the oral expression of SFL students.

The fulfilment of the above-mentioned objectives and the evaluation of the action hypothesis will provide answers to the following questions:

1. Does intralingual dubbing improve general oral production in spontaneous conversations?

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[32] For specific information on the benefits of using intralingual dubbing in FL contexts, see table 7 (section 1.4.1.).

2. Is the effect more noticeable in the speed, intonation or pronunciation?

3. Is this extendable to different types of academic settings and students?

4. What will be the components of a general teaching and learning toolkit that teachers could use to implement intralingual dubbing activities in their classes?

The answers to these questions are provided in chapter 6, which draws a discussion after implementing the final stages of the project and reflecting on the results obtained in each of the cycles of this action research. In addition, the teaching and learning toolkit resulting from this action research is intended to be implemented to train other teachers to undertake their own intralingual dubbing activities. In fact, teacher-training workshops and their posterior experience in the classroom will provide evidence of the practical applications of this research. This will also be discussed in chapter 6 and completed with the conclusions exposed in chapter 7.

4.2. Action research in education

The education of our students is a creative process. It is continuously developing and is subject to many factors and variables. In experimental research, these variables are controlled. However, as stated by Mills (2011), human beings are too complex for it to be believed that we are able to control all aspects that affect our development. For this reason, it would be utopian to believe that every research study can be scientific (an idea that had been accepted for decades). At the beginning of the twentieth century, the American philosopher Dewey (1929) argued that experience is key to explaining human knowledge. At that time, classroom experience had already revealed that there was a discrepancy between teachers' expectations and the reality in schools, which led to frustration. Dewey (1929) deemed that educators should be part of the research process in order to implement better solutions to problems arising inside the classroom. The new role given to teachers would provide them with space to reflect on the effectiveness of their teaching and apply the necessary changes to improve their pedagogical strategies. Thus, the gap between teachers' expectations and factual reality could be reduced.

This idea was developed over the years and transposed to tangible experiences in the classroom. Within epistemology, a branch of philosophy responsible for human knowledge, action research, offers solutions to concrete problems through different phases (Stringer,

2013). In the context of teaching, a teacher implements a solution to an existing problem observed amongst his or her students and, by doing so, new potential dilemmas may arise. Reflections lead to changes that are put in place in the second cycle, allowing for a third or fourth cycle if necessary. Using students as the main informants, the ultimate intention of action research is the improvement of teaching practice (Ferrance, 2000). This type of research allows focused attention to be given to specific educational contexts that can have an impact on a larger scale. For example, it can affect the design of educational curricula on a regional or national level. Thus, both teachers and students are active parts of the research. In addition, there are usually other agents involved in the process, such as teaching centres, evaluators, institutions that regulate pedagogy strategies and designers of teaching materials. As far as the field of education is concerned, one of the most accurate definitions of action research is presented below:

> …any systematic inquiry conducted by teacher researchers, principals, school counsellors, or other stakeholders in the teaching/learning environment to gather information about how their particular schools operate, how they teach, and how well their students learn. This information is gathered with the goals of gaining insight, developing reflective practice, effecting positive changes in the school environment (and on educational practices in general), and improving student outcomes and the lives of those involved. It is done by teachers for themselves… (Mills, 2011:5).

As previously expounded, in action research the teacher becomes the researcher. During the process, the teacher-researcher poses questions, gathers information, analyses data and reflects on the entire process through an action plan, which often needs to be adapted or altered in order to improve it. To that effect, several action research models have been proposed by different authors. Some examples are included in table 10.

Table 10. Action research models.

Elliott (1993)	Sagor (2000)	Riel (2010)	Mills (2011)
(1) Plan	(1) Select the focus	(1) Study and plan	(1) Identify an area of focus
(2) Action Step 1 Step 2 Step 3	(2) Clarify theories	(2) Take action	(2) Collect data
(3) Observation	(3) Identify research questions	(3) Collect and analyse evidence	(3) Analyse and interpret the data
(4) Reflection	(4) Collect data	(4) Reflect	(4) Develop a plan of action
	(5) Analyse data	(5) Share with others	
	(6) Report results		
	(7) Take informed action		

The numbers in table 10 show different stages within each cycle of the action research. Action research is about finding new ways to improve 'our teaching [and] practical experience, not a "research" to find out what is wrong' (Ferrance, 2000:2). Consequently, it is necessary not only to separate the cycles of performance that allow us to reflect upon what we, as teachers, implement in the classroom, but also to organise the different stages within each cycle. The models shown above share ideas that are present in every piece of action research: '…empowerment of participants; collaboration through participation; acquisition of knowledge; and social change' (Masters, 1995:1). Following this line of thought, action research is based on the following assumptions:

> (1) Teachers and principals work best on problems they have identified for themselves; (2) Teachers and principals become more effective when encouraged to examine and assess their own work and then consider ways of working differently; (3) Teachers and principals help each other by working collaboratively; (4) Working with colleagues helps teachers and principals in their professional development (Watts, 1985:118).

Accordingly, the teacher figure and collaborative work are key to obtaining the optimal result. Nevertheless, three types of research are often differentiated according to the person who carries out the study (Sagor, 2000). The investigation can be undertaken (1) individually, by a teacher; (2) by a group of teachers who share a similar interest and agree on a specific topic or learning area; or (3) by an educational institution. In the present study, the first case applies. Although several teachers and educational centres were involved in the process, the action research was conducted by an individual teacher.

Some of the data-collection tools used in action research include observations of individuals and groups, audio and video recordings, structured and semi-structured interviews, field notes, note-taking for critical reflection, photographs, and distributing surveys or questionnaires. Owing to the inclusion of a variety of resources and tools in the data collection, action research can meet the criteria of excellence for qualitative methodology in the following ways (Guba, 1981):

1. *Credibility*: instead of warranting internal validity (quantitative research), action research focuses on the value of truth in the research. For example, qualitative research benefits from triangulating the data by conducting interviews, making notes on detailed observations or continuously revising the techniques used.

2. *Transferability*: rather than ensuring external validity, action research attends to the applicability of the results. For instance, by providing a detailed description of the different performance processes or by choosing an intentional sampling method to maximise the researcher's intention, it is possible to transfer the results to other situations.

3. *Dependence*: instead of validating reliability, action research looks at the consistency of the data. This can be achieved, for example, by including external researchers who have good knowledge of qualitative methodologies to ensure that the outline of the practice implemented is acceptable.

4. *Confirmability*: rather than focusing on objectivity, action research addresses the issue of neutrality. This can be achieved by introducing one or several external evaluators, who bring with them different criteria to shed light on the obtained data and the interpretation made by the main researcher of the study.

Guba (1981) uses the notion of *trustworthiness* to define the level of excellence that can be achieved by combining these four criteria. By regulating this trustworthiness, qualitative results can be objective and accepted as valid.

Recalling the characteristics discussed in the previous paragraphs, action research was chosen for the present thesis for the following reasons:

1. Action research as a method offers a more effective and realistic way to solve specific problems in the classroom. It is particularly useful since it allows reflections and amendments during the research period.

2. As opposed to what happens in experimental studies, it would have been impossible to have full control over a group to compare results. This is due to the availability of the teaching centres involved and the nature of the project itself.

3. In the case of AVT in FL teaching, due to the recentness of the research in this area there are still numerous aspects of the staging of these types of activities in the classroom that need to be improved. Therefore, the opportunity to reflect on and change the practice in consecutive cycles seemed to be the most effective way to achieve the ultimate objective of this study.

In this action research study, a mixed methodology was used. In its design, qualitative rather than quantitative data was predominant. This thesis met the above-mentioned criteria of excellence for predominantly qualitative studies by using a variety of tactics. These included the triangulation of the information, the presence of external evaluators and the use of quantitative data to support final conclusions. By acting with precision and persistence, the aim was for this thesis to have valuable implications for students' learning as well as for the teachers and educational institutions involved. The following section provides a detailed explanation of the action model chosen and its characteristics.

4.3. Action research model for this study: stages 1 and 2

The first step in the intralingual dubbing project was to choose an action research model. The existing action research models[33] include an assessment of the teaching practice followed by its reflection and a change in procedures in the classroom. This allows for the development and evolution of the initial ideas. The models proposed are closely related and the selection of one or another may simply be a matter of personal choice. This thesis chose to adopt Elliott's model (1993), not only because it seems to be the foundation of all the others but also because the division of the steps within stage 2 (action) is particularly clear and relevant for the purposes of this study.

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[33] The action research models considered in this thesis can be found in table 10 (section 4.2.).
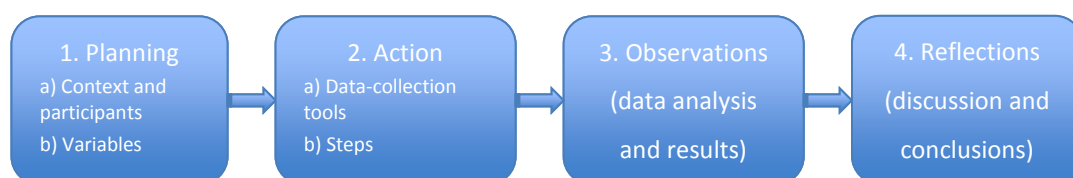
Figure 4. Action research model chosen (adapted from Elliott, 1993).

The four stages shown in figure 4 were repeated in each of the three cycles of this action research. This chapter develops the planning (stage 1) and action (stage 2) employed in each of the cycles. The observations (stage 3) are explained in chapter 5 (data analysis and results). The reflections (stage 4) are explained in chapter 6 (discussion) and chapter 7 (conclusions).

Each stage will provide useful information to fulfil the two primary aims of this research: (1) analyse the effect of intralingual dubbing in students' speed, intonation and pronunciation and (2) design a toolkit for teachers to implement intralingual dubbing tasks with their students. Despite the fact that both objectives are equally important in this thesis, the following sections will focus on the first aim of this research. It is believed that the toolkit cannot be completed until after the implementation, analysis and reflection of the three cycles of this action research. Therefore, the toolkit will be explained and expanded upon in chapters 6 and 7.

The planning of the project (stage 1) had some elements in common across the three cycles. The context of this action research was non-compulsory education in England: mainly secondary schools and colleges but also a university (first-year undergraduate students). The students were aged 16 to 19 and had chosen to study Spanish voluntarily. Therefore, the students were in a formal academic environment and were considered to be a non-probabilistic sample of convenience. In other words, the participants were chosen by a purposive sampling technique. On paper, they had B1–B2 level of proficiency in Spanish according to the CEFR (Council of Europe, 2001). However, they presented a significant heterogeneity, not only as the sample size varied throughout the cycles but also within each group of participants. As far as the variables were concerned, all the cycles had in common the independent variable: the intralingual dubbing technique. This was defined as the replacement of the actors' voices in a clip (in Spanish) by the students' voices. The rest of the variables are explained for each cycle in sections 4.3.1. to 4.3.3. in order to

structure the information as clearly as possible. Table 11 provides a summary of the action research cycles.

Table 11. Summary of stages 1 and 2 per action research cycle.

	Cycle 1	Cycle 2	Cycle 3
1. Planning			
Context and participants	17 A-level students in one school where the teacher-researcher was one of the principal teachers of the participants. The students had similar backgrounds and characteristics.	47 A-level students from five different schools and colleges and their teachers as observers. The teacher-researcher was an outside member of staff who only taught the project to the students. The students' backgrounds and characteristics were very different.	30 post-A-level students from one university where the teacher-researcher was a temporary member of staff. The students had a variety of traits and backgrounds.
Dependent variables	Fluency and pronunciation.	Speed, intonation and pronunciation.	Speed, intonation and pronunciation.
2. Action			
Data-collection tools	Individual interviews, questionnaires, teacher's notes.	Podcasts, questionnaires, teacher's notes, blog.	Podcasts, questionnaires, teacher's notes.
Steps	Material selection, taster sessions, pre-project data collection, dubbing project, post-project data collection.		

Table 11 synthesises the main aspects involved in stages 1 and 2 of each of the cycles. Essentially, throughout the cycles students worked actively, using a variety of videos. In the next chapters, the terms *video* and *clip* are used as synonyms. There were two actors per video since the students worked in pairs. The length of the videos was between one and two minutes. According to Cornaire (1998), a student's short-term memory is overloaded after three minutes, resulting in a lack of attention and a decrease in motivation. Whenever possible, the content of the videos was related to the topics studied in the students' academic course. Students first worked with the vocabulary and context of the clip and then rehearsed the dialogue out loud, paying attention to the actors in the clips (lip movement, intonation, pronunciation, and speed of speech). As an aid, the students had a double textual input: both on paper and audiovisually through the subtitles, which contained all the spoken words in the target language. Therefore, these subtitles did not follow the traditional rules on subtitling, such as a specific number of characters per line or

suggested timing per subtitle.[34] Their purpose was different, since the subtitles were added to guide the students in the dubbing task and provide useful information, such as marking the starting point of each intervention. Finally, the students replaced the voices of the actors with their own voices, trying to make their speech coincide with the lip movements of the actors. During the project, students were not aware of the detailed aims of the dubbing practice. Until the end of the project, they did not know that their outcomes after the sessions would be analysed for purposes beyond their learning inside the classroom.

The previous brief explanation of how the intralingual dubbing activity was conducted in the classroom is considered indispensable for understanding the essence of the project. In the following subsections, the planning and action stages (1 and 2) are explained for each of the aforementioned three cycles.

4.3.1. Cycle 1

Cycle 1 involved a preliminary experiment, which was used as an early diagnostic for the viability of undertaking the project on a wider scale. The aim was to ascertain the impact of the intralingual dubbing technique on oral production skills in SFL on a specific cohort of students, minimising the variables that could affect the results. Two main elements were considered in the analysis: the effect of intralingual dubbing on the students' fluency and on the students' pronunciation. Finally, there was a reflection on how the staging of this type of didactic approach could be improved, since this was the first time that the teacher-researcher and the students had used AVT techniques. In the following subsections, further details are provided on (1) planning (the context, participants and variables); and (2) action (the instruments used for data collection and the steps followed).

4.3.1.1. Planning: context and participants

This first cycle took place between August 2013 and January 2014. It included preparation, taster sessions, data collection, data analysis and subsequent reflections. The data collection lasted for six weeks and the project was implemented in a private secondary school for boys in Surrey in south-east England (Royal Grammar School Guildford). The

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[34] Different rules are adopted by each TV channel or film production. However, they have some elements in common. For an example of guidelines in subtitling (BBC, 2009), visit https://goo.gl/JVAHjg

sample consisted of 17 boys (out of 20 boys that started the project). All the students had a high socioeconomic status, since the school fees were £16,485 per academic year. In addition, the students had to pass an entrance exam in maths, science and English. Participants were A-level students (including both AS and A2). The specific traits of the participants are summarised in table 12.

Table 12. Characteristics of participants (cycle 1).

Characteristic		No. participants
Gender	Male	17
Mother tongue	English	16
	Bilingual: English–Italian	1
A-level course	AS (16–17 years old)	9
	A2 (17–18 years old)	8
Number of years studying Spanish before the project	Three	5
	Four	8
	Five	4
Other FL studied concurrently	None	12
	French	5

The participants were all boys, so no differences regarding gender were to be highlighted. All the students had English as their mother tongue and only one of them spoke another language fluently at home: Italian. The students were of a similar age, with a difference of one year. However, some had started learning Spanish at the age of 11 and others at age 13. Nevertheless, they all started their A level having studied similar grammar concepts in class to a comparable standard. Finally, five students were studying French as a FL alongside Spanish.

4.3.1.2. Planning: variables

A number of variables could have had an impact on the results of cycle 1. All the cycles had the independent variable in common: the intralingual dubbing technique, which has been defined previously. To provide a better understanding of each of the dependent variables in cycle 1, the following definitions are provided. These have been well grounded and justified in chapter 2.

The first variable was fluency. In this investigation the focus was on utterance and perceived fluency (Segalowitz, 2010). In cycle 1, utterance fluency was defined as:

> …the ability to maintain a conversation in L2 [FL] with an adequate speed to promote communication, an acceptable pronunciation, the ability to fill the pauses with the same

resources that a native speaker would use and with little repetition of semantic structures, and the ability to self-correct (Sánchez-Requena, 2016:11).

In order to render these elements operational, four longer and more representative samples from each student's pre- and post-project recordings were analysed. The samples were then analysed from a quantitative point of view: the number of words per minute (WPM), SCs and repetitions.[35]

Perceived fluency was defined as the listener's impression of the speech that he or she hears. Its analysis was qualitative and was carried out by three external evaluators. They were Spanish native speakers who taught SFL.

The second variable was pronunciation. Pronunciation was considered to be part of fluency and was understood as 'the acoustic result of producing phonemes as well as the auditory impression obtained from the interpretation of these acoustic waves' (Sánchez-Requena, 2016:11). Its analysis was qualitative and conducted by the three external evaluators mentioned above. A total of ten sounds were selected for the analysis. They were chosen based on the studies of three authors (Cala Carvajal, 1997; Ichaurralde, 2001; Mompeán-González, 2001) and by agreement of the teacher-researcher and the three external evaluators after listening to the pre-interviews. There were seven consonants or group of consonants considered: [d], [t], [r], [tr], [c], [j] and [h]; and three vowels or group of vowels: [o], [u] and [au].

Therefore, fluency and pronunciation were the main two variables considered in cycle 1. Other factors, such as age and gender, were controlled in this study. A priori, it was considered that there were no other major confounding variables that could modify the results, especially bearing in mind that the participants were learning Spanish in the same school, following the same programme of study and with a similar teaching methodology.

4.3.1.3. Action: data-collection tools

To collect the data in cycle 1, the following tools were used: individual interviews, questionnaires and the teacher-researcher's notes. The details of how the data was analysed using each instrument are provided below.

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[35] For further information on the tools used for the data analysis in cycle 1, see section 4.3.1.3.

Two 20-minute interviews in Spanish were conducted with each student. The longer and more varied the students' responses were, the more reliable the analysis of fluency (Freed et al., 2004). The first interview took place before the dubbing project (pre-project) and the second after dubbing all the clips in class (post-project). Both interviews consisted of a conversation between the teacher-researcher and the student on familiar topics that students had not prepared for in advance. The questions posed aimed to elicit a variety of verb tenses in the student's speech (present, past and future/conditional).[36] The interviews were analysed using quantitative and qualitative methods.

Regarding the quantitative analysis, to assess utterance fluency, the four most representative samples from the interviews were analysed and transcribed. First, WPM were counted. Then, repetitions and SCs were deducted. Finally, an average of the four samples was calculated.

Regarding the qualitative analysis, to assess perceived fluency, three native teachers of SFL assessed the interviews of each student.[37] This type of rating method has been employed in several investigations related to prosodic improvement in FL (He and Wasuntarasophit, 2015). This triangulation of evaluators complemented the general triangulation of the study (data, data-collection tools and observers) included in the research design. Concerning pronunciation,[38] the evaluators selected the most common mistakes made by each student and decided whether or not there was an improvement in the post-interviews compared with the pre-interviews.

II. Questionnaire

One questionnaire was used in cycle 1. Students answered this questionnaire[39] after completing the dubbing activities. It aimed to analyse the students' views on their own

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[36] The questions were similar in the pre-project and post-project interviews but the topics varied slightly. For further information on the questions posed by the teacher-researcher during these interviews (cycle 1), see appendix 3.
[37] For further information on the rubric used by evaluators for assessment of perceived fluency elements (cycle 1), see appendix 4.
[38] For further information on the rubric used by evaluators for assessment of pronunciation sounds (cycle 1), see appendix 5.
[39] For further information on the students' post-project questionnaire (cycle 1), see appendix 6.

learning process and identify ways to improve intralingual dubbing activities (material, software, staging). This questionnaire helped to answer the initial research questions from the learners' point of view.

These annotations were recorded during two separate periods of time. First, notes were made about what was happening in the sessions with the students. Second, they were made whilst watching and listening to the final dubbed clips after each session. Thus, the teacher-researcher could write some reflective conclusions for each session regarding the usefulness of the video chosen, the participation of the students, and the results of their dubbing in order to assess the quality of the project.

4.3.1.4. Action: steps

The duration of the total process in cycle 1 was five months. This was divided into three main steps: (I) pre-project; (II) during the project; and (III) post-project.

I. Pre-project

The pre-project step consisted of the teacher-researcher's preparation prior to bringing the dubbing activity to the classroom. More effort was involved in this step in cycle 1, because it was the first time that the teacher-researcher and the students had used an AVT technique. There were five main tasks: (1) selecting the material; (2) subtitling the videos; (3) selecting the software to be used to dub; (4) holding two taster sessions with the students; and (5) designing the data-collection tools.

Firstly, the teacher-researcher selected the clips. The clips chosen belonged to the TV series *Cuéntame cómo pasó (Tell me how it happened)* (2001). This series fitted well with the cultural aspect of the students' course. The main reason for choosing clips from the same TV series was practicality, since this stage also involved adding subtitles to the videos, carrying out taster sessions and recording the initial interviews with each student separately. Regarding the selection of the videos, special attention was given to the accent, the content and the speed used in the dialogues. The clips contained standard neutral Spanish, the content was related to the students' course when possible, and efforts were made to select slower clips (bearing in mind the speed was generally fast in the series). The

clips lasted for two minutes on average. As far as copyright was concerned, the material used in this study agreed with Article 10.2 of the Berne Convention regarding the free use of certain works (see section 1.4.2.). Throughout the three cycles of this thesis, the use of short videos from different multimedia products implied a fair practice of using the material for teaching and learning purposes. Following Talaván's guidelines on video selection (2013), the clips selected from *Cuéntame cómo pasó* (2001) were not necessarily related to one another and the dialogue could be understood outside the context, even without being familiar with the TV series.

Once the videos had been chosen, the teacher-researcher subtitled them for the second task. The sole purpose of the subtitles was to provide a visual input to help students with the dubbing activity. For this reason, they did not follow professional guidelines. Instead, the subtitles consisted of a literal transcription of the verbal speech. Subtitles appeared just before the actors started speaking to help students anticipate their interventions. Subtitle Workshop was used to subtitle the clips because this software is free, easy to install and straightforward to use.

When the material was ready, the next step was to select the software used to carry out the actual intralingual dubbing project. After some trials, Movie Maker was selected for several reasons: it was free, it was easy to access, it enabled immediate synchrony between the image and the recorded audio by clicking just one button, and the file size generated when saving the video with the new audio was relatively small compared with those created by other programs.

After this, two taster sessions were conducted to familiarise the students with the use of videos not created for educational purposes and Movie Maker. During the taster sessions, the students worked individually with the clips. In their feedback, students suggested that they would rather work in pairs; this suggestion was taken into consideration for the preliminary study (cycle 1) and further cycles.

The final task in the pre-project stage was to prepare the questions for the pre- and post-interviews and design the final questionnaire. In the final part of this pre-project period, students recorded the initial interviews.

II. During the project

The dubbing project in cycle 1 lasted for a total of six weeks from October to November 2013. During the project, the students dubbed clips in the classroom. After the taster sessions mentioned in the previous step, the teacher-researcher was able to design a schedule of work for the videos used in the project. Each dubbing session lasted for 80 minutes and sessions were held once a week for six weeks. The lesson plan that was followed in each session is summarised in table 13.

Table 13. Model lesson plan for intralingual dubbing (cycle 1).

Step (DURING THE PROJECT)	Task
Before dubbing – Introduction (3 min)	Students watch the video in class.
Before dubbing – Contextualisation (20 min)	Students read the dialogue script. Questions about vocabulary are answered as a group. Finally, the context is discussed.
Dubbing – Part 1 (20 min)	In pairs, students read the dialogue and attempt to repeat it at the same time as the actors in the video. To this end, students have the dialogue written on paper and in the subtitles.
Dubbing – Part 2 (20 min)	In pairs, students mute the original audio and record their voices instead. They do several takes until they are satisfied with the result. They make two recordings, swapping characters each time.
Dubbing – Part 3 (10 min)	This part is optional and only offered to the most able students, who can sometimes finish before the end of the session. This part is not used in all sessions or with all students. Students record the dialogue individually, playing both characters.
After dubbing (7 min)	Students listen to their recordings whilst watching the video. They write down two aspects that they think could be improved for the next video.

The dubbing practice in class was not free from technical obstacles, partly due to the teacher-researcher's and students' limited knowledge regarding the use of AVT. The problems were solved collaboratively and decreased as the project progressed. Subsequently, students were able to work completely independently on the project and hardly needed any guidance. Whilst undertaking the project, the teacher-researcher took notes during the sessions.

III. Post-project

After dubbing the videos, the students completed a questionnaire about their opinion on the project. Similarly, the teacher-researcher and the participants recorded the post-interviews, which included adapted questions from the pre-interviews. Finally, the data

analysis was undertaken. Table 14 summarises the steps followed during the post-project period.

Table 14. Summary of steps (cycle 1).

Steps	Task	Description
Step 1	Selection of material	Clips: dialogue from the first season of the Spanish TV series *Cuéntame cómo pasó* (2001).
		Subtitling: exact transcription of the dialogue by the teacher-researcher using Subtitle Workshop.
	Individual interviews	Related to general topics in different verb tenses (20 minutes).
	Taster sessions	Technical problems were solved and final decisions were made about lesson planning. The chosen dubbing software was Movie Maker.
Step 2	Dubbing project	Dubbing of the clips in Spanish (see table 13 for more details).
		The teacher-researcher made notes through class observation and by listening to the final recordings of each dubbed clip.
Step 3	Final interview	Similar to stage 1 but with a variation of the questions. For example, students talked about their dream city rather than their dream house.
	Questionnaire	In the questionnaire students gave their opinion about the influence of the dubbing project on their learning process.
	Analysis of the final tests	Qualitative data: Excel was used to analyse the questionnaire used.
		Quantitative data: Fluency was analysed by counting WPM without repetitions and SCs (four representative samples of each recording).
	Comparison of results	The initial and final test results were compared.

Cycle 1 provided initial answers to the question about the effect of intralingual dubbing on participants from a specific context. It also formed the basis for a potential framework for planning dubbing projects in terms of how to choose appropriate material and adequate subtitling and dubbing software.

4.3.2. Cycle 2

Cycle 2 offered the broadest scope in this action research. Its objective was to discover the impact that an intralingual dubbing technique had on students belonging to different contexts. After reflecting on and making amendments to the planning and action undertaken in cycle 1, some changes were made to some of the terminology used and the staging of the dubbing activity. Table 15 presents an overview in order to provide a better understanding of cycle 2.

Table 15. Summary of changes made from cycle 1 to cycle 2.

Change	Description	
Accuracy in terminology	Revoicing	The general term *revoicing* was replaced by intralingual dubbing.
	Fluency	The general term *fluency* was replaced by three specific elements: speed, intonation and pronunciation.
Data-collection tools	Personal interviews	Personal interviews in cycle 1 were replaced by podcasts in cycle 2.
	WPM count	In cycle 1, a distinction was made between repetitions and SCs in the word count. In cycle 2, repetitions were considered part of SCs.
	Amount of external assessment	There were three external evaluators in cycle 1 and four external evaluators in cycle 2. In addition, in cycle 2 five teachers observed the sessions.
	Descriptors given to external evaluators	The descriptors provided to the external evaluators in cycle 2 were more precise and organised than those provided in cycle 1 (adapted from Sánchez Avendaño, 2002:140–141). The grading scale to evaluate the oral elements considered was also extended in cycle 2. Google Forms was used for the external evaluation in cycle 2 (whilst in cycle 1 evaluators completed a hard copy and the analysis used Excel).
	Pronunciation sounds	After reflection by the evaluators and the teacher-researcher, the sounds selected for cycle 1 were amended for cycle 2.
	Questionnaires	The questionnaire used in cycle 1 was improved for cycle 2 (questionnaire 1). In addition, a new questionnaire (questionnaire 2) was produced for the new external observers: the teacher-observers.
Pre-project	Preparation of material	The videos in cycle 2 differed from those in cycle 1: they were from different TV programmes, slower in the early sessions and had a very specific aim for each session.
During the project	Structure of the lesson plan	The length of the session was shorter in cycle 2 (60 minutes) than in cycle 1 (80 minutes). Therefore, some amendments were necessary.

The term revoicing was used in cycle 1 to describe the main activity developed in this thesis. As explained in section 1.2.2., this term was too general and cycle 2 needed more specification. Therefore, the term intralingual dubbing was adopted from cycle 2 onwards. Similarly, the term fluency used in cycle 1 was too general and its definition lacked agreement between scholars. Therefore, cycle 2 focused on the specific elements that made a speaker *fluent* in a FL: speed, intonation and pronunciation.

Regarding data-collection tools, there were several changes. Personal interviews, which were used in cycle 1, were not practical when the sample size increased in cycle 2. Firstly, this was because of the amount of time needed to carry out individual conversations. Secondly, the interaction with the interviewer did not guarantee long enough speeches

from the students. Therefore, interviews were replaced by podcasts in cycle 2 to ensure that speeches were at least one-minute long.

Regarding WPM, cycle 1 distinguished between repetitions and SC. However, the transcriptions showed that when the students self-corrected they sometimes repeated the words; therefore, in cycle 2 only the term SC was mentioned. The descriptors provided to external evaluators consisted of two different tables. One related to positive aspects of oral expression, and the other related to negative aspects. In the first case, the table of descriptors used for the positive perceived elements of fluency in cycle 1 was readapted. The main change was related to the order in which these descriptors appeared and more clarification was provided on the three main aspects analysed in this thesis: *speed*, *intonation* and *pronunciation*. Therefore, those three descriptors appeared at the top of the table. They were followed by other aspects specifically related to oral expression, such as *easy-to-follow speech* and *ability to self-correct*. Finally, two elements that are essential in a language but not specific for oral expression were included: *vocabulary* and *grammar*. A scale of 1 to 4 was provided in cycle 1 (1 = poor, 2 = adequate, 3 = good, 4 = very good), but this was expanded to 1 to 5 in cycle 2 (1 = poor, 2 = adequate, 3 = good, 4 = very good, 5 = excellent) because it was considered that a scale of 1 to 4 was not sufficient to cover the average levels demonstrated by the participants. In the second case, the negative elements of fluency (wavering and pauses), there were no major changes. The scale of 1 to 3 that was used in cycle 1 (1 = hardly any, 2 = some, 3 = many) was expanded to 1 to 4 in cycle 2 (1 = hardly any, 2 = some, 3 = quite a few, and 4 = too many) for the same reason as before. In terms of the analysis, these descriptors were completed manually in cycle 1 and Excel was used to create the charts. In cycle 2, all the answers were given through Google Forms, which seemed to be easier and more straightforward.

The number of evaluators increased in cycle 2: there were three external evaluators in cycle 1 and four external evaluators in cycle 2. Since the sample was larger, it was considered that a higher number of evaluators would provide more accurate results. During each session in each school or six-form college, another member of the staff joined the teacher-researcher to observe and assist the class when needed. These were five teacher-observers (the regular teachers of the students) and two other teachers (occasionally volunteering in

the sessions) that witnessed the sessions and also contributed with feedback on the project.

In cycle 1, ten sounds were selected as particularly difficult for the students. They were chosen based on the studies of three authors (Cala Carvajal, 1997; Ichaurralde, 2001; Mompeán-González, 2001) and agreed by the three external evaluators and the teacher-researcher after listening to the pre-interviews. This table was adapted for cycle 2 after reflecting on the sounds chosen in cycle 1 and by the agreement of the teacher-researcher and the four external evaluators. A total of seven consonants (or groups of consonants) and four vowels (or groups of vowels) were selected.

The questionnaire was similar in cycle 1 and cycle 2. It was divided into three sections: (1) the impact of intralingual dubbing on the four skills; (2) the impact of intralingual dubbing on a variety of learning areas; and (3) the material used. Three additions were made in cycle 2: a specific question about awareness of how to improve oral expression; a question related to students' interest in dubbing again in the future; and a section where students were asked to rate each video to provide specific information about which ones worked better. Regarding the values given to the scale, students had to answer from 1 to 5 in cycle 1 and 1 to 4 in cycle 2. After reflecting, it seemed that because students did not have the habit to score in scales, they tended to answer the one in the middle (3) when they felt unsure. Therefore, it was considered that providing a scale with even numbers would provide fairer answers. Whilst 1 indicated the lowest level of satisfaction regarding their improvement, 5 indicated the highest level of satisfaction in cycle 1. However, it was the opposite case in cycle 2 (1 indicated the highest level and 4 indicated the lowest level of satisfaction). In addition to this, a new questionnaire was created for the new external observers: the teacher-observers.

The results of cycle 1 were good regarding the use of Movie Maker. Furthermore, the language and length of the videos were seen as positive. For cycle 2, there was a wider variety of videos and the speed was also slightly slower, especially for the first few sessions. The intention was to split the project by using videos with a focus on speed first, intonation later, and, finally, pronunciation. The students in cycle 1 also suggested having karaoke-style subtitles so they knew exactly when it was their turn to talk. After reflecting on this,

it was decided not to include karaoke-style subtitles in cycle 2 either. Because one of the ultimate objectives of this thesis is to encourage the use of dubbing activities amongst colleagues, it is preferable to minimise the number of technical elements when possible. This is why it was decided not to include karaoke-style subtitles in the subsequent cycles. Nonetheless, it could be an additional extra for those who wish to do so.

In general, it was thought that the lesson plan in cycle 1 worked well. However, some amendments had to be made in cycle 2, mainly because each session was 20 minutes shorter (reduced from 80 minutes in cycle 1 to 60 minutes in cycle 2). The main change was that the whole project was better structured when presented to the students, distinguishing three parts according to the three elements that this thesis aimed to assess: speed, intonation and pronunciation.

In addition, there was a reflection on the changes implemented in relation to the staging of the activity in cycle 1. These were improved through the creation of a teaching and learning toolkit that may be useful to a wide range of A-level and post-A-level teachers and students of Spanish. The following subsections provide more detailed information about (1) the planning (the context, participants and variables); and (2) the action (the instruments used for data collection and the steps followed).

4.3.2.1. Planning: context and participants

Cycle 2 took place between April 2015 and February 2016, including the preparation and data analysis. The data collection itself lasted for 12 weeks and the project was undertaken in five different secondary schools (or sixth-form colleges) in north-west England. Students had 12 weekly sessions lasting for 60 minutes each. The sample consisted of 47 students (out of 64 that started the project): 6 boys and 41 girls. This time there was a wider range of socioeconomic statuses because each school was located in a different area and the entry requirements varied. The project took place on different days of the week in each school and it was optional for most participants, although it was compulsory for some. These aspects are relevant because they might have had an impact on the students' interest in the sessions. Amongst the participants, only one group did the dubbing sessions during their timetabled Spanish lesson. The other groups developed the project outside

class time, during their lunch hour. The information about each academic centre is presented in the list below.

Table 16. Information about each academic centre (cycle 2).

School	Participants	Year	Project
St. John Rigby College (Mondays)	4 girls 3 boys	AS	Compulsory
Pendleton Sixth-Form Centre (Tuesdays)	9 girls	A2	Optional
Loreto College (Wednesdays and Fridays)	13 girls 2 boys	AS and A2	Optional
Altrincham Grammar School for Girls (Thursdays)	11 girls	AS	Optional
St. Bede's College (Thursdays)	4 girls 1 boy	A2	Compulsory

The first school was a state-run sixth-form college. There were seven participants: three boys and four girls. They were AS students and their language skills were less well developed than students in the other schools. The dubbing project was compulsory for them. The second school was also a state-run sixth-form college. There were nine participants. They were all girls, A2 students, and had different nationalities and were bilingual. The activity for them was optional. The third school was another state-run sixth-form college. There were two different groups that did the project on different days of the week (Wednesdays and Fridays). The first group consisted of six girls, who were AS students. The second group consisted of nine participants: two boys and seven girls, who were a mixture of AS and A2 students. The activity for them was optional. The fourth school was a state-run secondary school, but it was selective because the students passed an entry exam in Maths, English and Science. There were 11 girls who studied AS. The dubbing project was optional for them. The fifth school was a private Catholic secondary school. There were five A2 students: one boy and four girls. The dubbing project was compulsory; in fact, this was the only centre where the project took place during class time. The specific characteristics of these students are summarised in table 17.

Table 17. Characteristics of participants (cycle 2).

Characteristic		No. participants
Gender	Male	6
	Female	41

Mother tongue	English	36
	Bilingual: English + another language	(11)
	Italian	2
	Urdu	2
	Portuguese	2
	Pashto	1
	Yoruba	1
	Polish	1
	Chinese	1
	Dutch	1
A-level course	AS (16–17 years old)	27
	A2 (17–18 years old)	20
Number of years studying Spanish before the project	One	1
	Three	26
	Four	20
Other FL studied concurrently	None	37
	French	3
	Portuguese	2
	Latin	1
	German	1
	Arabic	1
	Chinese	1
	Irish Gaelic	1

Table 17 shows that the sample in cycle 2 was much more heterogeneous than in cycle 1. The participants all had English as an L1 but some of them were bilingual. Whilst in cycle 1 all the students were boys, in cycle 2 the majority were girls. Their ages and the number of years they had been studying Spanish were similar, but one student had only studied one year of Spanish before doing A level. It was decided to keep this participant for the analysis of the results in order to find out if there was any difference in the impact of the activity on him in comparison with his peers. This was relevant because one of the research questions is related to the suitability of intralingual dubbing projects with students with different characteristics. Finally, ten participants were studying other languages, mainly French and Portuguese. Since the demographics of participants in cycle 2 reflected more accurately the heterogeneity of British secondary schools overall, the effect of the increased mix of students on the results can be deemed a positive aspect because it made the data more representative and potentially more useful. Schools were given a form to use to inform parents about their children's participation in the project.[40] They were also given a form for photography/video consent.[41]

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[40] For further information on the information form given to parents (cycle 2), see appendix 7.
[41] For further information on the photography/video consent form given to students (cycle 2), see appendix 8.

4.3.2.2. Planning: variables

The specific variables of cycle 2 were interrelated with those of cycle 1. In the case of cycle 2, instead of using the term fluency and defining pronunciation separately as one of its main components, terminology was used more specifically to aid understanding. Therefore, the concept of fluency that was used in cycle 1 evolved into three specific elements: speed, intonation and pronunciation. This proves the advantage of using action research: it creates the possibility to improve and amend progressively in subsequent cycles. The dependent variables of cycle 2 are defined below.

I. Speed

In this study, speed was defined as the fastness and continuity of the speech, and was measured by the number of WPM spoken by the students in the SFL. The analysis of speed was both quantitative and qualitative. Quantitatively, the speech was transcribed and the WPM were counted manually, which was the same as in cycle 1. There was consistency between cycle 1 and cycle 2 with regard to which words were considered to be valid. Although in general only Spanish words were accepted, there were some occasions on which foreign words were counted. For example, the case of film titles (e.g. *Harry Potter*) that have no translation in Spanish. To increase accuracy, one of the evaluators reviewed and double-checked the teacher-researcher's word count. With regard to speed, some of the concepts explained in the literature review, such as duration and pauses between words, had significant importance.

II. Intonation

The intonation was defined as the combination of frequencies and melodic variations produced by the speaker as a result of opening and closing the vocal cords. In this regard, both single words and entire sentences are important in emphasising the correct syllable. Accent, tone and melody (all of which have been explained in the literature review)[42] are inevitably connected to intonation, the representation of which is called pitch contour. The analysis of intonation was qualitative and was based on the perceptions of the students themselves, their teachers as observers and, mainly, the four external evaluators.

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[42] For a definition of each of these terms, see section 2.3.1.

III. Pronunciation

Pronunciation was defined in the same way as described for cycle 1. The analysis was also qualitative, and was based on the perceptions of the students, their teachers as observers and the four external evaluators. For this cycle 2, the sounds selected were adapted from cycle 2. Evaluators considered seven consonants or groups of consonants: [b] and [v], [t] and [d], [s] and [c], [h], [g], [p], [r]; and four vowels or group of vowels: [e], [o], [u], [au, io].

For the qualitative analysis of the three variables listed above, four different sources enabled the study to achieve the level of excellence mentioned in section 4.2 (credibility, transferability, dependence and confirmability). These sources were the students, the teacher-observers, the external evaluators and the teacher-researcher. All the teacher-observers were female. The students assessed their progress together with their own teachers. In addition, the four external evaluators listened to the podcasts before and after the dubbing project. Three of these evaluators were different from those who took part in cycle 1 and one was the same. The reason for this was simply the availability of the individuals involved. In a broader sense, the previous information was complemented in a more general sense by the teacher-researcher's notes, comments and observations on the students' progress.

In addition, the following other variables could affect the results: whether the project was compulsory or voluntary; the gender of the students; their socioeconomic status; the enthusiasm of their own teacher for the project; and the academic level of the students (e.g. the A2 students already had experience with oral exams). Despite being aware of these variables, it was decided not to measure or define them because it was considered that these elements are part of the ordinary environment of educational institutions. In addition, the greater heterogeneity in cycle 2 was considered to provide more realistic results, which were very useful for developing a teaching and learning toolkit that could be valid for teachers of a variety of students.

4.3.2.3. Action: data-collection tools

Some of the tools used for data collection in cycle 2 were similar to those used in cycle 1. However, since the sample size was larger, new tools were also included. The instruments used are presented below.

I. Podcasts

Podcasts replaced the interviews in cycle 1 for two reasons. Firstly, when analysing the previous interviews, not all the students' responses lasted for a full minute. This meant that in some cases, it was difficult to find speech that was longer than a minute. Secondly, due to the higher number of students and the fact that the teacher-researcher was not a regular member of staff in the participating institutions, there was no time to carry out such long individual interviews.

The participants recorded podcasts before the project began. These lasted three minutes each (although not every participant was able to talk for this long). Students were encouraged to speak for three minutes continuously without pausing. They discussed five different topics (one for each podcast), which they could choose from nine topics provided.[43] The topics provided were related to general and familiar subjects that are usually included in Spanish courses before A level. Therefore, it was assumed that the students would have the vocabulary to talk about most of the topics given. The recordings included a range of different tenses: present, past and future/conditional. They used computers or smartphones to record the podcasts. After the dubbing project, the participants recorded new podcasts. This time, they discussed only four topics (in four podcasts) because there was insufficient time in the session to record five podcasts. This did not make any difference because not all of them were included in the analysis.

From a total of nine podcasts (five pre-project and four post-project), the analysis consisted of six podcast samples per student (three pre- and three post-project). The selected podcasts included those where the students performed best. Quantitative and qualitative methods were used to analyse the work produced by the students in the recordings.

Regarding the quantitative analysis, to analyse speed, a transcription of the six podcasts was considered for each student. Firstly, the WPM were counted. Then, SCs were deducted. Finally, the average of the total WPM per student was provided.

Regarding the qualitative analysis, this focused on the three elements of what was defined as perceived fluency: speed, intonation and pronunciation. This cycle relied on four native

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[43] For further information on the proposed topics for the podcasts (cycle 2), see appendix 9.

speakers of Spanish who taught SFL to assess the podcasts of each student. They took into account not only the three main elements mentioned above but also other aspects related to oral expression in general: how easy their speech was to follow, their ability to self-correct, their use of vocabulary, grammar, hesitations and wavering, pauses in complete silence, etc.[44] This triangulation in the observers' assessment complemented the general triangulation (data, data-collection tools, observers) included in the design of this research work. Concerning pronunciation, the evaluators provided information on the improvement of specific sounds for each student. For this, they evaluated separately the pre-project and the post-project recordings. The evaluations were completed using Google Forms. The tables used to assess the more general aspects of oral expression and that of the pronunciation of specific sounds were adapted from the tables used in cycle 1. The four external evaluators and the teacher-researcher had jointly decided the corresponding changes. All the evaluators received the same instructions (in Spanish)[45] for marking, along with some examples of what was considered to represent a high, medium and low level of performance. Finally, all the evaluators signed a form[46] confirming their role in the project.

II. Questionnaires

There were two different questionnaires. Questionnaire 1[47] had the same purpose as the questionnaire in cycle 1: to find out the students' opinions on the project. The main amendments were related to the addition of new words and questions to obtain more specific information. Questionnaire 2[48] was new for this cycle. The purpose was to find out the teacher-observers' detailed opinions on the project. The questionnaire was divided into similar sections to those in questionnaire 1.

III. Teacher's notes

As in cycle 1, the teacher took notes on the most significant aspects observed in class. The notes were recorded in a diary, which was divided into sections for information on each

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[44] For further information on the rubric used for evaluators' assessment, see figure 3, section 2.3.2.
[45] For further information on the instructions given to evaluators (cycle 2), see appendix 10.
[46] For further information on the evaluators' participation form (cycle 2), see appendix 11.
[47] For further information on questionnaire 1 (cycle 2), see appendix 12.
[48] For further information on questionnaire 2 (cycle 2), see appendix 13.

school, distinguishing between the class dynamics, the clip used (language, content) and the characteristics of the technical equipment employed.

IV. Blog

This tool was new for cycle 2. Its aim was to allow formative feedback from the teacher-observers regarding the intralingual dubbing sessions. Hence, the different teacher-observers from the five participating schools commented on any aspects that they considered relevant, mainly related to the material used and the dynamics of the class. They did not have to comment on every video. At times, two other observers (teachers from the same schools other than the main Spanish teacher) were present in the sessions and they were encouraged to also provide feedback through the blog.

4.3.2.4. Action: steps

I. Pre-project

The pre-project consisted of making a series of changes regarding the preparation of the material in cycle 1 so that it was more suited to the needs of the new schools that participated in this part of the study. First, it was necessary to find schools that were willing to participate. This was not an easy task, since schools had a programme to cover and limited flexibility to add hours outside lesson time, especially to undertake another project alongside their existing classes. The contact with schools started in April 2015. Various schools around the area of Manchester were contacted and invited to take part in the project. To that effect, the collaboration of the Film in Language Teaching Association (FILTA) was essential.[49] Through this network, it was possible to compile a list of schools that taught Spanish A level and shared an interest in teaching FLs through film. Finally, five schools were selected to take part in this main cycle of the action research. The main criterion for selecting the schools was the distance from Manchester city centre (some schools were too far away) and the number of students on the course (some schools had very few students).

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[49] For further information on FILTA, visit http://www.filta.org.uk/

Regarding the material, the results in cycle 1 suggested that a wider variety of videos from different TV programmes should be used. Therefore, the new selection included a total of 12 clips, which were subtitled in the same way as in cycle 1. However, only nine of them were used in the final project; this was because the dubbing sessions lasted for ten weeks (12 weeks counting the podcasts recordings and the completing questionnaire sessions) and the students worked on one video per week, needing two sessions for the first video. The videos were mostly from Spanish TV series or short films and they were all accessible on YouTube. The videos had the following characteristics: the use of standard Spanish (with no specific accent); a conversation between two actors only (since the students worked in pairs); topics related to the A-level course as far as possible; and a length of one minute.[50] Due to the time restrictions on the project, the schools could only offer a weekly session of 60 minutes for this cycle. Sessions were shorter than in cycle 1 where they lasted 80 minutes each. Therefore, the videos were also shorter than in cycle 1 (an average of two minutes in cycle 1 and one minute in cycle 2). For subtitling and dubbing the clips, the same software was used in cycle 1 and cycle 2: Subtitle Workshop for subtitling and Movie Maker for dubbing.

Finally, in June 2015 the teacher-researcher conducted a taster session in most of the schools involved (not necessarily with the students who were going to take part in the project during the following academic year). The purpose was to get an idea of the average level of the school, the classroom environment and the facilities.

II. During the project

The dubbing project in cycle 2 lasted for a total of 12 weeks from September to December 2015. This practice benefited the students during their first term, before they started feeling exam pressure. This gave them an opportunity to develop their oral expression without being exposed to the whole class and to gain confidence for future exam situations. The first and last sessions consisted of recording podcasts, completing questionnaires and explaining and concluding the dubbing project. The final session also included the recording

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[50] The videos are described in the blog that was created for the teachers to provide comments. The blog also contains a description of the characteristics of each video (https://goo.gl/gX51Wg)

of the last video used. The structure of each of the dubbing activities is explained in table 18.

Table 18. Model lesson plan for intralingual dubbing (cycle 2).

Step (DURING THE PROJECT)	Task
Before dubbing – Introduction (4 min)	Students watched the video in class.
Before dubbing – Contextualisation (10 min)	Students read the dialogue script. The teacher-researcher answered questions about vocabulary. Finally, they discussed the context of the clip as a group.
Dubbing – Part 1 (8 min)	In pairs, students read the text aloud as a warm-up activity. This allowed them to become familiar with the speech. The teacher-researcher answered questions about the pronunciation of specific sounds.
Dubbing – Part 2 (10 min)	Individually, each student rehearsed their part of the dialogue with the help of the video, paying attention to the specific character they chose to replace.
Dubbing – Part 3 (12 min)	Students rehearsed in pairs several times. During this practice, they took turns with the headphones so that one of them had the audio and visual input and the other the visual aid only. At the end, all the students had only the help of the video with no sound.
Dubbing – Part 4 (10 min)	Students muted the voices of the original audio and recorded their own voices instead. They recorded several takes until they were satisfied with the result (within the time provided).
After dubbing (6 min)	Students listened to their work and exchanged opinions in pairs.

Therefore, the experience in cycle 2 involved 12 sessions[51] where data was collected through a total of nine videos to dub. These videos belonged to Spanish TV series, short films, an interview of a celebrity and one homemade video. The reasons for creating a homemade video specifically for this thesis were that the teacher-observers expected a video on environment and the teacher-researcher needed a video with specific sounds to practise pronunciation. Due to the difficulty to fulfil both needs, the solution was to create a dialogue with the content and sounds needed. Students took two sessions to work on the first video in order to become familiar with the routine of the activity. Regarding the staging of the activity, some improvements had been made after reflecting at the end of cycle 1. Furthermore, the students no longer had an extension activity and there was not enough time for them to swap characters in the first few weeks. One of the reasons for this was that in general, the students in cycle 2 had a lower level of ability and proficiency and

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[51] For further details of the dubbing sessions (cycle 2), see appendix 14.

worked at a slower pace than the students in cycle 1, even though they were studying the same course.

In cycle 2, the rehearsal of the speech out loud took place in three stages. During the first stage, the pair of students read the text, following the script on paper. They asked questions about the pronunciation of specific sounds, which were answered with the help of the teacher-researcher and by listening to the original dialogue. Immediately afterwards, students practised their part of the dialogue, following the actor and pausing the video according to their needs. Students received advice on how to achieve, for example, an adequate speed, using specific examples from the script. Later on, students rehearsed the dialogue in pairs. At this stage, whilst one of the students wore headphones the other only followed the video, and then they swapped roles. The teacher-researcher encouraged mutual help and collaborative work between students to assist each other with vocabulary questions, pronunciation doubts and technical problems. The total of ten dubbing sessions was divided into three phases. Videos 1, 2 and 3 had a focus on speed; videos 4 and 5 focused on intonation; videos 6 and 7 focused on the pronunciation of specific sounds; and videos 8 and 9 allowed students to put into practice all the previous advice to help them develop their speed, intonation and pronunciation. Finally, video 10 was the same as video 1 so that the students could perceive more objectively whether the task had become easier (since they could compare their performance in this video at the beginning and at the end of the project).[52]

III. Post-project

After dubbing all the videos, the students completed questionnaires 1 and 2 (just as in cycle 1) and recorded their final podcasts. The time needed to analyse the data was longer than in cycle 1, mainly due to the larger sample size. The schools and individual students received a certificate for completing the project.[53]

The summary table for cycle 2 is similar to the one in cycle 1, with some amendments.

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[52] For examples of the dubbed videos by students (cycle 2), see appendix 15.
[53] For an example of the certificate awarded, see appendix 16.

Table 19. Summary of steps (cycle 2).

Step	Task	Description
Step 1	Selection of material	Clips: dialogue from different TV programmes.
		Subtitling: exact transcription of the dialogue by the teacher-researcher using Subtitle Workshop.
	Podcasts	Related to general topics in different verb tenses (three minutes on each topic).
	Taster sessions	Used to solve technical problems and take final decisions about lesson planning.
Step 2	Dubbing project	Dubbing of the clips into Spanish (see table 18 for more details).
		The teacher-researcher took notes through class observation.
		Teacher-observers wrote comments on a blog.
Step 3	Final podcast	Similar to stage 1 but the questions included some variations. For example, rather than talking about the summer holidays, they were asked to discuss the Christmas holidays.
	Questionnaire 1	In Questionnaire 1 students gave their opinion about the influence of the dubbing activity on their learning process.
	Questionnaire 2	This time, teacher-observers had to complete another questionnaire on their own assessment of the intralingual dubbing project.
	Analysis of the final tests	Qualitative data: use of a software to analyse qualitative data. The sources used to collect the data were the students, the teacher-researcher, the teacher-observers and four external evaluators.
		Quantitative data: there was a manual count of WPM for this part of the analysis.
	Comparison of results	The initial and final test results were compared.

Cycle 2 was used to set up a structure for the dubbing activity inside the classroom. The results obtained in this cycle provided useful information for future teachers and students who wish to undertake this type of activity; for example, about what to expect and what not to expect from the project and about the types of students with whom the project worked better.

4.3.3. Cycle 3

Cycle 3 was a continuation of cycles 1 and 2. It had two main aims: (1) to bring the dubbing project to university students, who in theory should have a higher level than the students participating in the previous cycles; and (2) to design and implement an evaluation rubric to assess intralingual dubbing projects. After reflecting on the results in cycle 2 and creating a draft of a teaching and learning toolkit to help other teachers develop similar projects, the need for assessment was acknowledged in cycle 3 (evaluation will also be part of the mentioned toolkit). There were similarities with cycle 2 regarding the terminology employed, most of the data-collection tools, the selection of material and the

implementation of the project. Nonetheless, some amendments and additions were made in cycle 3 after reflecting on the results in cycle 2. These are summarised in table 20.

Table 20. Summary of changes made from cycle 2 to cycle 3.

Change	Description	
Context	Academic setting	Whilst in cycle 1 and cycle 2 the participants were studying A level, cycle 3 included university (post-A-level) students.
Data-collection tools	Podcasts	In cycle 3 there was one sample of spontaneous speech pre-project and one sample post-project (in comparison with four pre- and four post-project samples in cycle 1 and three pre- and three post-project samples in cycle 2).
	Amount of external assessment	Cycle 3 was similar to cycle 1 in this matter. There were three external evaluators and no teacher-observers.
	Questionnaire	The questionnaire used in cycle 3 (similar to cycle 2 and its original version in cycle 1) contained a new section. This was related to the students' opinions on the evaluation used for the intralingual dubbing activities.
During the project	Structure of the lesson plan	The lessons included not only the dubbing activities but also opportunities for students to practise more spontaneous speech. These activities were mainly debates on topics related to the videos dubbed.
Post-project	Evaluation	The sessions also included an evaluation of the dubbed videos. The evaluations were carried out individually, in pairs and by the teacher. Eventually, a rubric for assessment was created.

The most relevant addition to the project in cycle 3 is related to the evaluation measures. The justification for this and the rest of the amendments mentioned in table 20 is provided in the following paragraphs. In addition, further details are provided on (1) the planning (the context, participants and variables); and (2) the action (the instruments used for data collection and the steps followed).

4.3.3.1. Planning: context and participants

Cycle 3 took place between September 2016 and March 2017, including preparation and data analysis. The data collection itself lasted for ten weeks and the intralingual dubbing project was undertaken at the University of Chester, with two classes of first-year undergraduate students. The sample consisted of 30 students (out of 37 that started the project). The characteristics of the participants are summarised in table 21.

Table 21. Characteristics of participants (cycle 3).

Characteristic		No. participants
Gender	Male	7
	Female	23

Mother tongue	English	27
	Bilingual English + another FL	(3)
	French	2
	Romanian	1
Year 1 higher education undergraduate students (post A-level)	18–19 years old	30
Other FL studied concurrently	None	25
	French	2
	Portuguese	1
	German	1
	Chinese	1

In cycle 3, the participants were mainly women and there were only three bilingual students. Five participants were studying another FL at the same time, although it was not clear if the two bilingual students in French were also studying this language. In any case, it was important to consider that three of the participants knew another Latin language at the time. The participants were all in their first year of university study, and, more specifically, the project took place in the first term of the year. They were between 18 and 19 years old.

The context changed in cycle 3 because the aim was also different. It was assumed that university students have more personal resources to carry out dubbing activities because they have more experience with spontaneous speech. In general, their level was expected to be more advanced. This meant that the focus could be shifted to the evaluation process. In addition, the teacher-researcher believed that the fact that the participating university decided to make the project a compulsory part of the subject module may encourage students to take the project even more seriously than in previous cycles. Therefore, it seemed to be a good environment to make decisions about how to evaluate intralingual dubbing projects.

4.3.3.2. Planning: variables

The variables in cycle 3 were the same as in cycle 2. The independent variable was intralingual dubbing and the dependent variables were speed, intonation and pronunciation, with similar definitions to the ones included in cycle 2. The sounds considered in pronunciation were also the same as in cycle 2. For the qualitative analysis, cycle 3 relied on three different sources to achieve the level of excellence mentioned in section 4.2. These were the students, three external evaluators and the teacher-

researcher. There were no teacher-observers in cycle 3. This cycle involved more thorough self-reflection by students on their progress by including the evaluation of the dubbing activity in class. Similar to previous cycles, the external evaluators listened to the recorded samples before and after the dubbing project. One of the evaluators had taken part in cycles 1 and 2, and another evaluator had taken part in cycle 2. The third evaluator was new for cycle 3. The reason for this was the availability of the individuals involved. In a broader sense, the teacher-researcher once again complemented the previous information by assessing the students' progress through her notes, comments and observations.

4.3.3.3. Action: data-collection tools

For the data collection in cycle 3, all except one of the tools were similar to those used in cycle 2. The instruments used are described below.

I. Podcasts

Students made two podcasts (one pre-project and one post-project) in cycle 3. This reduced the number of samples in comparison to the first two cycles. There were four pre-project and four post-project samples in cycle 1 and three pre-project and three post-project samples in cycle 2. There are two main reasons for reducing the number of samples. Firstly, this cycle had a further focus on the evaluation of the dubbing activities. It therefore had an added purpose, which was to find a suitable way to assess intralingual dubbing projects (and not just students' progress in conversations). Secondly, the time available was similar to the time in cycle 2. It did not allow for recording several podcasts in addition to implementing different methods of evaluation. Therefore, priority was given to assessing the project. In each of the podcasts, students spoke for between three and five minutes. They were asked to tell a story. This could be a summary of the video they had just watched (video 1), a film they had recently seen or a book they liked. The instructions given to the students for recording their voices were similar to those in cycle 2. The podcasts in cycle 3 were analysed in a similar way to that of cycle 2, using the same quantitative and qualitative methods.

II. Questionnaire

There was one questionnaire used in cycle 3. It was similar to that in cycle 2 (which had been amended after cycle 1). However, a new section was added in order to find out about students' opinions on the assessment used for the project.[54]

<u>III. Teacher's notes</u>

As in cycle 1 and cycle 2, the teacher-researcher took notes on everything she observed in class. This diary included information on three different aspects of each session, distinguishing between the class dynamics, the clip (language, content, etc.) and the features of the technical equipment employed.

4.3.3.4. Action: steps

<u>I. Pre-project</u>

In cycle 3, the time devoted to preparation during the pre-project step was shorter in comparison with the time allowed for cycle 1 and cycle 2. The University of Chester had shown previous interest in intralingual dubbing and was happy to take part in this research. This university decided to add a compulsory session as part of the module *Spanish in Context* for first-year undergraduate students (who were continuing their study of Spanish after A level). Together with the dubbing project, the module included two hours of listening, two hours of topic knowledge and context, and one hour of grammar per week. The time allotted to the dubbing project was one hour a week. In terms of the material used and the dynamics of the session, the main changes from cycle 2 were varying the order of the videos and designing the evaluation rubrics.

There were a total of six videos in this cycle. The first four videos were chosen from cycle 2. Previous experience showed that each video worked better to focus on a specific learning area. Video 1 *Vista* was used because it was considered a very good first video because of its speed, the topic and the fact that students can easily access the whole short film. Video 2 *Medioambiente* was used to practise specific sounds of pronunciation. It was considered here that university students needed this lesson at an early stage in comparison to A-level students. Video 3 *Fábregas* was one of the most popular ones in cycle 2 because

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[54] For further information on students' questionnaire (cycle 3), see appendix 17.

of the naturalness of the speech (it was an interview) and also because most students know the footballer Cesc Fábregas and they enjoyed watching something familiar. It was considered a good video to practise speed, intonation and pronunciation. Video 4 *Tabaco* was chosen to challenge students since the speed was faster than previous videos. The topic was also relevant for their course. Students were given an option for video 5 (*Camión* or *Universidad*). The first one had been used in cycle 1 and the second one in cycle 2. Both of them belonged to the TV series *Cuéntame cómo pasó (Tell me how it happened)* (2001). Since the level of the participants was more heterogeneous than previous cycles, this video gave them the option to choose the level they wanted to work in their pair (one of them was considered slightly easier than the other one, mainly because of speed and spaces between turns of speaking). The aim was to consolidate everything learned in previous sessions. Finally, video 6 *Cuéntame* also belonged to the previous series. This video had five different actors (rather than two, as all the previous videos and cycles). The aim was to do a session in groups to include a new element to the classroom and to develop collaborative work. In cycle 3 not each session included a new video because students also practised extended activities (e.g. debates) and there was a focus on evaluation.

II. During the project

The project lasted for a total of ten weeks from October to December 2016. This practice benefited the students during their first term, before exam pressure started to build up, giving them an opportunity to develop their oral expression without being exposed to the whole class and to gain confidence for future exam situations. The students recorded podcasts in the first session, where they also watched the first video and carried out a mini taster session on dubbing. Students dubbed clips in all the sessions,[55] and they were asked to do some preparation at home (an advantage of being in a university context). In this way, some of the sessions could be finished by holding a debate after the dubbing activity to give the students the chance to practise their spontaneous speech. The students were assessed halfway through the project and at the end of the project. The structure for the lesson plan followed in the dubbing activities was exactly the same as in cycle 2. However,

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[55] For examples of the dubbed videos by students (cycle 3), see appendix 18.

whilst in cycle 2 the participants dubbed nine videos, this number was reduced to six in cycle 3. The main reason for this was to give the students time to practise speaking more spontaneously in the form of a debate and to evaluate their work (individually, in pairs and by the teacher). Finally, in the last session students dubbed a video in groups, recorded their second podcasts and completed the final questionnaires.

III. Post-project

After dubbing all the videos, the students completed final questionnaires as in previous cycles and evaluated the dubbed videos. First, the students assessed their own performances, then they also assessed their peer's performance, and later the performances were assessed by the teacher-researcher. In this way, a final rubric could be created for assessing performances in intralingual dubbed videos that could be used for self-assessment, peer's assessment or teacher-student assessment.[56]

Cycle 3 was used to implement the modified dubbing activity sequence fixed in cycle 2 with students in a different context: first-year undergraduate (post-A-level) students. Whilst there were very few changes to the material and the dynamics of the class, there was a further focus: finding a fair way of evaluating intralingual dubbing activities.

4.4. Summary

Chapter 4 has presented the methodology of this thesis, an action research study conducted in three cycles. The fundamental methodology followed is analogous in all three cycles, but there are some variations between them. The primary aim of cycle 1 was to have a first experience of the use of intralingual dubbing activities to enhance oral production. Cycle 2 contained the main study in order to consolidate the preliminary conclusions made in cycle 1; this cycle included the most heterogeneous sample and academic settings. Finally, cycle 3 intended to support the results of the previous two cycles and expand the project to provide an evaluation method.

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[56] For further information on the rubric used for evaluation the dubbed videos, see table 34, section 6.1.1.

Chapter 5. Data Analysis and Results

Chapter 5 contains the results obtained in this study following the intralingual dubbing activities carried out with A-level and post-A-level students. Taking Elliott's (1993) model as a guide, this chapter includes stage 3 (observations) of each of the three cycles of this action research. Since this thesis includes mixed methods, both quantitative and qualitative data are provided, with a greater emphasis on the qualitative data. To facilitate the reading of the results, they are presented in order of each cycles and by the types of instruments used.

5.1. Cycle 1

The results of cycle 1 present the outcomes of a first experience with intralingual dubbing activities. This was a preliminary experiment where the teacher-researcher implemented intralingual dubbing activities with students in her class. Its main aim was to investigate the interface between an intralingual dubbing project and the students' oral expression in SFL, according to various elements revealed in the literature review. This cycle has already been assessed as a master's dissertation (Sánchez-Requena, 2014). Therefore, the following paragraphs include a summary of the relevant results obtained. Three main instruments were used to gather the data. The results are organised in the following subheadings in the same order as the instruments were presented in the methodology chapter.

5.1.1. Individual interviews: quantitative results

The quantitative data includes the average WPM in each student's speech, before and after discounting repetitions and SCs. The sample consisted of eight minutes of audio samples per student (four minutes from the pre-project interview and four minutes from the post-project interview) from their individual interviews. The information is summarised in figure 5.
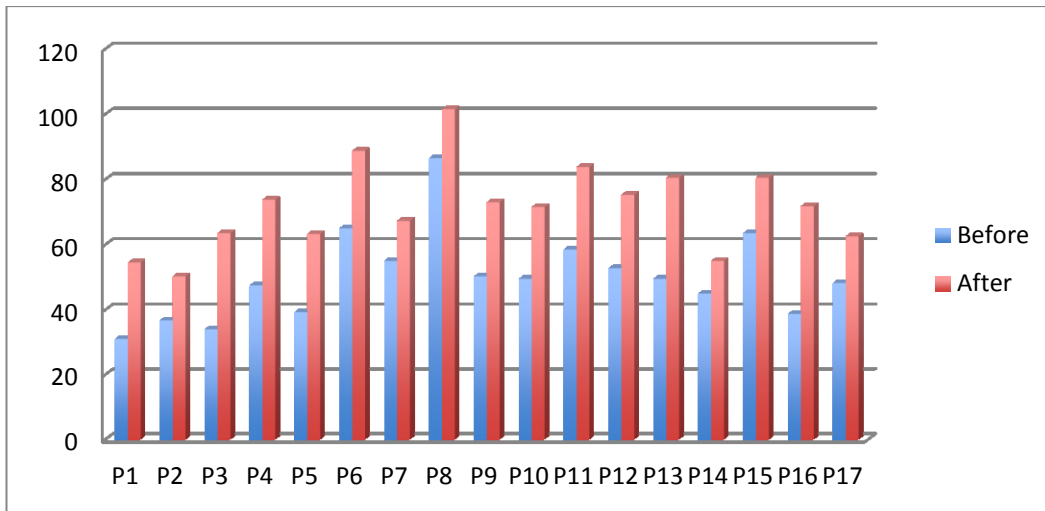
Figure 5. Summary of WPM without repetitions and SCs (cycle 1).

This summary chart shows positive results, as all the students had increased their WPM production by the end of the intralingual dubbing project. Some of the students improved their speed more than others, and the greatest difference in improvement after removing repetitions and SCs was 23.0 WPM (between participant 14, who improved by 10.0 WPM, and participant 16, who improved by 33.0 WPM).

Table 22 on the following page provides more specific data on each student's improvement.[57]

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[57] For full transcriptions and WPM counts for cycle 1, see appendix 19.

Table 22. WPM (cycle 1).

Participant		Average WPM	Difference in WPM	Improve in %		Average WPM without SC	Difference in WPM without SC	Improve in % without SC
1	PRE	37.5	26.0	69.3%	PRE	31.0	23.5	75.8%
	POST	63.5			POST	54.5		
2	PRE	42.7	13.6	31.8%	PRE	36.7	13.6	37.1%
	POST	56.3			POST	50.3		
3	PRE	37.5	30.0	80.0%	PRE	34.0	29.5	86.8%
	POST	67.5			POST	63.5		
4	PRE	57.5	22.8	39.6%	PRE	47.5	26.2	55.2%
	POST	80.3			POST	73.7		
5	PRE	45.7	28.0	61.3%	PRE	39.3	24.0	61.1%
	POST	73.7			POST	63.3		
6	PRE	73.0	24.5	33.6%	PRE	65.0	23.7	36.5%
	POST	97.5			POST	88.7		
7	PRE	59.5	13.2	22.9%	PRE	55.0	12.3	22.4%
	POST	72.7			POST	67.3		
8	PRE	92.3	16.2	17.6%	PRE	86.5	15.0	17.3%
	POST	108.5			POST	101.5		
9	PRE	60.7	21.8	35.9%	PRE	50.3	22.7	45.1%
	POST	82.5			POST	73.0		
10	PRE	56.5	24.5	43.4%	PRE	49.5	22.0	44.4%
	POST	81.0			POST	71.5		
11	PRE	67.5	33.2	49.2%	PRE	58.5	25.2	43.1%
	POST	100.7			POST	83.7		
12	PRE	62.7	22.3	35.6%	PRE	52.7	22.6	42.9%
	POST	85.0			POST	75.3		
13	PRE	58.0	31.3	53.9%	PRE	49.5	31.0	62.6%
	POST	89.3			POST	80.5		
14	PRE	50.5	9.0	17.8%	PRE	45.0	10.0	22.2%
	POST	59.5			POST	55.0		
15	PRE	72.7	20.0	27.5%	PRE	63.5	17.0	26.8%
	POST	92.7			POST	80.5		
16	PRE	46.3	32.0	69.1%	PRE	38.7	33.0	85.3%
	POST	78.3			POST	71.7		
17	PRE	56.5	16.0	28.3%	PRE	48.3	14.2	29.4%
	POST	72.5			POST	62.5		
AVERAGE			22.6	42.2%			21.5	46.7%

The average increase in WPM was 22.6 (an improvement of 42.2%), which was reduced to 21.5 after removing repetitions and SCs (an improvement of 46.7%). There is hardly any difference between the two figures. Therefore, it could be stated that these 17 participants improved their WPM by an average of 22.0 after dubbing clips for six weeks. Nonetheless, it cannot be stated that this improvement is due to dubbing only, because the students were having Spanish lessons in parallel. The student who improved their WPM the most including repetitions and SCs did so by 33.2 (participant 11), and the student who improved

the most without including repetitions and SCs did so by 33.0 (participant 16). In percentage terms, the student who improved the most (participant 16) did so by 80.0% before removing repetitions and SCs and by 86.8% after repetitions and SCs were removed. Participant 14 improved the least and did so by 9.0 and 10.0 WPM (before and after removing repetitions and SCs, respectively). There are no specific patterns to suggest the reasons for the differences in the students' improvements in WPM. With the data provided, it can only be asserted that this might have been due to each student's ability in this particular project. The results for the only bilingual student (participant 8) were below the average. This participant showed the least improvement in percentage terms (17.6% before removing repetitions and SCs and 17.3% afterwards). It could be suggested that since this student began the project with a high level of proficiency, there was less margin for improvement. No major differences were observed between students who were studying another FL (French) and students who were studying SFL only. Plotting the findings in a Gaussian or normal distribution will demonstrate if the average is representative. This is more meaningful if presented and compared with the one for cycle 2.[58]

5.1.2. Individual interviews: qualitative results

The qualitative data was analysed by three external evaluators. As all the external evaluators in this thesis, they were Spanish native speakers who also taught SFL. In cycle 1, they marked the student's progress by listening to the eight-minute audio recordings chosen from each candidate's interview.

The descriptors given to the evaluators were divided into two parts. Figure 6 shows the elements related to improvements in oral expression (fast and continuous, grammar, vocabulary, SC, naturalness, easy to follow and pronunciation). The higher the mark the students received, the better they had performed. Therefore, these elements were considered to be positive aspects of oral expression in this thesis.

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[58] For the Gaussian distribution comparison between cycles 1 and 2, see figures 12 and 13 (section 5.2.1.).
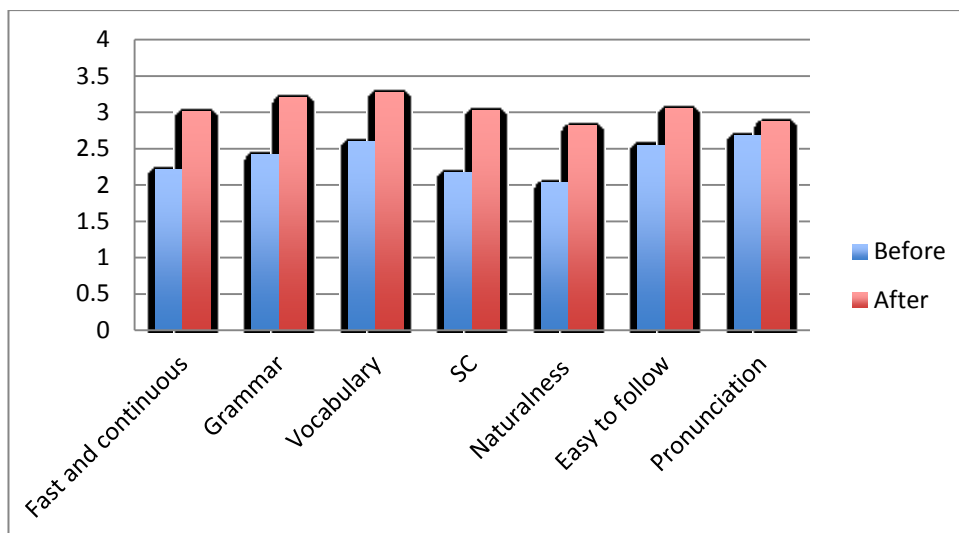
Figure 6. Assessment of perceived fluency I (cycle 1).

The vertical axis contains values 1 to 4, used by the evaluators to assess the students. Whilst 1 indicated the lowest level of performance, 4 indicated the highest level of performance: 1 = poor, 2 = adequate, 3 = good and 4 = very good. This scale helped to visualise the students' improvement from the external evaluators' perspectives. Amongst the previous descriptors, the evaluators highlighted SC, in other words, the ability to self-correct (21.5%) as well as a fast and continuous communication (20.0%) as the elements in which students improved the most. Regarding the ability to self-correct, this could be due to the fact that the students received a double written input (subtitles and paper scripts), which reinforced the listening practice; the natural evolution of students' learning progress; or a combination of both. Regarding the fast and continuous communication (speed, in other words), the results agree with those obtained through quantitative measures. Therefore, the quantitative and qualitative data complement each other. The progress in speed is noticeable, both from an utterance and a perceived point of view. The third element that seemed to improve the most was naturalness when talking (19.8%), which could more accurately be considered the student's intonation. In fact, it was considered worth providing clearer definitions of the previously mentioned terms in cycle 2. On the contrary, pronunciation seem to be the element that evaluators considered students improved the least (5.0%). This is why it was considered necessary to give more explicit explanations of pronunciation to students in future cycles.

Figure 7 shows the negative elements of oral expression. In this case, the lower the mark the students obtained, the better they had performed. In other words, the fewer hesitations and pauses in complete silence contained in the speech, the better the performance.
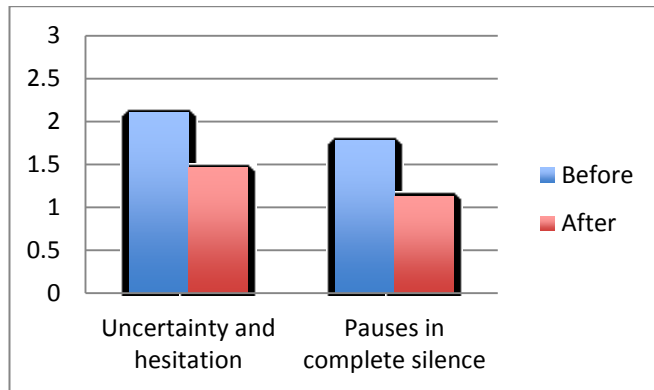
Figure 7. Assessment of perceived fluency II (cycle 1).

The numbers in the vertical axis in figure 7 represent the following distinctions made in the scale used by the evaluators: 1 = hardly any, 2 = some, 3 = many. Regarding the elements considered as negatives for oral expression in this research (uncertainty and hesitation, and pauses in complete silence), there was a decrease of 16.3% in each. The number was symbolic due to its observational-descriptive nature, but it still served as evidence of students' progress in this learning area. The fact that there were fewer hesitations and pauses may have had a positive influence on how fast and continuous the communication was as well as the student's naturalness when talking. Thus, the results in figure 7 complement the results in figure 6.

The three external evaluators also assessed the students' pronunciation from a perceived point of view. Figure 8 reflects the specific sounds assessed and the number of participants who made a mistake pronouncing those sounds before and after the dubbing project.
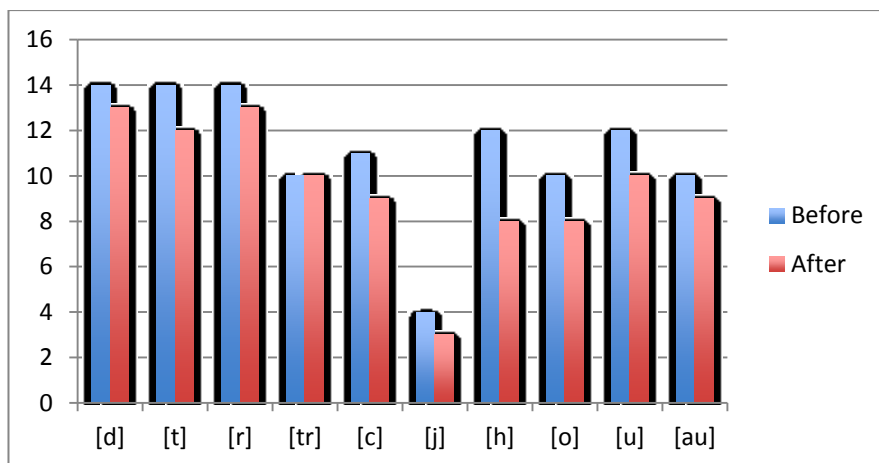
Figure 8. Perceived pronunciation (cycle 1).

The external evaluators assessed the number of students who made a mistake pronouncing a specific sound before the project and those who did so after the project. The vertical axis contains the number of students who made a mistake (there were a total of 17 students). Regarding pronunciation, students mainly improved the aspiration of the consonant [h], which does not sound in Spanish. This could be due to the double input provided: the fact that the students saw the full dialogue in writing may have helped them. This was also the sound with the largest difference between spelling and pronunciation. There was almost no change in students' pronunciation of consonants such as [d], [t], [r] and [tr]. In relation to vowels, the most significant change was in the correct pronunciation of the vowel [u]. The conclusion for these results is that students need more explicit explanations of how to pronounce specific sounds in order to observe a noticeable change. In this cycle, students only listened to the speech of the actors: they did not receive any further explanation of pronunciation. Thus, simply listening to the sounds seemed to be insufficient to result in a perceived significant improvement.

5.1.3. Questionnaire

The questionnaire was given to the students after completion of the project. It contained three sections: (1) skills; (2) learning areas; and (3) material used. Figures 9 to 11 display the results for each of these areas, with explanations provided underneath. The students gave a score from 1 to 5 according to how much they believed the intralingual dubbing project helped them to improve. Whilst 1 indicated the lowest level of satisfaction regarding their improvement, 5 indicated the highest level of satisfaction. The description

of the values was: 1 = I totally disagree/very little or nothing, 2 = A bit, but not enough, 3 = enough, I'm satisfied, 4 = I'm happy with what I have practiced/learned = 5: I totally agree/a lot, it has been a good way to practice/learn/improve my Spanish skills.
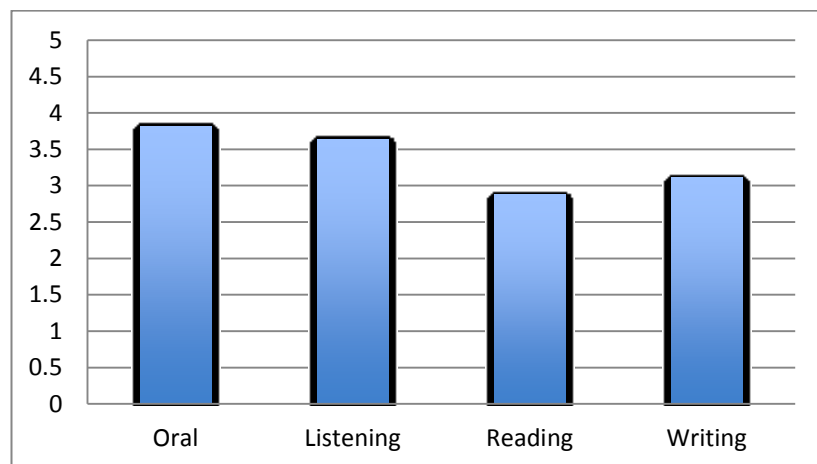
Figure 9. Students' opinions on the project's influence on their communication skills (cycle 1).

Students believed that intralingual dubbing helped them to develop the four communication skills. They perceived that the skill that was developed the most during the project was oral expression, which agreed with the objectives of this thesis. The second most improved skill was listening comprehension. This was to be expected, since students were constantly listening to the original dialogue in the first part of each session, and they were listening to their own speech in the second part of the class. In addition, participants considered that the project helped them more with written expression than with reading comprehension. This result is unexpected because during the project, students practised more explicit reading skills than writing skills. Nonetheless, the important aspect to highlight is that the project was beneficial with respect to all four traditional skills, either directly or indirectly.
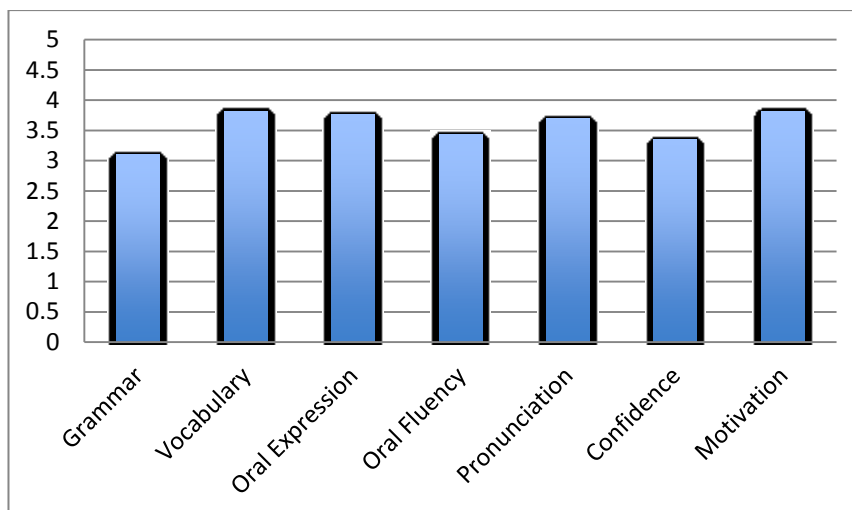
Figure 10. Students' opinions on the project's influence on learning areas (cycle 1).

The order of the terms shown in figure 10 is different from the order mentioned in the literature review, due to the amendments made following cycle 1.[59] From the highest to the lowest scores received, the learning areas can be reorganised as follows: vocabulary, motivation, oral expression, pronunciation, oral fluency, confidence and grammar. Therefore, concerning learning areas, the students stated that intralingual dubbing activities mainly helped them with vocabulary acquisition, which was closely followed by motivation and oral expression in general. As expected, they considered grammar to be the area in which they had improved the least, as the project was not directly related to this. The results imply that although the intralingual dubbing activities focused on oral expression, they developed other areas on a similar level: vocabulary acquisition and motivation, in this case.

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[59] For the amendments made between cycle 1 and cycle 2, see table 16 (section 4.3.2.).
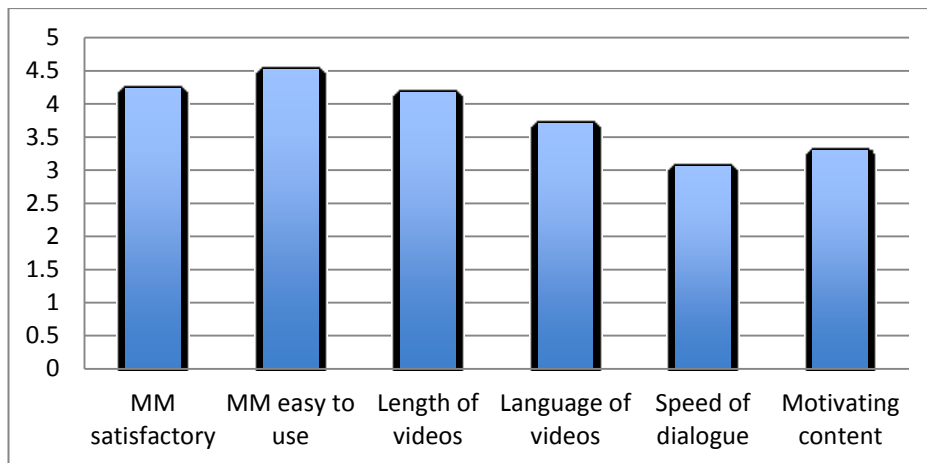
Note: MM = Movie Maker

Figure 11. Students' opinions on the material used (cycle 1).

Regarding the students' opinions on the material used represented in figure 11, they seemed to be pleased with the use of Movie Maker. The length and language of the clips also appeared to be adequate. However, the students pointed out the need to adjust the speed of the videos (as the dialogue was too fast at times). They also suggested including a wider variety of content (all the clips in cycle 1 were taken from the same TV series).

The questionnaire also included an open question where students added their general opinions on the project.[60] For practical reasons, the results are summarised with those of the teacher-researcher's notes in the next subsection, because both tools had the same purpose.

5.1.4. Teacher-researcher's notes

The teacher-researcher's notes provided reflections on weekly observations, both in class and by listening to the dubbed clips produced by the students. Tables 23 and 24 present the positive and negative observations from the teacher-researcher's and the students' perspectives.[61]

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[60] For full students' observations (cycle 1), see appendix 20.
[61] For full teacher-researcher's notes (cycle 1), see appendix 21.

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Table 23. Teacher-researcher's notes (cycle 1).

Positive	Negative
In general, it is a fun activity, which is different from traditional activities.	Subtitles are not always easy to follow.
The students have more awareness of their learning, since they self-assess and listen to their speech.	On occasion, the excessive difficulty of some videos can discourage some of the students. This is mainly related to the speed and length of some paragraphs.
It provides a realistic idea of the speed of conversation between native speakers.	Sometimes, the pronunciation and intonation in the students' performance can be damaged due to the amount of continuous speech they have to produce.
It shows aspects of Spanish culture that students can observe by themselves.	Not all the videos were equally motivating: there is a preference for those where there were teenage actors.
There is a large amount of useful vocabulary, with typical colloquial expressions used in less formal situations.	
It encourages the students to improve their oral expression. In fact, they have noticed an improvement in their speed, intonation and pronunciation.	
It increases self-confidence when speaking in the FL.	
It is a motivating and engaging activity for the students.	
It provides an opportunity for the students to increase their listening ability in the FL.	

The information presented in table 23 shows that the positive aspects overcame the negative ones. In fact, these were not considered to be negative but constructive: they were aspects in need of adjustment and improvement, mainly related to the characteristics of the videos selected. The positive adjectives related to the project were *fun*, *engaging*, *motivating* and *self-aware*. The teacher-researcher's notes agreed with the students' views when stating that the intralingual dubbing project had an impact on students' speed, intonation, pronunciation, vocabulary and listening skills. The information in the table also complements the information in table 24, which contains suggestions made by students for improving the dubbing sessions.

Table 24. Students' suggestions for improving the project (cycle 1).

Material
Shorter videos.
Slower videos.
Videos with complete pronunciation of all the words.
Reflect on the difficulty of the speech and the length of the video separately (they are not necessarily related).
Wider variety of videos.

Subtitles	
Write the subtitles themselves to remember the dialogue better.	
Use highlighting in the style of karaoke subtitles.	
Design of the activity	
Spend more time working on the context of the video.	
Spend more time analysing the meaning of colloquial expressions.	
Record the dialogue in small parts rather than all in one go.	

Some of these suggestions were implemented in cycle 2, especially those relating to the selection of the material. When possible, the selected videos were shorter and slower, paying more attention to the pronunciation of words and taken from a wider variety of TV programmes. It was also worth considering the time spent working on the context and colloquial expressions before starting the dubbing task.

However, the recommendations related to the subtitles were not considered to be as relevant for the purposes of the study. Combining subtitle-writing and dubbing activities did not seem to be feasible in the specific environment selected due to the limited time made available by the academic institutions involved. Yet, it could be implemented in other types of studies and could be considered for further research. Providing karaoke-style subtitles could in fact facilitate the students' dubbing task. Nonetheless, some teachers may be reluctant to use dubbing activities if an extra technical element is added to their preparation time. However, it could be offered as optional for those who wish to add this element.

Finally, the students' suggestion of recording the dialogue in smaller sections was not taken into consideration either. If students recorded the original speech in shorter fragments, the speed might be more accurate. However, this would not enable the project to achieve one of its main aims: for students to speak continuously.

In summary, the data from cycle 1 has been triangulated. There is sufficient range and there are enough sources to offer a wide variety of information and relevant conclusions for the next cycle. The results cannot be generalised at this stage, but they are very useful and well-founded for the purposes of this preliminary study.

5.2. Cycle 2

The results of cycle 2 complement those of cycle 1 by providing more detail from a larger and more heterogeneous sample. They give more relevance to the outcomes obtained

from cycle 1. As described in the methodology chapter (chapter 4), this is the main study amongst the three cycles; therefore, the number of instruments and the method of analysis was also extended. The data obtained is presented below according to the instruments used.

5.2.1. Podcasts: quantitative analysis

The podcasts contain the spontaneous speech of the students before and after doing the intralingual dubbing project. Six recordings per student were analysed (three pre-project recordings and three post-project recordings).[62] For its quantitative analysis, the first minute of each recording was used for the analysis: the samples show that the students used a narrower range of vocabulary and fewer words as the recording progressed; therefore, the first minute contained the best performance on most occasions. First, the speech was transcribed. Second, the number of WPM was counted manually. Only complete words in Spanish were counted. At times, the students produced words in other languages, mainly English and French. Only certain titles of films (e.g. *Harry Potter*) were accepted as Spanish words for this thesis, because that was the title used in Spanish. The reason that the transcription and WPM count were completed manually rather than using computer software was that human intervention was necessary in order to identify incomplete words, SCs and words accepted for the analysis in this cycle. One external evaluator double-checked the word count. Table 25 provides a summary and the average WPM.[63]

Table 25. WPM (cycle 2).

Participant		Average WPM	Difference in WPM	Improve in %		Average WPM without SC	Difference in WPM without SC	Improve in % without SC
1	PRE	44.0	9.0	20.5%	PRE	43.0	0.5	1.2%
	POST	53.0			POST	43.5		
2	PRE	39.7	21.0	52.9%	PRE	37.7	21.0	55.7%
	POST	60.7			POST	58.7		
3	PRE	36.3	17.4	47.9%	PRE	35.7	18.0	50.4%
	POST	53.7			POST	53.7		
4	PRE	35.0	7.0	20.0%	PRE	34.0	5.0	14.7%
	POST	42.0			POST	39.0		
5	PRE	26.3	11.3	42.9%	PRE	24.6	9.0	36.6%

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[62] For the podcast recordings (cycle 2), see appendix 22.
[63] For full transcriptions and WPM counts for cycle 2, see appendix 23.

Participant		Average WPM	Difference in WPM	Improve in %		Average WPM without SC	Difference in WPM without SC	Improve in % without SC
	POST	37.6			POST	33.6		
6	PRE	69.3	4.0	5.8%	PRE	63.0	1.7	2.7%
	POST	73.3			POST	64.7		
7	PRE	38.0	14.7	38.7%	PRE	35.0	15.3	43.7%
	POST	52.7			POST	50.3		
8	PRE	53.3	42.0	78.8%	PRE	50.3	38.0	75.5%
	POST	95.3			POST	88.3		
9	PRE	59.3	7.0	11.8%	PRE	58.0	7.3	12.6%
	POST	66.3			POST	65.3		
10	PRE	46.0	35.7	77.6%	PRE	45.0	35.3	78.4%
	POST	81.7			POST	80.3		
11	PRE	42.7	12.6	29.5%	PRE	37.3	13.4	35.9%
	POST	55.3			POST	50.7		
12	PRE	54.7	50.6	92.5%	PRE	50.7	52.0	102.6%
	POST	105.3			POST	102.7		
13	PRE	35.0	26.7	83.4%	PRE	34.3	25.4	74.1%
	POST	61.7			POST	59.7		
14	PRE	37.0	29.0	78.4%	PRE	29.3	34.0	116.0%
	POST	66.0			POST	63.3		
15	PRE	83.7	1.6	1.9%	PRE	76.0	6.3	8.3%
	POST	85.3			POST	82.3		
16	PRE	58.3	27.0	46.3%	PRE	49.7	31.6	63.6%
	POST	85.3			POST	81.3		
17	PRE	19.3	20.0	103.6%	PRE	17.0	22.0	129.4%
	POST	39.3			POST	39.0		
18	PRE	25.3	15.4	60.9%	PRE	24.7	15.3	61.9%
	POST	40.7			POST	40.0		
19	PRE	35.7	13.0	36.4%	PRE	35.0	9.3	26.6%
	POST	48.7			POST	44.3		
20	PRE	32.7	6.6	20.2%	PRE	25.3	10.0	39.5%
	POST	39.3			POST	35.3		
21	PRE	50.7	29.0	57.2%	PRE	47.7	28.6	60.0%
	POST	79.7			POST	76.3		
22	PRE	36.0	13.0	36.1%	PRE	32.0	16.0	50%
	POST	49.0			POST	48.0		
23	PRE	64.0	-9.0	-14.1%	PRE	44.0	-1.0	-2.3%
	POST	55.0			POST	43.0		
24	PRE	32.6	15.0	46.0%	PRE	29.0	20.6	71.0%
	POST	47.6			POST	49.6		
25	PRE	30.0	25.7	85.7%	PRE	27.7	26.6	96.0%
	POST	55.7			POST	54.3		
26	PRE	28.7	4.6	16.0%	PRE	27.7	4.6	16.6%
	POST	33.3			POST	32.3		
27	PRE	61.0	21.3	34.9%	PRE	58.0	20.6	35.5%
	POST	82.3			POST	78.6		
28	PRE	42.0	11.0	26.2%	PRE	45.0	7.0	15.6%
	POST	53.0			POST	52.0		
29	PRE	32.0	24.6	76.9%	PRE	27.3	27.7	101.5%
	POST	56.6			POST	55.0		
30	PRE	30.3	8.7	28.7%	PRE	29.6	6.1	20.6%
	POST	39.0			POST	35.7		

Participant		Average WPM	Difference in WPM	Improve in %		Average WPM without SC	Difference in WPM without SC	Improve in % without SC
31	PRE	57.7	11.6	20.1%	PRE	54.7	11.6	21.2%
	POST	69.3			POST	66.3		
32	PRE	40.0	16.3	40.7%	PRE	39.0	14.3	36.7%
	POST	56.3			POST	53.3		
33	PRE	40.0	12.0	30.0%	PRE	39.3	10.7	27.2%
	POST	52.0			POST	50.0		
34	PRE	52.7	5.6	10.6%	PRE	49.3	6.4	13.0%
	POST	58.3			POST	55.7		
35	PRE	40.7	21.0	51.6%	PRE	33.7	26.3	78.0%
	POST	61.7			POST	60.0		
36	PRE	67.0	14.7	21.9%	PRE	60.7	17.0	28.0%
	POST	81.7			POST	77.7		
37	PRE	68.3	13.7	20.1%	PRE	65.7	14.6	22.2%
	POST	82.0			POST	80.3		
38	PRE	62.7	7.0	11.2%	PRE	55.7	11.0	19.7%
	POST	69.7			POST	66.7		
39	PRE	43.0	21.3	49.5%	PRE	37.7	24.6	65.3%
	POST	64.3			POST	62.3		
40	PRE	43.3	17.0	39.3%	PRE	39.7	15.6	39.3%
	POST	60.3			POST	55.3		
41	PRE	32.0	11.6	36.3%	PRE	27.3	16.0	58.6%
	POST	43.6			POST	43.3		
42	PRE	50.6	10.0	19.8%	PRE	42.0	13.6	32.4%
	POST	60.6			POST	55.6		
43	PRE	28.0	12.7	45.4%	PRE	25.7	13.0	50.6%
	POST	40.7			POST	38.7		
44	PRE	51.3	19.7	38.4%	PRE	50.0	20.7	41.4%
	POST	71.0			POST	70.7		
45	PRE	38.6	32.7	84.7%	PRE	36.0	31.3	86.9%
	POST	71.3			POST	67.3		
46	PRE	31.3	30.0	95.8%	PRE	26.0	28.0	107.7%
	POST	61.3			POST	54.0		
47	PRE	46.3	5.0	10.8%	PRE	46.0	4.3	9.3%
	POST	51.3			POST	50.3		
AVERAGE			16.5	41.9%			17.2	47.5%

The average improvement in WPM in cycle 2 was approximately 17.0. There was hardly any difference in this number before and after removing SCs, which is similar to the results of cycle 1. The difference was that in cycle 1 students produced fewer WPM after SCs were removed, whilst in cycle 2 the opposite was true. Nonetheless, it could be suggested that the tendency to repeat or not repeat words in the dialogue depended on each individual student. The average difference in percentage terms was slightly higher when comparing the results before and after removing SCs (41.9% before and 47.5% after). Participant 12 improved the most and did so by 50.6 WPM (52.0 after removing SCs). In percentage terms,

however, participant 17 showed an improvement of 103.6% before removing SCs and 129.4% after. One student (participant 23) did not improve; indeed, this student produced fewer words after the project. The external reason that could explain this is that participant 23 was the only student who did not submit two of the videos. All the other students presented all the videos (they were allowed to miss only one session). However, this might not be a determiner and the result could have been due to the personal characteristics of the student on the day of the recording. When considering the average WPM improved (before and after removing SCs), there were 11 students who improved by more than 25 WPM. At the other end of the scale, 12 students progressed by fewer than 10 WPM. When looking at those participants, no indicator could explain objectively why some students improved more than others regarding the WPM spoken. Despite the fact that there were 30 more students in cycle 2 than there were in cycle 1, and much greater internal differences between the participants in cycle 2, the increase in WPM was fairly similar: approximately 22 in cycle 1 and 17 in cycle 2. At a first glance, this may lead us to think that A-level intralingual dubbing projects can be successful across a wide range of schools (and six-form colleges) and students regarding improving the speed of their oral expression. However, to find out whether the average is representative in both cycles, it is necessary to analyse this data in more detail through the Gaussian distribution together with the average and the standard deviation. This information is provided below.
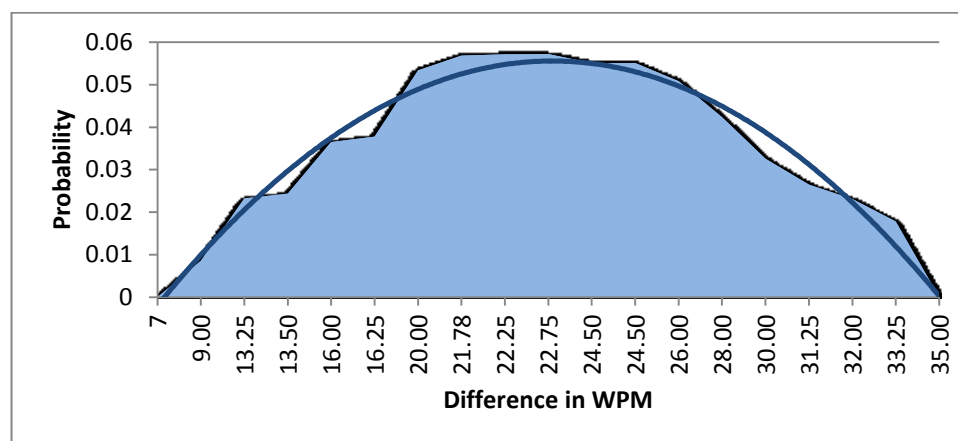

Figure 12. Gaussian distribution (cycle 1).
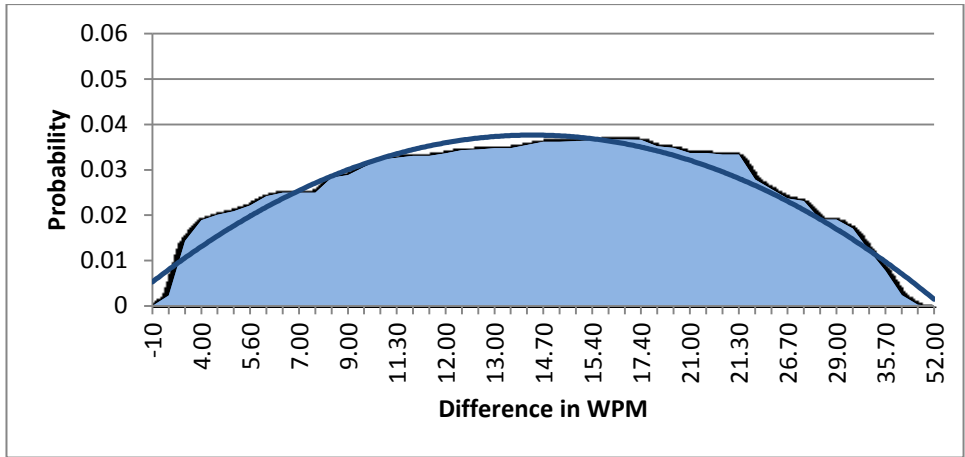
Figure 13. Gaussian distribution (cycle 2).

Table 26. Average and standard deviation (cycles 1 and 2)

	Cycle 1	Cycle 2
Average	22.60	16.54
Standard deviation	6.97	10.88

Figures 12 and 13 show the data before removing SCs. Since there was hardly any difference before and after removing SCs in both cycles, either option could have been chosen (before or after removing SCs). The average value in the Gaussian distribution in cycle 2 was 16.54 (whilst it was 22.60 in cycle 1). To know if this average was representative, it was necessary to compare it with the standard deviation, which was 10.88. The average was less representative in cycle 2 than in cycle 1, because there was a larger number of outliers.

The Gaussian distribution provides the opportunity to do hypothesis tests to predict future students' probability of improving their WPM. Figures 12 and 13 show the probability of whether a participant will improve by a specific number of WPM. The Gaussian distribution in cycle 2 was more even, with fewer peaks around the average. This means that the outliers had a higher probability of becoming true. As mentioned previously, this caused the standard deviation to be higher and made the average less representative, because the sample was more widely distributed. The fact that the standard deviation was much higher in cycle 2 suggests that the improvements were not linear, that some students improved more than others. Therefore, there is a wider spread indicating a wider variation. Students in cycle 1 gave a better performance overall, and the results were not influenced by opposite values because they did not exist.

The results of the quantitative analysis suggest that this type of project is more suitable for students who share similar characteristics. This will be discussed further in the conclusion of the thesis.

5.2.2. Podcasts: qualitative analysis

Four external evaluators assessed the podcasts. Before providing their evaluation, they listened to the pre- and post-project podcasts of the students. They used Google Forms to provide their feedback about each student. This information is organised so that it is possible to observe the improvement per student or per evaluator or to distinguish results between recordings made before and after the dubbing project. [64] The most relevant information is presented in this section.
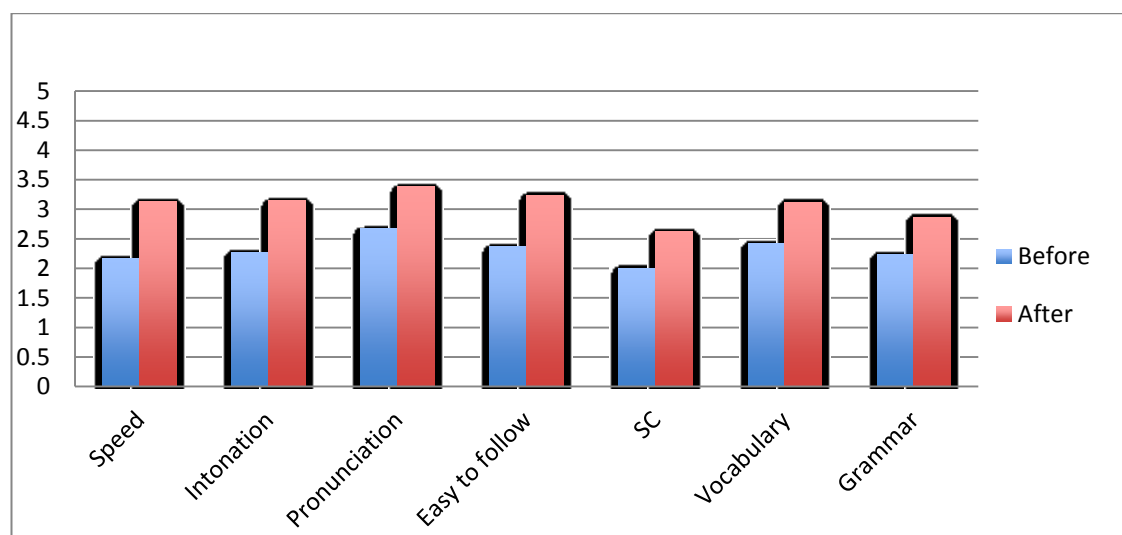
Figure 14. Oral expression as perceived by the evaluators I (cycle 2).

Figure 14 shows the evaluators' opinions on general aspects considered for oral production. The numbers in the vertical axis represent the following distinctions made in the scale used by evaluators: 1 = poor, 2 = adequate, 3 = good, 4 = very good, and 5 = excellent. The figures shown here are illustrative only, as no statistics were calculated. As the results are close, the numbers showing the improvement in each area have been provided in percentages to increase accuracy. The difference between the results obtained in the pre- and post-project recordings shows that the evaluators considered that the participants' speed improved the most (by 19.4%), closely followed by intonation (17.8%)

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[64] The complete information about this analysis can be accessed via the following link: https://goo.gl/XZjc9b

and easy-to-follow speech (17.4%). On a similar level, they considered that pronunciation and vocabulary acquisition improved equally (by 14.0%). Finally, they noted that students showed more progress in grammar (12.6%) than in their ability to self-correct (12.4%).

Nonetheless, the highest score in the post-project recordings was given to pronunciation (67.6%), closely followed by easy-to-follow speech (64.6%), intonation (63.0%) and speed (62.6%) and vocabulary acquisition (62.4%). Grammar (57.4%) and the ability to self-correct (53.4%) again obtained the lowest marks. Regarding the negative aspects of oral expression, the information is presented below.
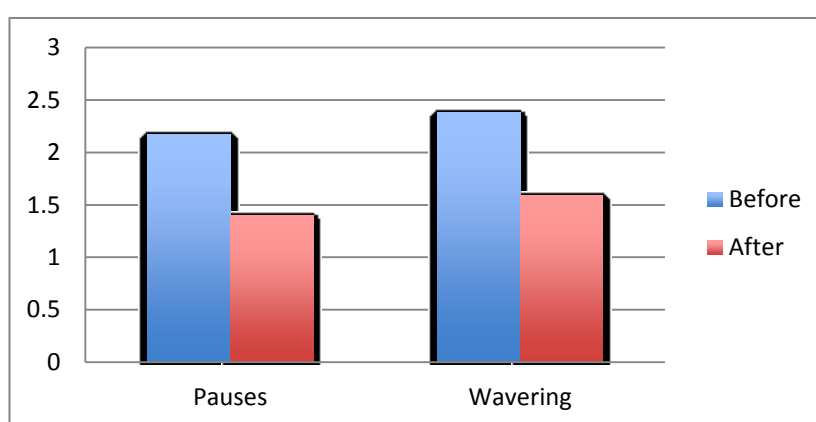
Figure 15. Oral expression as perceived by the evaluators II (cycle 2).

As for pauses and wavering, the students tended to doubt more than to leave complete silences in their speech both before and after the project. The numbers given show the distinctions made in the scale used by evaluators: 1 = hardly any, 2 = some, 3 = quite a few, and 4 = too many. Students reduced the number of pauses in complete silence (15.6%) and the amount of wavering (15.8%) on a similar level.

Concerning pronunciation, this cycle included more specific explanations during the sessions on how to pronounce sounds. The analysis was also more specific than in cycle 1. First, there was an interest in establishing the sounds that students made most mistakes with, as shown in figure 16.
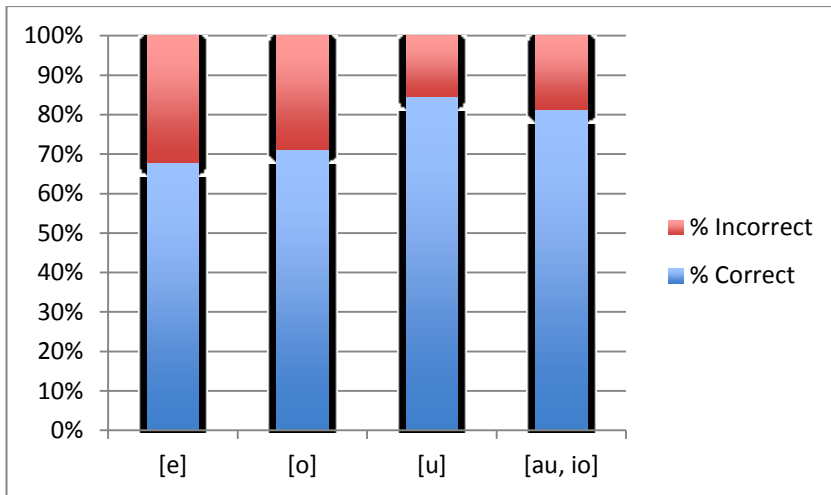
Figure 16. Incorrect sounds pronounced by the students' pre-project (vowels).

According to the graph, students made more mistakes with the sounds [e] and [o], since [e] was sometimes pronounced as [i] and [o] was pronounced as [ou]. They made fewer mistakes with [u], which was pronounced as [iu]. Perhaps the reason for this was that fewer words in their spontaneous speech contained [u] than [e] and [o]. Similar reasoning could explain the results for combinations of two vowels.
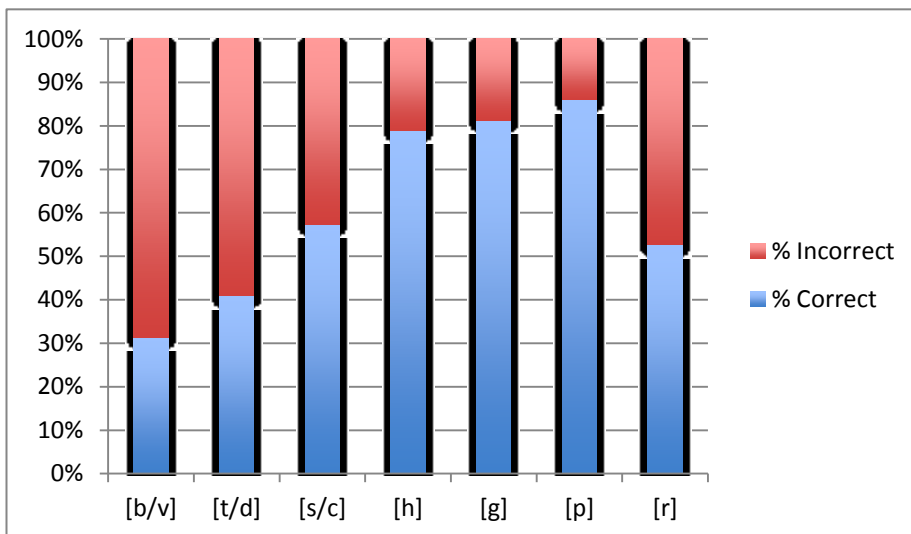
Figure 17. Incorrect sounds pronounced by the students' pre-project (consonants).

The students showed more mistakes with consonants before the project, indicating that students in general found it harder to pronounce consonants than vowels. The biggest mistakes presented were the distinction between [b] and [v]; and [t] and [d]. The reason for this might be that their teachers had not paid much attention to working on these sounds before the project, since the emphasis is normally on sounds with a more obvious

difference from English, such as [h]. Students also made a high number of mistakes in their ability to roll the [r] and distinguish between [s] and [c]. On the other hand, the aspiration of [p] was the sound with the lowest percentage of mistakes (from those selected as possible mistakes amongst English students).
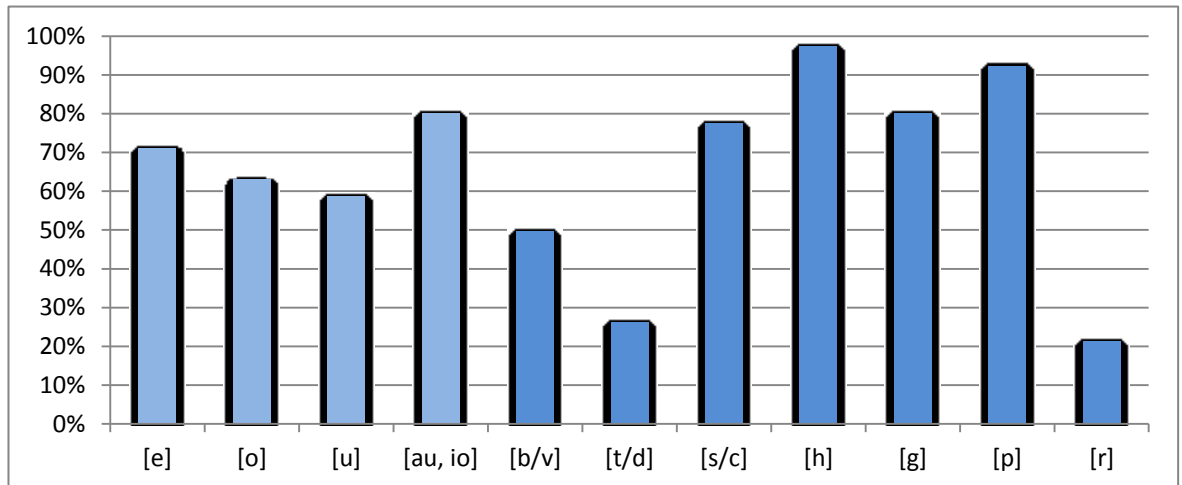
Figure 18. Sounds improved post-project from mistakes made in figures 16 and 17.

Figure 18 shows the percentage in which each one of the sounds described in figures 16 and 17 have improved. In figure 18, vowels are shown in light blue whilst consonants are shown in dark blue. In general, the sound that students improved in the most was [h], similar to cycle 1. This was followed by [p] and [g]. When paying attention to figure 18, those three consonants were the sounds that students made fewer errors with before the project. Therefore, it could be said from these results that those three sounds seemed to be easier for students to correct after mentioning them explicitly in class. The pronunciation that the students seemed to find harder was rolling the [r], similar to cycle 1; this was followed by the distinction between [t] and [d]. The pronunciation of vowels combinations seemed to have been better corrected by the students, which was the opposite in cycle 1. The students might have found it easier to correct their pronunciation after being given an explicit explanation. This was followed by improvement in the pronunciation of [e], [o] and [u]. However, no specific reason was found to justify this order in the improvement of vowels.

The analysis of the previous elements through a qualitative rubric only is justified by the fact that A-level evaluation of oral expression is only carried out through qualitative rubrics.

The fact that there were four external evaluators and that most of the data agrees with that obtained from cycle 1 (and its three external evaluators) provides enough information to give weight to these results.

5.2.3. Questionnaires: questionnaire 1 – students' opinions on the intralingual dubbing project

Questionnaire 1 contained closed and open questions. The answers to the closed questions are represented in this subsection by charts. The answers to the open questions were analysed using NVivo (software that supports qualitative and mixed-methods research). This software facilitates the researcher's task by creating connections (or nodes) across the ideas provided in different answers, measures the frequency of words in the text, and allows for more organised summaries of the information, amongst other benefits. The purpose of questionnaire 1 was to find out what the students thought about the project once it had been completed.[65] First, it aimed to find out how often students watched films in Spanish.
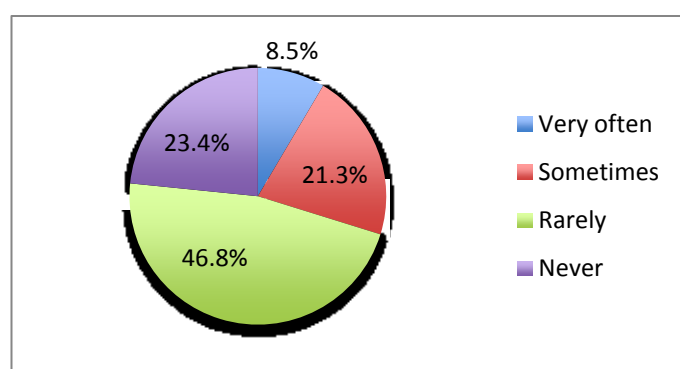
Figure 19. Frequency of watching films in Spanish (cycle 2).

This chart shows that 70.2% of the students rarely or never watched films in Spanish. According to the literature review presented in this thesis, there are many benefits of including films in the FL classroom.[66] However, figure 19 suggests that teachers are not taking enough advantage of this resource and that they might need more encouragement to do so. This is one of the aims of this thesis.

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[65] Full answers to questionnaire 1 (cycle 2) can be accessed via the following link: https://goo.gl/qd0Lso
[66] For the benefits of including films in the FL classroom, see table 2 (section 1.1.1.).

The remainder of the questionnaire was divided into five sections: (1) how students thought their communication skills in general were influenced by the intralingual dubbing project; (2) the impact of the project on specific learning areas that affect oral expression; (3) their opinion on the materials used; (4) their observations (or free comments) on the project in general; and (5) their individual opinions on each of the clips used. For the closed questions, a scale of 1 to 4 was used. Whilst 1 indicated the highest level of satisfaction regarding their improvement, 4 indicated the lowest level of satisfaction (this was the opposite in the similar questionnaire in cycle 1). The values from 1 to 4 were as follows: 1 = I totally agree/a lot, it has been a very good way to practise/learn/improve my Spanish skills; 2 = I'm satisfied with what I have practised/learned; 3 = A bit, but not enough; 4 = I totally disagree/very little or nothing. The results for the first section of the questionnaire are as follows.
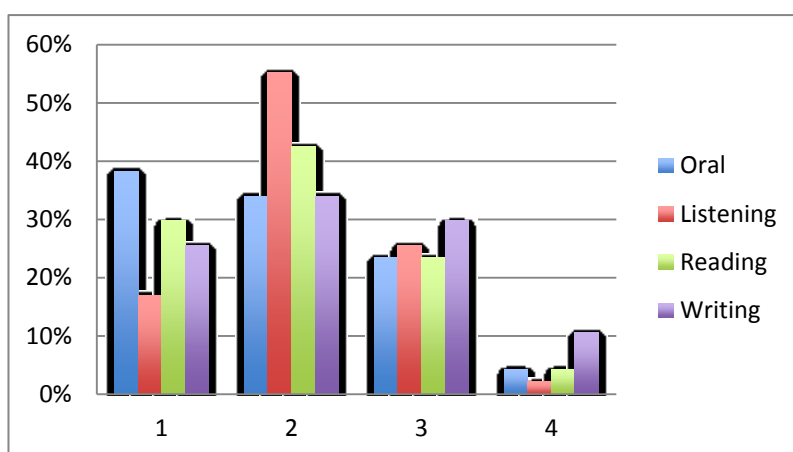
Figure 20. Students' opinions on the project's influence on their communication skills (cycle 2).

In relation to the four traditional communication skills, students believed that the skill they improved in the most was oral expression (38.3%), which fulfils the main purpose of the project. As was the case in cycle 1, it is particularly relevant that intralingual dubbing helped them not just with one skill but the four skills were developed. It is surprising that, bearing in mind answers rated as 1, students believed that their listening improved less than, for example, their reading or writing. When considering the skill they believed they improved in the least, it would make more sense to look at value 4 in figure 20. In this matter, writing was the skill that students considered that the project developed the least. The results seem to be even more coherent than in cycle 1, since writing was the least explicitly developed during the dubbing sessions. However, answers with ratings 1 and 2 have been

added up since both of them show satisfactory responses from students. In this case, the results show that approximately 72.5% of the students believed that they improved their oral, listening and reading skills in a similar level to each other, in comparison with 59.5% for writing skills.
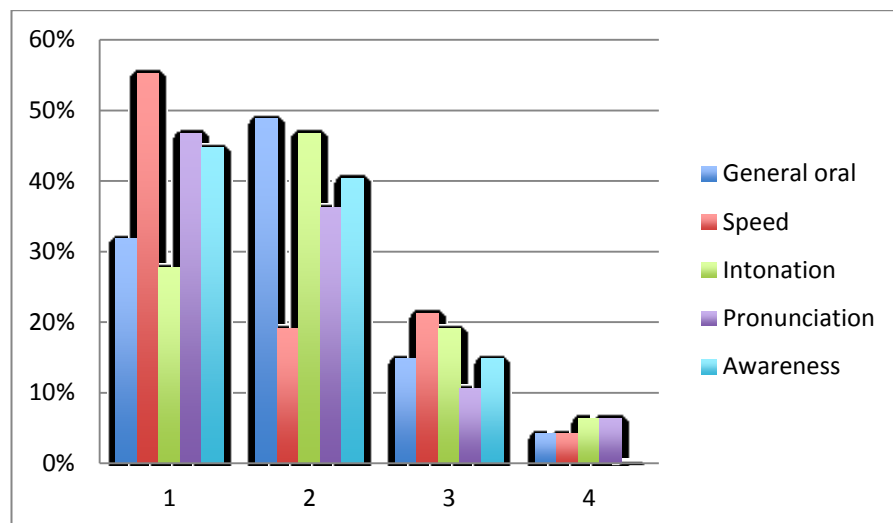
Figure 21.Students' opinions on the project's influence on learning areas I (cycle 2).

The results in figure 21 could be analysed from different perspectives. The main focus in this analysis was on speed, intonation and pronunciation. When observing only learning areas with the highest rating (1), speed was the most obvious (55.3%), followed by pronunciation (46.8%) and intonation (27.7%).

Since ratings 1 and 2 each show a satisfactory answer from students, the values were combined to present these results. When adding up the answers with ratings 1 and 2, the order of preference for the previous three elements changes. The first becomes pronunciation (with 83.0% of the students rating it 1 or 2), whilst intonation (74.5%) and speed (74.4%) received similar ratings. Paying attention to areas where the students thought they had not improved at all, 4.3% of participants (two students) thought they had not improved their speed, 6.4% (three students) thought they had not improved intonation and 6.4% (three students) thought they had not improved their pronunciation. Overall, 80.8% of the students were happy with their general progress.

One of the amendments to questionnaire 1 following cycle 1 was to ask whether students felt that regardless of their improvement, they were more aware of the important

elements of fluency when learning a FL. This was because students might understand or be aware of a concept but need some practice before they can remember to implement changes in their oral performance. In this regard, the results show that none of the participants were completely unaware of it. This is a very positive sign. Each learner has a different pace of learning. A maximum of 6.4% of participants thought that they had not improved in one of the fluency areas distinguished. However, this is reduced to 0.0% for those students who had no awareness of how to improve their speed, intonation or pronunciation in SFL after the project. It is believed that these results complement those obtained in cycle 1, despite the wider variety in the sample. The results are very positive for the study area of using intralingual dubbing in the FL classroom.
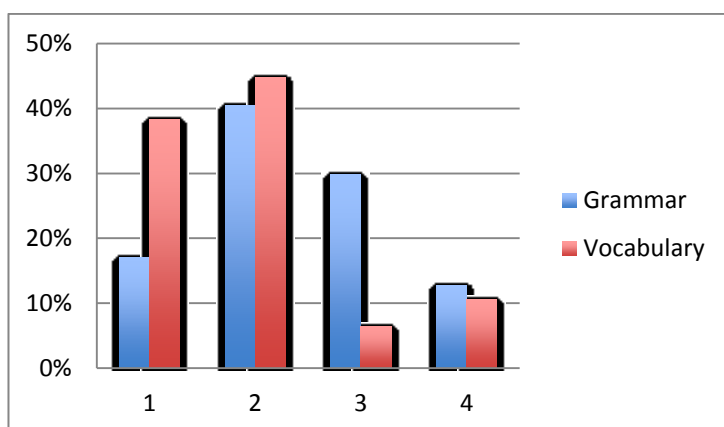
Figure 22. Students' opinions on the project's influence on learning areas II (cycle 2).

Regarding the learning areas of vocabulary and grammar, the percentage of answers giving a rating of 1 or 2 was much higher for vocabulary (83.0%) than for grammar (57.0%). Although none of the previous areas was a primary subject in the research, these results could be expected for two main reasons. The first is that participants worked on vocabulary in the pre-project activities (where colloquial and useful expressions were underlined) whilst grammar issues were not mentioned explicitly. The second is that students usually need more time to acquire grammar concepts than to learn new words.
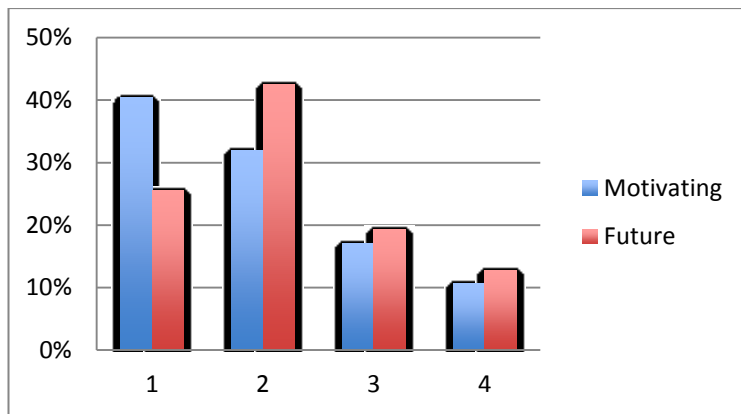
Figure 23. Students' opinions on the project's influence on learning areas III (cycle 2).

Figure 23 shows the answers to two statements that were added to the questionnaire in cycle 2. Firstly, to identify whether the students believed that the project was interesting and motivating for them (presented in figure 23 in blue). Secondly, to find out if students were interested in dubbing in the future as a way to keep improving their Spanish (presented in figure 23 in red). On the one hand, 72.3% of the students responded by selecting 1 or 2. On the other hand, 10.6% of the students (five students) did not feel that the project was motivating or interesting at all. A priori, the reasons for this may be: the competence level of the student (if it was too low, the student might have found the activities difficult); the clips chosen; the fact that the project was compulsory (for some of the students); the fact that the sessions took place during their lunch break (for most of the students); or the time limitations (since time allocated was 60 minutes per session). The rest of the data provides a more accurate answer to this. The fact that 68% of the participants (32 students out of 47) were considering dubbing again is seen to be encouraging, especially as there is always a risk that technical problems may affect students' views on the project.
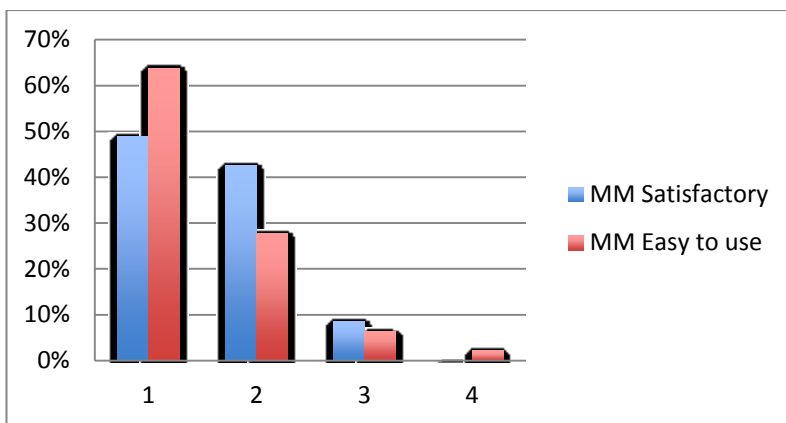
Figure 24. Students' opinions on the material used: Movie Maker (cycle 2).

The third section of this questionnaire was related to the software and material provided. In general, the results were positive on the use of Movie Maker. As shown in figure 24, the vast majority of the students considered that the software met the needs of the project and thought that it was easy and straightforward to use. In this respect, the previous experience of the teacher-researcher in cycle 1 helped to reduce the number of technical issues by anticipating potential problems.
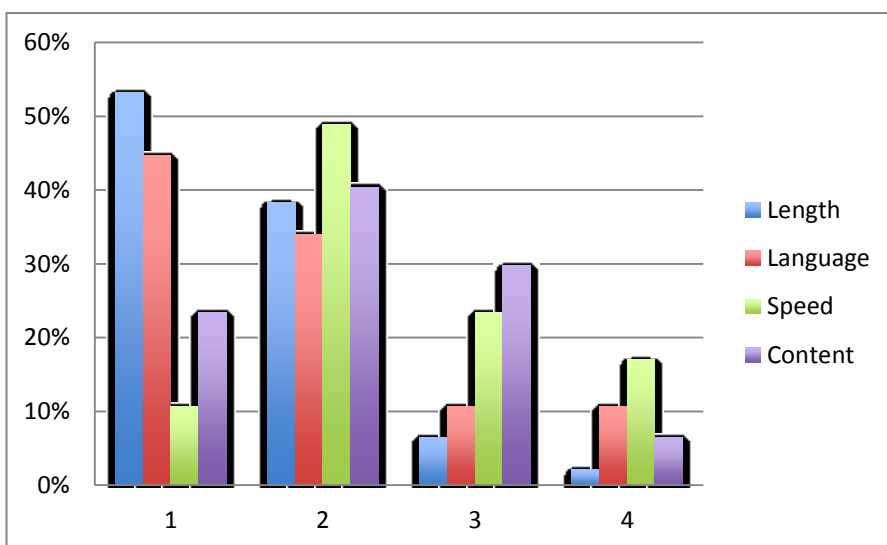
Figure 25. Students' opinions on the material used: characteristics of clips (cycle 2).

Regarding general aspects of the clips used, the following results again show the sum of the ratings 1 and 2. The length was seen as appropriate by 91.5% of the students and the language used was seen as appropriate by 78.7%. Concerning speed, 59.5% of the students considered it appropriate, and 63.8% were satisfied with the content of the clip. The data suggests that more efforts could have been made to find more suitable clips, especially in

terms of speed. To this end, the fifth section of this questionnaire provided specific information on the students' opinions of each clip. The answers in this section provided guidance in the creation of a teaching and learning toolkit for developing dubbing activities using appropriate videos. Figure 26 shows the rating given to each clip.
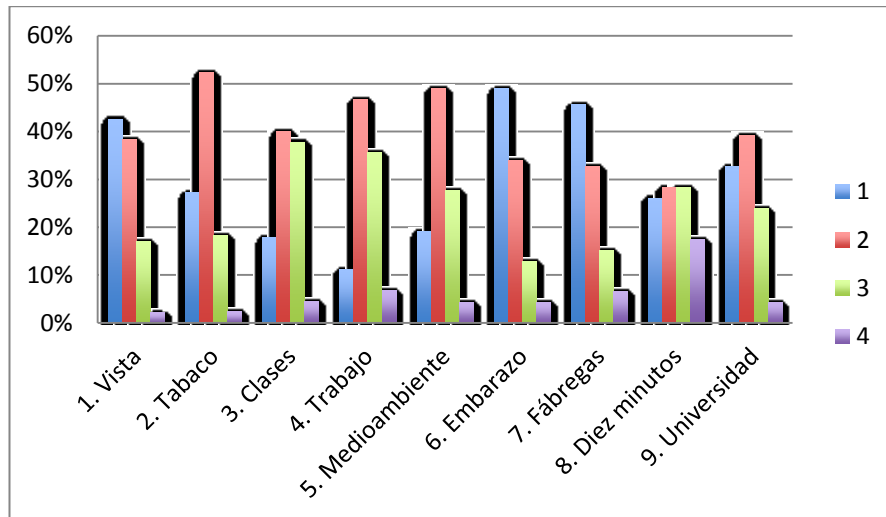
Figure 26. Students' opinions on clips used I (cycle 2).

According to figure 26, the videos that received the highest ratings were video 1 (*Vista*), video 6 (*Embarazo*) and video 7 (*Fábregas*). To distinguish between the overall positive ratings (1 and 2 combined) and negative ratings (3 and 4 combined) per video, the results are presented in figure 27.
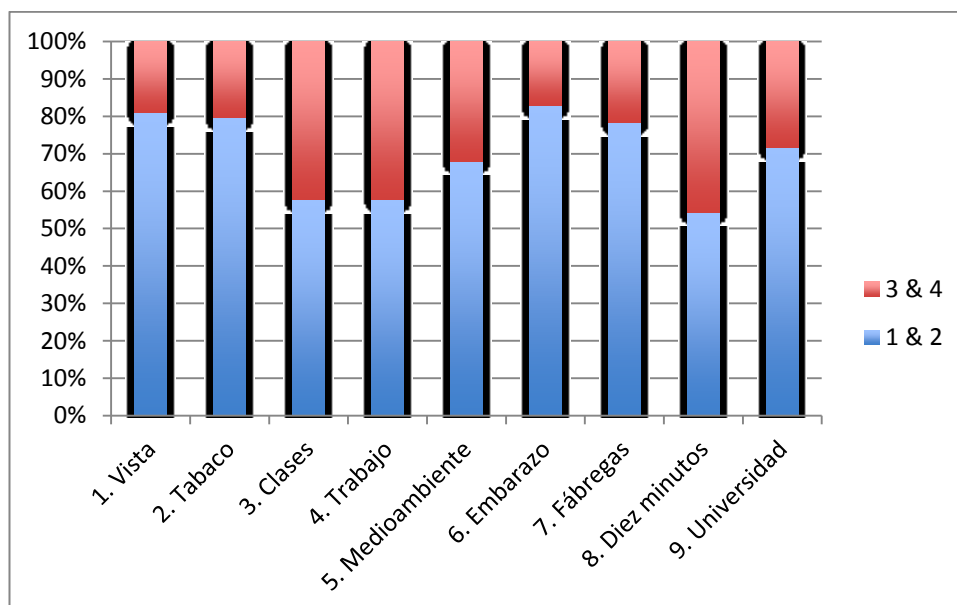
Figure 27. Students' opinions on clips used II (cycle 2).

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Figures 26 and 27 show a general and clear overview of the videos that were more accepted by the participants. Considering the combined scores from ratings 1 and 2, the popularity of the clips were as follows: video 6 *Embarazo* (82.9%), video 1 *Vista* (80.9%), video 2 *Tabaco* (79.6%), video 7 *Fábregas* (78.3%), video 9 *Universidad* (71.7%), video 5 *Medioambiente* (68%), video 3 *Clases particulares* (57.8%), video 4 *Trabajo* (57.8%) and video 8 *Diez minutos* (54.4%). On the one hand, these figures indicate that some of the clips received very positive feedback from the students. On the other hand, it was considered advisable to change some of the videos when undertaking the project in a similar context. For A-level students, it was decided to retain the videos that received a score of more than 65% for future projects: videos 1, 2, 5, 6, 7 and 9. This information was also extremely useful when designing the teaching and learning toolkit.

The fourth section of the questionnaire was the open but compulsory question that asked students to provide further feedback on the project. This part of the data was analysed using NVivo:
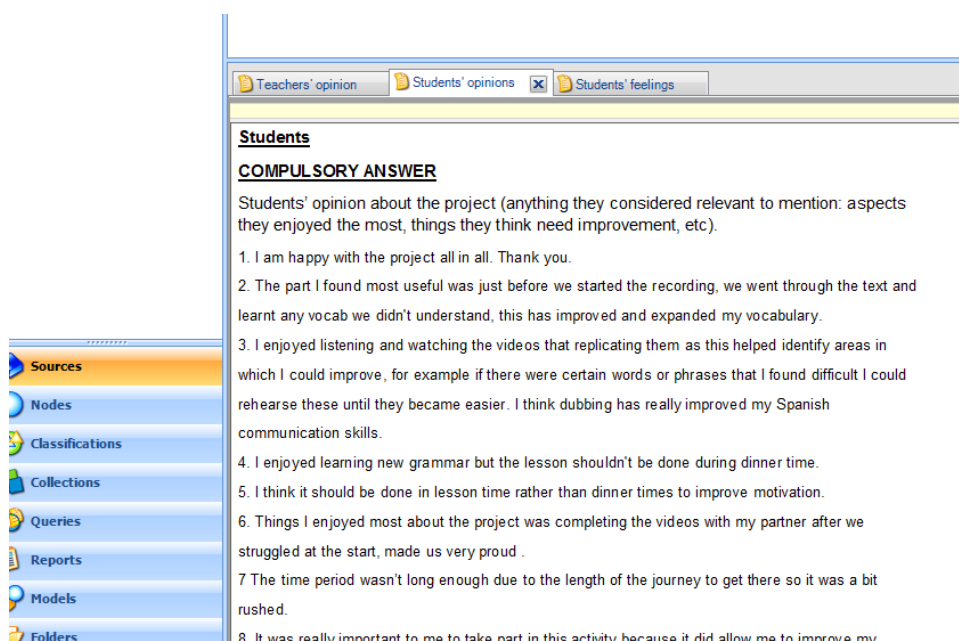
Figure 28. Students' opinions on the project: open question, NVivo screenshot (cycle 2).

A summary of the main ideas expressed in the comments can be found in table 27.

Table 27. Students' opinions on the project: open question (cycle 2).

Positive	Negative
Improvement of oral expression: speed, intonation and pronunciation.	Speed of the videos (too fast at times).
Learning of new vocabulary expressions, particularly useful for the exam.	The time of the project: lunchtime.
Increase of confidence.	Not enough time in the sessions (e.g. to listen to what others have produced in the class).
Pair work and class project.	The non-rehearsal part where I was assessed on my spontaneous speech.
More awareness of how native speakers express themselves in Spanish and some of their cultural aspects.	
More awareness of my own learning process.	
Listening to videos and watching them at home.	
Variety of contexts and clips.	

Firstly, there was an interest in analysing the frequency of words used by the students; that is to say, the words that were repeated in both the positive and the negative column. Regarding the positive aspects, students mentioned most frequently their improvement in and awareness of speed, intonation and pronunciation, in addition to their increased vocabulary acquisition. Concerning the negative aspects, the most frequent comment was the fact that the speed of the videos was slightly too fast. This seemed to discourage some of the students at times, but it motivated and challenged other students. Therefore, it is worth considering finding slower dialogue for the early clips in the project until the students become more familiar with the activities. Another aspect mentioned on several occasions was the fact that the project took place during students' lunch hour. This variable might have affected the results more than expected; however, this was the time when most of the schools agreed to run the sessions.[67] Although the vast majority of the answers were very encouraging, one was particularly pessimistic:

> I do not feel that the dubbing sessions have helped me to improve my Spanish since I had only studied it for a year. It has in fact made me less comfortable and confident in speaking Spanish. Personally, I don't believe that the project was helpful for my A levels as the videos were far too fast. Furthermore, this meant that we were unable to fully implement intonation and the correct pronunciation. Finally, in our A level speaking exams we are expected to speak much slower so the examiner can hear and understand what we are saying.

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[67] For full answers on students' opinions on the open question, questionnaire 1 (cycle 2), see appendix 24.

This is a good example of how intralingual dubbing activities could work against particular students. Perhaps, the fact that this student had been studying Spanish only for one year (before being exposed to the dubbing project) meant that the language level was lower than other students in class. As a result, intralingual dubbing could have been too challenging, provoking a negative reaction. The fact that intralingual dubbing projects might not be as useful for all type of students is discussed in chapter 6.

5.2.4. Questionnaires: questionnaire 2 – teacher-observers' opinions on the intralingual dubbing project

Questionnaire 2 is organised in a similar way to questionnaire 1, containing similar sections to provide information about a different point of view to that of the students. Therefore, it also has close and open questions which are presented the same as in questionnaire 1. For the closed questions, a scale of 1 to 4 was also used. The values from 1 to 4 were the same as in questionnaire 1: 1 = I totally agree/a lot, it has been a very good way to practise/learn/improve my Spanish skills; 2 = I'm satisfied with what I have practised/learned; 3 = A bit, but not enough; 4 = I totally disagree/very little or nothing. In the first part of questionnaire 2, the teacher-observers in each school provided information about the four communication skills they considered their students had improved in owing to the dubbing project.
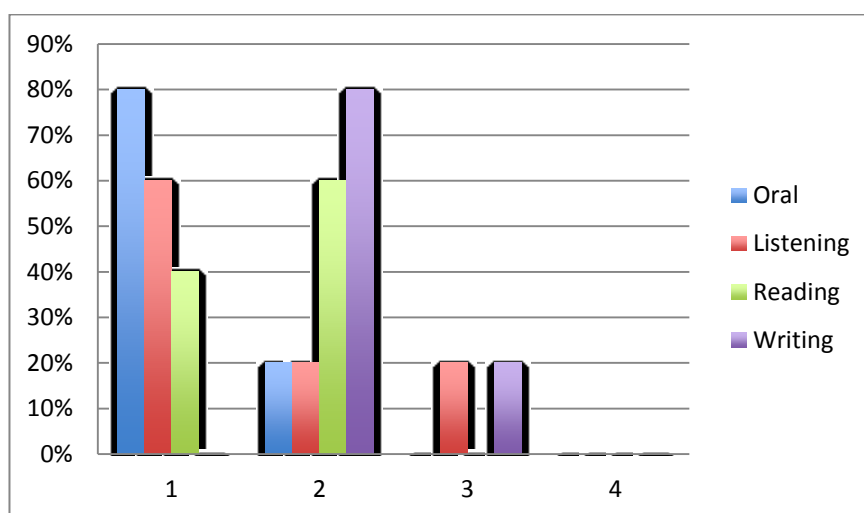
Figure 29. Teacher-observers' opinions on students' improvements in communication skills (cycle 2).

Of the five regular teacher-observers who participated in the sessions, they all gave positive responses regarding improvements in their students' oral expression after conducting the

intralingual dubbing project. Twenty per cent of the teacher-observers were satisfied that their students had made progress in the oral skill, whilst the other 80% were very satisfied. According to the teacher-observers, the students improved the remaining three skills in the following order: listening comprehension, reading comprehension and writing expression. This opinion was similar to the students' opinions in this cycle. It is particularly positive that none of the teacher-observers gave a rating of 4 to students' improvements in any of the skills. All of them agreed that intralingual dubbing had a positive impact on more than one skill simultaneously.

In the second part of the questionnaire, teacher-observers were asked about the project's impact on specific learning areas. The answers relevant to the three key learning areas of this study are presented in figure 30.
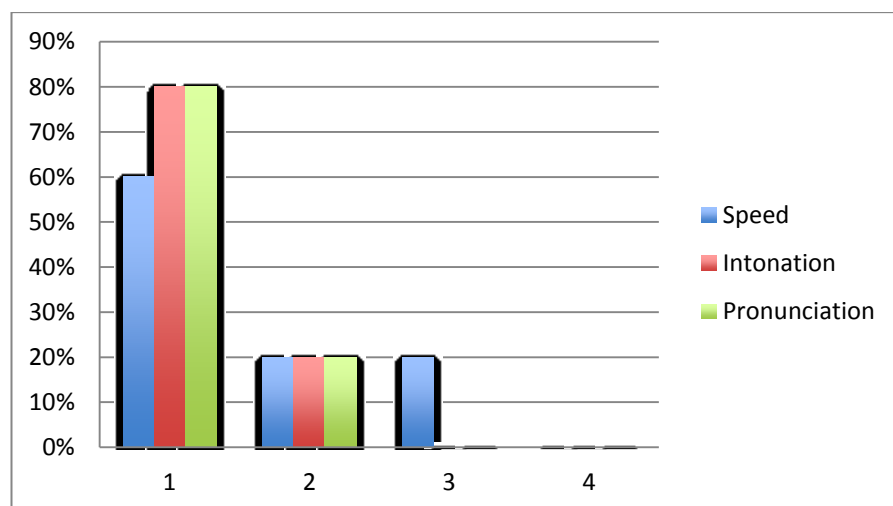
Figure 30. Teacher-observers' opinions on the project's impact on learning areas I (cycle 2).

According to the results, the teacher-observers all agreed that students' pronunciation and intonation improved more than their speed. This could be related to the students' feedback that some of the dialogue in the clips seemed very fast.
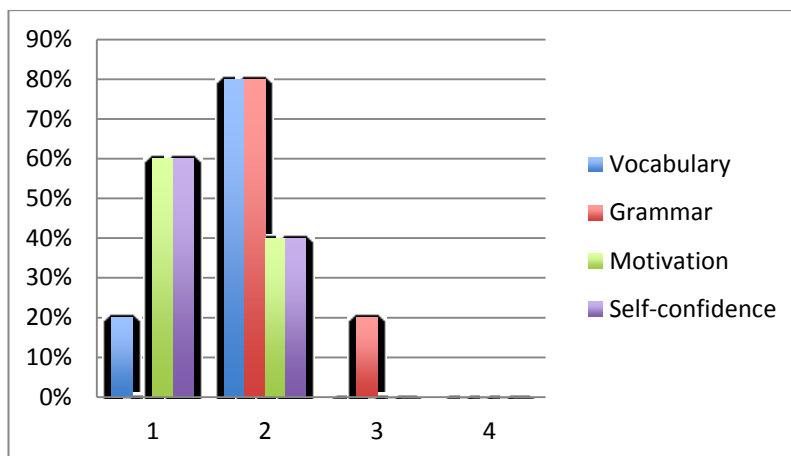
Figure 31. Teacher-observers' opinions on the project's impact on learning areas II (cycle 2).

Subsequently, the teacher-observers were asked about vocabulary and grammar, similar to questionnaire 1. As mentioned previously, vocabulary was dealt with explicitly at the beginning of each session, highlighting sentences or expressions that could be used in any oral context and having a general group discussion. However, students were only asked about grammar occasionally and without any explicit explanation. For example, in one of the clips, students were asked to find the subjunctive verbs in the text. In both grammar and vocabulary, 80.0% of the teachers were satisfied with their students' progress in the learning area. Nonetheless, one of the teachers was really happy with her students' progress in vocabulary but gave grammar progress a rating of 3. It can be concluded that the intralingual dubbing project had a stronger impact on vocabulary than on grammar. Finally, two abstract concepts were covered that are difficult to measure but essential for language learning: motivation and self-confidence. In both cases, 60.0% of the teacher-observers fully agreed that their students had made improvements in these areas and 40.0% were satisfied that their students had made improvements. Once again, these are very positive results that show an interrelation between different skills and learning areas.

The third section of the questionnaire intended to gather information about the material used: on the one hand, the use of Movie Maker; on the other hand, the chosen clips.
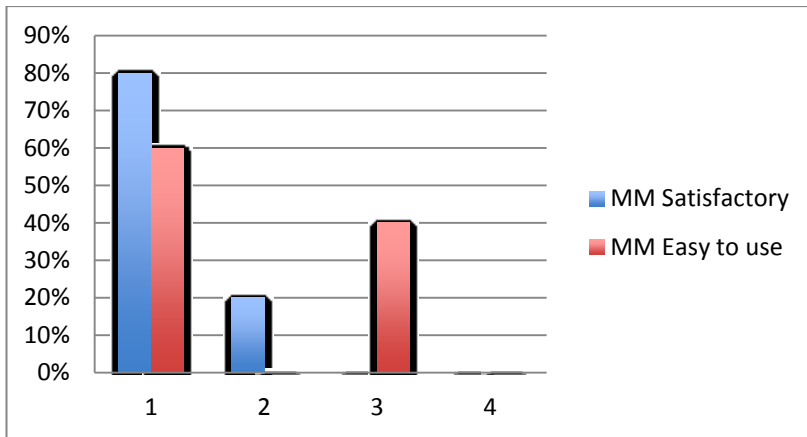
Figure 32. Teacher-observers' opinions on the material used: Movie Maker (cycle 2).

Regarding Movie Maker, 100.0% of the teacher-observers thought that it satisfied the needs of the project. However, whilst 60.0% of them agreed that it was very simple and straightforward to use, 40.0% of them rated it as 3, meaning that they agreed somewhat, but not entirely with the previous statement.
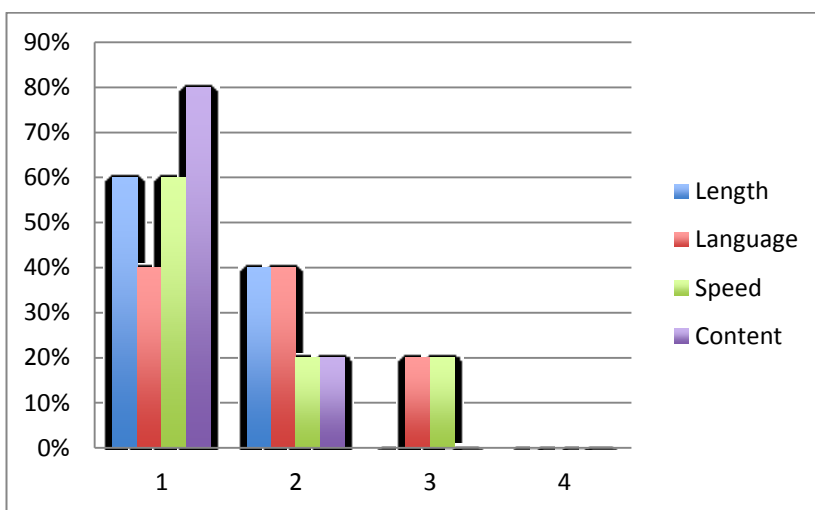
Figure 33. Teacher-observers' opinions on the material used: characteristics of clips (cycle 2).

Regarding the length and the content of the clips, all the teacher-observers were either satisfied or very satisfied. However, regarding the speed and the language, 20.0% gave a rating of 3. A common opinion shared by teacher-observers and students was that the speed was too fast at times.
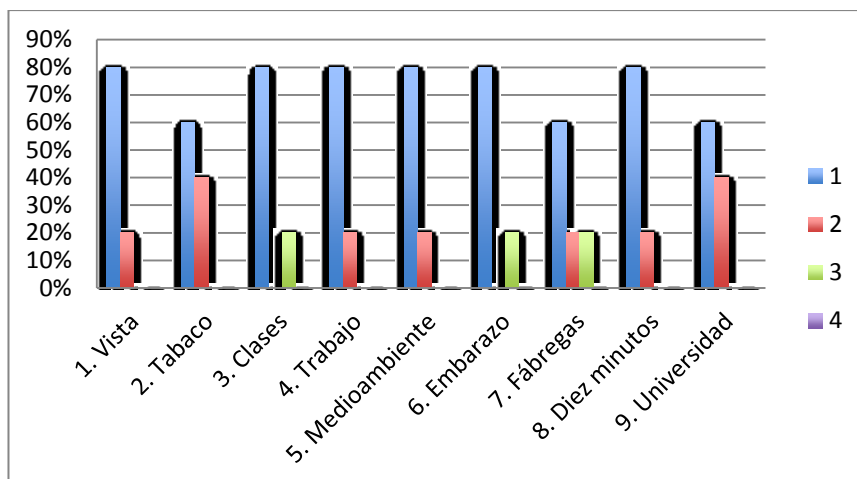
Figure 34. Teacher-observers' opinions on clips used (cycle 2).

Regarding teachers' opinions about each individual clip, the videos that were thought to be more suitable for the activities were: video 1 *Vista*, video 3 *Clases,* video 4 *Trabajo*, video 5 *Medioambiente*, video 6 *Embarazo* and video 8 *Diez minutos*. The less popular videos were video 2 *Tabaco*, video 7 *Fábregas* and video 9 *Universidad*. Interestingly, the teacher-observers' opinions differed from those of the students on some of the clips. Thus, this is a good reminder that sometimes teachers might consider material to be beneficial and suitable, but it is ultimately contact with the students that helps us to make final decisions.

5.2.5. Teacher-observers' opinions

The next section of the questionnaire was about the strengths and weaknesses of the project. Since there were only five teacher-observers providing feedback, their responses to the questionnaire are reproduced verbatim below.

Strong aspects of the project:

1. Work on intonation and pronunciation of vocabulary.
2. Pronunciation, intonation and speed.
3. I like the concept and students were very focused in the activities, especially whilst recording their own voices. Some of the videos were very challenging for them as the spoken language was very fast and difficult to understand. It was only when they had the transcript that they understood the language.
4. This has been a fantastic project and we are delighted to have been involved in it. It has been extremely well attended each week by students which indicates that it

has captured their interest and they recognise the value of it. One of the problems we have at AS and A2 is the reluctance of students to speak due to a lack of confidence and concern over making mistakes. The fact that the students were using scripts eliminated this problem and provided them with a unique opportunity to focus this crucial skill, speaking, focusing on pronunciation, speed and intonation. It was just the right length (9 clips) and the content was well chosen.

5. It has been a very engaging project for my students. They have improved their confidence and the exercises have helped with their spoken Spanish.

Aspects you would like to be improved:

1. Maybe getting students to find more of the vocabulary by themselves using the dictionary.

2. More of the videos need to be more closely linked to the topics studied at A2; it is good for some of them to introduce vocabulary for enrichment and extra topics but there is little time at A2 to cover the topics so most of it needs to be linked in my opinion.

3. Give the students the dialogue a week in advance so they can practise it at home.

4. I am aware of the difficulty of getting good videos, but it would be better to have some clips with clearer language and pronunciation from the actors. Personally, I don't think speed is good for language learning, the focus should be on intonation and pronunciation.

5. Due to time constraints, there was little time to extend/ stretch pupils further. It would have been nice to get them to do some spontaneous speaking based on the videos they had watched, perhaps continuing the conversations and working creatively on 'what happens next' scenarios. Some of the clips were also quite colloquial and perhaps a greater focus on vocabulary for the AS / A2 specification would be good.

All the strong aspects mentioned by the teacher-observers for this project are in accordance with the objectives of this thesis, which is very encouraging. The aspects that need to be improved are mainly related to increasing the time available for each session. If the classes had been longer, there would have been more opportunity to work on the

vocabulary, get more feedback from students and watch the students' dubbed clips after the sessions. In addition, it was considered that changing some of the videos and finding new and slower clips for the first few sessions of the project would be of benefit. Finally, it is particularly positive that all the teachers said they would use intralingual dubbing again.

5.2.6. Blog on dubbing in the classroom

This blog was created with the aim of providing the teacher-researcher with formative feedback on how the sessions were going from an outside point of view (the teacher-observers). The entries that these participants made on the blog were focused on the clip used in the session and the class dynamic. There were five regular teacher-observers (one per school). Occasionally, two other members of the language department in two of the schools who were interested in the project attended and they were encouraged to add comments to the blog.[68] This made a total of seven teacher-observers who could make blog entries.
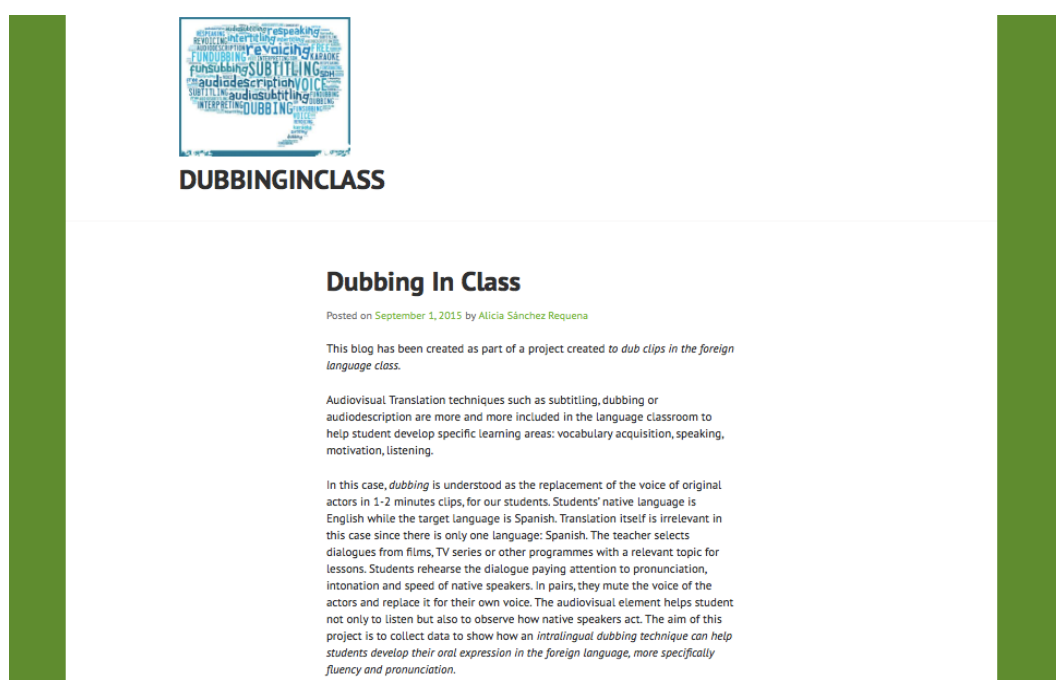
Figure 35. Evidence of the blog used in class for teacher-observer comments.

There were five entries for the first video whilst there were no entries for the last two videos. This was because the structure of the class was already clear for all the teachers participating passively in the project and they were happy with it. This tool was particularly

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[68] The comments added on the blog can be accessed via the following link: https://goo.gl/gX51Wg

useful for knowing what was working better during the sessions and also for making changes during the project when necessary. Some of the main outcomes from the comments on the blog are summarised underneath:

1. At the beginning of the project, the sessions included more time to work on context, vocabulary and rehearsal than on the actual task of recording and listening to the dubbed clips. This was pointed out by one of the teacher-observers and, as a result, the time allocated to each task was immediately amended, giving more priority to recording and listening. It is necessary to remember that the sessions lasted for only 60 minutes (versus the 80 minutes in cycle 1) and, at times, this restriction was limiting.

2. The speed of the dialogue was challenging at times, especially for those students with a lower level (e.g. the school on Mondays that had a weaker AS group).

3. Teacher-observers seemed to be much more satisfied with the clips that were directly linked to AS or A2 topics. The pre-clip selection was conducted thoroughly and the intention was to provide relevant videos for the A-level course. However, it was not always possible to link vocabulary from videos directly to the vocabulary that students were learning in their lessons. This was due to the time available (there was no time to do oral activities after the dubbing task). It also depended on the commitment of each teacher-observer (whether they dedicated time to expand the dubbing project in their own classes).

4. The word *fun* appeared in several comments. The teacher-observers agreed that the students were having fun whilst learning.

5. An increase in enthusiasm, confidence and engagement were other phrases used in the teacher-observers' comments.

This, together with the teacher-researcher's notes and the information provided in the previously described questionnaire 1 and 2, provided more relevant data that could be used as a foundation for the teaching and learning toolkit.

5.2.7. Teacher-researcher's notes[69]

Table 28 on the following page shows the final impressions of the teacher-researcher after the 12 weeks of sessions that took place in each school.

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[69] For full teacher-researcher's notes (cycle 2), see appendix 25.

Table 28. Teacher-researcher's notes (cycle 2).

	Class dynamics	Clips	Equipment
Monday_ St John Rigby College	In general, the students were not as engaged. Their level was the lowest in comparison to the other participants involved. I observed them a couple of times in their normal Spanish classes and they also lacked enthusiasm there. The fact that they were the first group I tried the session with (Mondays) did not help either.	I just felt a bit frustrated on many occasions because the level of the videos seemed too much for some of them. However, there were some good moments. Some videos worked really well for them (especially 6 and 7) and I could see their smiling faces at those times.	The equipment was absolutely fine. New computers, new headphones. Very lucky in that respect.
Tuesday_ Salford City College	In general, this group was fantastic. They were really engaged during all the sessions. Some of them spoke other languages at home and maybe this helped them to find the project more accessible. A couple of students had a lower level and they seemed to struggle at times with some videos, but the atmosphere in general in the classroom helped them not to be discouraged.	The clips were fine for most of them. Quite challenging at times, but doable. If there were more difficult parts for a couple of the students, they were helped with different tips and finally performed them. The hardest video was 8.	The computer was not working so well in the first couple of sessions, but we changed rooms and everything worked smoothly since then.
Wednesday_ Loreto College 1	This group worked well since the beginning. Their level was not particularly high but they were very keen and were willing to ask for help whenever they needed to work on specific sentences or paragraphs. They also worked quite independently from the beginning and they always submitted work on time.	Some of the clips were quite challenging, since they were an AS group. However, they did not complain and worked hard on them. They kept asking if they could watch the whole video (not just the one-minute clip) and they did so in their free time.	The equipment in this school was really good. Only a couple of microphones did not work at times but these were minor issues.
Thursday_ Altrincham Grammar for Girls	This group worked really well throughout the project. In general, the girls were very busy with other activities at school but if they missed a session they caught up quickly. It was challenging to manage such a big group in such a limited time; however, the students worked very independently and the help of their teacher was also essential.	In general, the clips worked fine. Some students whose level was a bit lower struggled at times but once again the group atmosphere helped them to overcome obstacles and improve week by week. Definitely, video 8 was too difficult.	They did not have a language lab, but old laptops. The first clip froze (because of the size). Something important to note! With such a big group, it really helped me that the students were able to copy their work in the system. Not all schools had this and quite often we had to work via email to get the work done in class.

Thursday_ St. Bede's College	This is the only school where I was able to do the activity during lesson time. This put me under more pressure because the teacher really wanted each video to be related to their topics in class. This was very difficult and not achievable. They were not so keen at the beginning but really got into the project after a few sessions and I think we all enjoyed it.	Some of the clips were challenging but they managed all in all. The fact that I was swapping pairs on a regular basis in the final sessions really helped them be more engaged and dynamic. I think we were all pleased with that.	Equipment had ups and downs in the early sessions. It was not always reliable and we needed an IT technician to sort out sound problems. It was all fine later on.
Friday_ Loreto College 2	This group was very disorganised at the beginning because not all students attended regularly. It was a mixed AS/A2 group but they all seem to have learned important aspects to apply in their oral exam from the project. The teacher is planning on doing this project again in January with other students and two A2 students are going to help her do it. This is very rewarding!	A2 students were fine with the clips but AS students struggled at times. The help of the other students, and the support from their teacher and myself was essential, and even though some of them were not able to do all the videos exactly as they would have liked, their enthusiasm for the project made them improve.	The project took place in the same room as on Wednesdays and I am very pleased with this equipment. Top quality!

These notes show certain frustration at the beginning of the project, mainly related to technological constraints and the speed of the dialogue in the videos. It must be said that the technological problems were sorted out more quickly than in cycle 1. As can be seen in table 28, after a couple of sessions there was hardly any difficulty in this regard. Students needed some time to get used to the dubbing tasks, especially the speed. This was more adequate for A2 students or those AS students who had higher language proficiency and were more committed to the project.

In summary, the data has been triangulated in cycle 2. There is enough range and sufficient sources to offer a wide variety of data and draw relevant conclusions that complement the information obtained in cycle 1. The results are very useful and enable solid conclusions to be provided on the use of intralingual dubbing projects with A-level students and how Spanish teachers who wish to do so can bring these types of activities to the classroom.

5.3. Cycle 3

The results of cycle 3 complement those of cycles 1 and 2 in a different context and with an additional purpose. The data provided is organised in a similar way to that of the first

two cycles, and similar data-collection tools were used: podcasts, a questionnaire and teacher-researcher's notes. Through these instruments, similar analysis to previous cycles was undertaken to investigate the impact of intralingual dubbing activities on the speed, intonation and pronunciation of post-A-level students' speech. The new aim was to identify an appropriate approach to evaluating intralingual dubbing projects. The data obtained is presented in this section according to the instruments used.

5.3.1. Podcasts: quantitative analysis

The podcasts contain the students' spontaneous speech before and after participating in the intralingual dubbing project. Due to time constraints and to the fact that the analysis of oral expression is a repetition of what was done in previous cycles, there were only two recordings per student (one pre-project and one post-project).[70]

Regarding the quantitative analysis, following a similar method as in cycles 1 and 2, the number of WPM was counted manually. First, the speech was transcribed. Second, only complete words in Spanish were counted. Only the words spoken in the first minute of each recording were taken into consideration. In the same way as in cycle 2, one external evaluator double-checked the word count.[71] Table 29 presents the average WPM for each participant. In this cycle, results are recorded with no decimal places because there was only one pre- and one post-project audio recording.

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[70] For the podcast recordings (cycle 3), see appendix 26.
[71] For full transcriptions and WPM counts for cycle 3, see appendix 27.

Table 29. WPM (cycle 3).

Participant		Average WPM	Difference in WPM	Improve in %		Average WPM without SC	Difference in WPM without SC	Improve in % without SC
1	PRE	82	3	3.7%	PRE	79	5	6.3%
	POST	85			POST	84		
2	PRE	60	7	11.7%	PRE	56	9	16.1%
	POST	67			POST	65		
3	PRE	71	38	53.5%	PRE	66	39	59.1%
	POST	109			POST	105		
4	PRE	47	22	46.8%	PRE	47	20	42.6%
	POST	69			POST	67		
5	PRE	47	16	34.0%	PRE	47	9	19.1%
	POST	63			POST	56		
6	PRE	54	18	33.3%	PRE	54	15	27.8%
	POST	72			POST	69		
7	PRE	81	2	2.5%	PRE	69	11	15.9%
	POST	83			POST	80		
8	PRE	55	26	47.3%	PRE	44	32	72.7%
	POST	81			POST	76		
9	PRE	84	13	15.5%	PRE	80	17	21.3%
	POST	97			POST	97		
10	PRE	83	11	13.3%	PRE	75	12	16.0%
	POST	94			POST	87		
11	PRE	40	6	15.0%	PRE	39	7	17.9%
	POST	46			POST	46		
12	PRE	35	27	77.1%	PRE	32	26	81.3%
	POST	62			POST	58		
13	PRE	48	13	27.1%	PRE	46	9	19.6%
	POST	61			POST	55		
14	PRE	51	26	51.0%	PRE	49	27	55.1%
	POST	77			POST	76		
15	PRE	83	19	22.9%	PRE	79	11	13.9%
	POST	102			POST	90		
16	PRE	88	13	14.8%	PRE	83	18	21.7%
	POST	101			POST	101		
17	PRE	111	3	2.7%	PRE	109	5	4.6%
	POST	114			POST	114		
18	PRE	54	71	131.5%	PRE	51	71	139.2%
	POST	125			POST	122		
19	PRE	61	13	21.3%	PRE	56	13	23.2%
	POST	74			POST	69		
20	PRE	62	3	4.8%	PRE	59	3	5.1%
	POST	65			POST	62		
21	PRE	126	1	0.8%	PRE	124	1	0.8%
	POST	127			POST	125		
22	PRE	62	15	24.2%	PRE	60	16	26.7%
	POST	77			POST	76		
23	PRE	65	9	13.8%	PRE	60	10	16.7%
	POST	74			POST	70		
24	PRE	79	17	21.5%	PRE	69	19	27.5%
	POST	96			POST	88		
25	PRE	54	18	33.3%	PRE	54	15	27.8%

Participant		Average WPM	Difference in WPM	Improve in %		Average WPM without SC	Difference in WPM without SC	Improve in % without SC
	POST	72			POST	69		
26	PRE	54	29	53.7%	PRE	54	29	53.7%
	POST	83			POST	83		
27	PRE	45	25	55.6%	PRE	41	28	68.3%
	POST	70			POST	69		
28	PRE	36	29	80.6%	PRE	36	29	80.6%
	POST	65			POST	65		
29	PRE	84	13	15.5%	PRE	80	12	15.0%
	POST	97			POST	92		
30	PRE	63	49	77.8%	PRE	63	46	73.0%
	POST	112			POST	109		
AVERAGE			**18.5**	**33.6%**			**18.8**	**35.6%**

The average improvement in WPM by the students in cycle 3 was 18.5. As in cycles 1 and 2, a similar result was obtained after removing SCs. The difference between the WPM before and after the project was smaller than in previous cycles (only 0.3 WPM in cycle 3 compared with 0.7 WPM in cycle 2 and 1.1. WPM in cycle 1). In percentage terms, however, whilst the average improvement was in the 40%–49% range, in cycles 1 and 2, it remained in the 30%–39% range for cycle 3. This could mean that the speech of the students at university level flowed more continuously (with fewer interruptions and SCs). In cycle 1, the highest number of WPM produced was 33.2 before removing SCs and 33.0 after; in cycle 2 it was 50.6 WPM before and 52 WPM after. In cycle 3, the participant who improved her WPM the most (participant 18) did so by 71 WPM both before and after removing SCs. In percentage terms, this participant's improvement was higher after removing SCs (131.5% before versus 139.2% after). This high figure is both impressive and surprising. The student used her performance in the dubbing project as part of her portfolio where she reflected on her improvement. She also talked about her progress in her post-recording. It seemed that the project was very beneficial for this student in particular. The huge improvement could be explained by a low level of confidence at the beginning of the project, which provided a wide margin for improvement. This figure was followed by 49 WPM before removing SCs and 46 WPM after removing SCs (participant 30) and 38 WPM before removing SCs and 39 WPM after removing SCs (participant 3). In this cycle, there were no students whose WPM reduced after the project (in contrast with cycle 2). Nonetheless, the improvements in WPM for participant 1 and participant 21 were very low.

Bearing in mind that the average improvement was approximately 19 WPM, altogether there were 11 students whose WPM improved by 19 or more, and 19 students whose WPM improved by less than 19; therefore, the improvement made by more than 50% of the students was below the average. When looking at those participants, again there was no indicator that could explain objectively why some students improved more than others regarding WPM. Despite the differences in the participants in cycles 1, 2 and 3, the average increase in WPM was fairly similar: approximately 22 in cycle 1, 17 in cycle 2 and 19 in cycle 3.

At a first glance, this could lead to the thought that intralingual dubbing projects could be successful across a wide range of schools and students (A level and post-A level) in terms of increasing the speed of their speech. However, as seen in previous cycles, the average does not seem to be representative. The Gaussian distribution for cycle 3 is presented below, together with that of cycle 2 for comparison purposes, together with the average, the standard deviation and the interquartile range in cycle 1, 2 and 3.
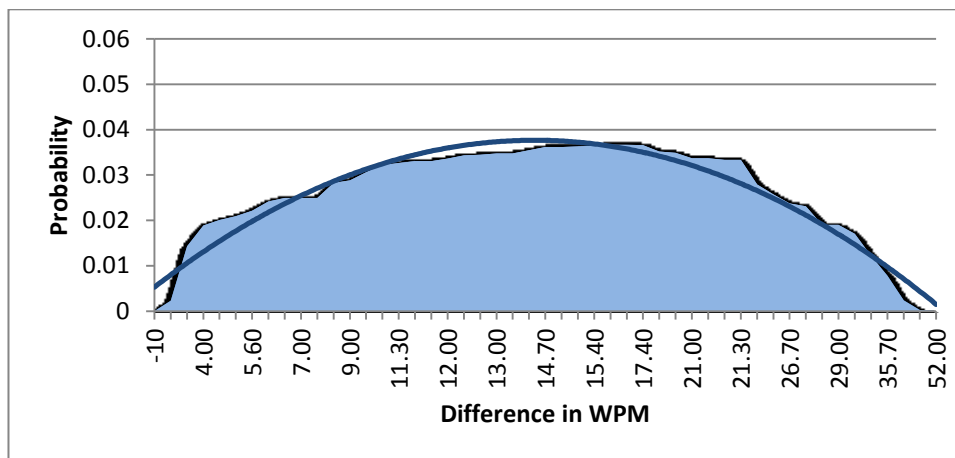
Figure 36. Gaussian distribution (cycle 2).
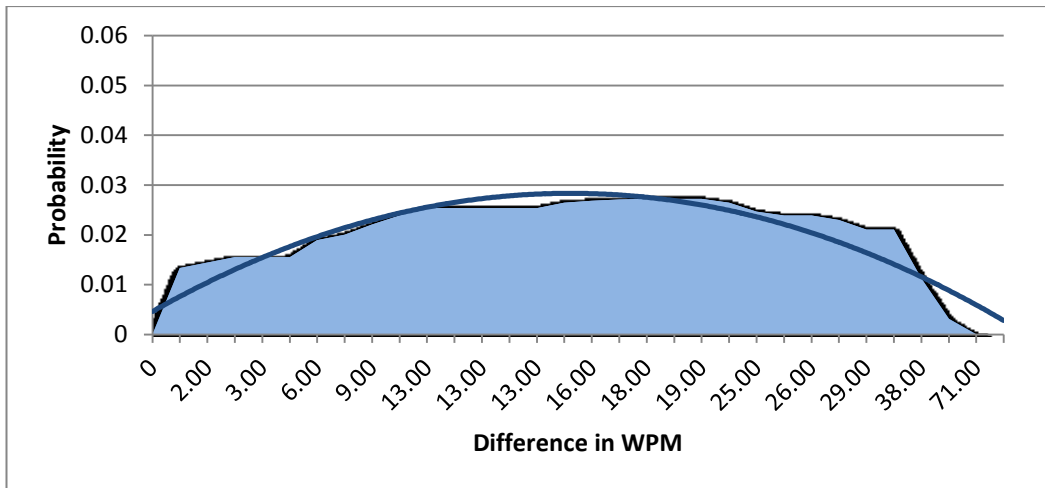
Figure 37. Gaussian distribution (cycle 3).

Table 30. Average, standard deviation and interquartile range (cycles 1, 2 and 3).

	Cycle 1	Cycle 2	Cycle 3
Average	22.60	16.54	18.50
Standard deviation	6.97	10.88	14.64
Interquartile range	12.88	12.30	17.50

Although the average was not very different in each cycle, the standard deviation was higher in cycle 3 (14.64). Thus, the average was even less representative than in previous cycles because the spread of the values was very wide (from 1 to 71 WPM). As a consequence, the Gaussian distribution in cycle 3 was more even, with fewer peaks around the average. This means that the outliers had a higher probability of becoming true. As mentioned previously, this caused the standard deviation to be higher and made the average less representative because the sample was more spread out.

The interquartile range is an alternative measure of variability that takes the median as a reference (instead of the average) and shows the difference between the first and the third quartiles. The interquartile range is not sensitive to atypical or outliers. Thus, the interquartile range is more useful to compare all cycles together. In cycle 3, this figure (17.50) was higher in comparison with previous cycles (12.88 in cycle 1 and 12.30 in cycle 2). This is due to a bigger difference between the first and the third quartiles. The values in this cycle are more scattered and confirm that participants in cycle 3 produced the most heterogeneous performance. In addition, it may be necessary to take some factors into

consideration that would bring the participants in the outliers closer towards the centre, especially those who improved the least.

This analysis seems to confirm the statement in cycle 2 that intralingual dubbing projects are more adequate for groups with similar characteristics. In cycle 1, all the students had received the same type of teaching in SFL over the years. In cycle 2, the teaching received depended on the school or college, with a total of five different educational institutions. In cycle 3, each student came from a different secondary school or six-form college; therefore, their backgrounds were even more heterogeneous.

5.3.2. Podcasts: qualitative analysis

Three external evaluators assessed the podcasts. They listened to the pre- and post-project podcasts and used Google Forms to provide their feedback about each student.[72] This information was analysed in order to distinguish the assessment per evaluator, the improvement per student and between the pre- and post-project recordings. The most relevant information is presented in this section.
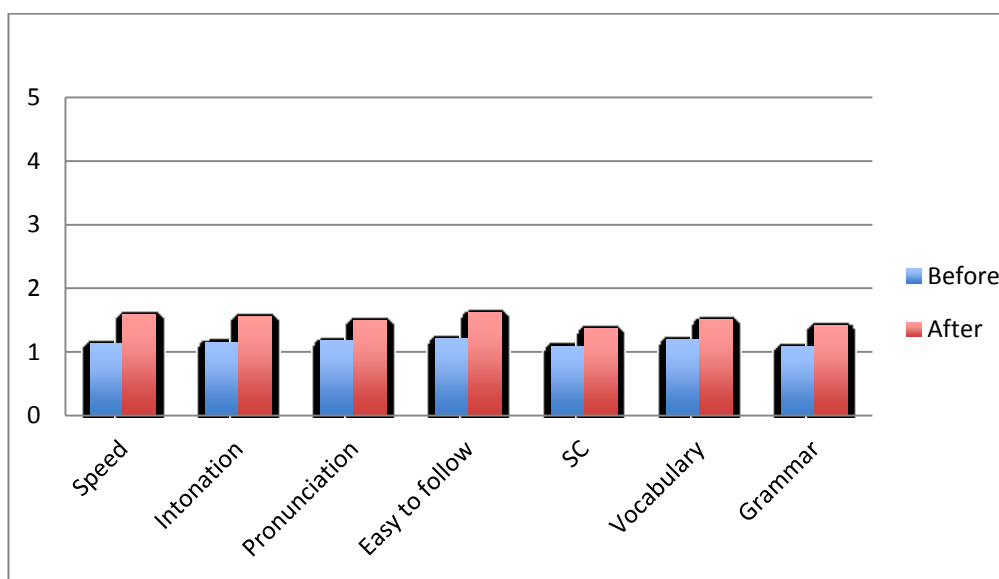
Figure 38. Oral expression as perceived by the evaluators I (cycle 3).

Figure 38 shows the evaluators' opinions on the general aspects considered for oral production. The numbers in the vertical axis represent the following distinctions made in

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[72] The complete information about this analysis can be accessed via the following link: https://goo.gl/kv6Jd2

the scale used by evaluators: 1 = poor, 2 = adequate, 3 = good, 4 = very good, and 5 = excellent. Again, the figures provided are illustrative, as no statistics were used. The difference between the results obtained in the pre- and post-project recordings show that participants in this cycle improved the main three areas in the following order: speed (9.2%), intonation (8.0%) and pronunciation (6.2%). The order is the same as in cycle 2, but the figures are much lower than in previous cycles. Regarding the other learning areas, the amount of improvement between the elements considered was also smaller than in previous cycles: easy-to-follow speech (8.2%), grammar (6.4%), vocabulary (6.2%) and the ability to self-correct (5.4%). Same to previous cycles, the evaluators considered that the ability to self-correct is the skill in which the students improved the least. Nonetheless, it is noticeable that the perceived level of improvement was similar in grammar and vocabulary for these participants. Regarding the negative aspects of oral expression, the information is presented in figure 39.
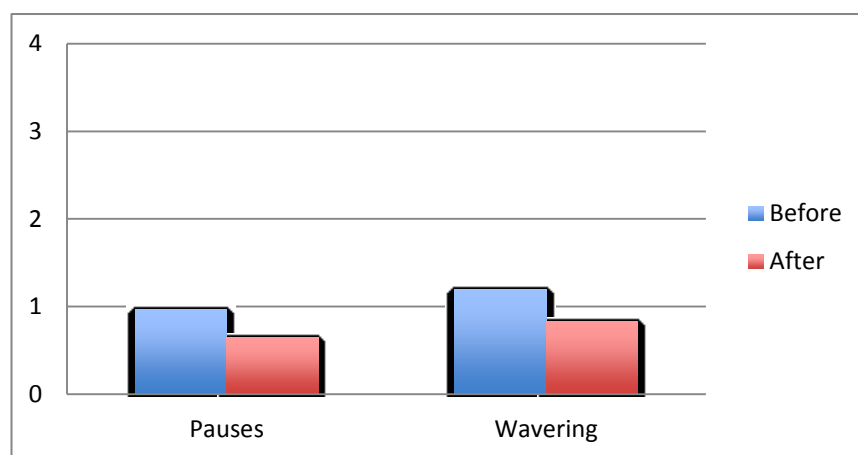
Figure 39. Oral expression as perceived by the evaluators II (cycle 3).

Regarding pauses and wavering, the students tended to hesitate more than leave complete silences in their speech both before and after the project, which was similar to previous cycles. The numbers in the vertical axis represent the following distinctions made in the scale used by evaluators: 1 = hardly any, 2 = some, 3 = quite a few, and 4 = too many. Once again, students reduced their pauses in complete silence (6.4%) and wavering (7.4%) by similar levels (although there is a bigger difference in cycle 3 in comparison to previous cycles). Concerning pronunciation, the analysis was conducted in the same way as in cycle 2.
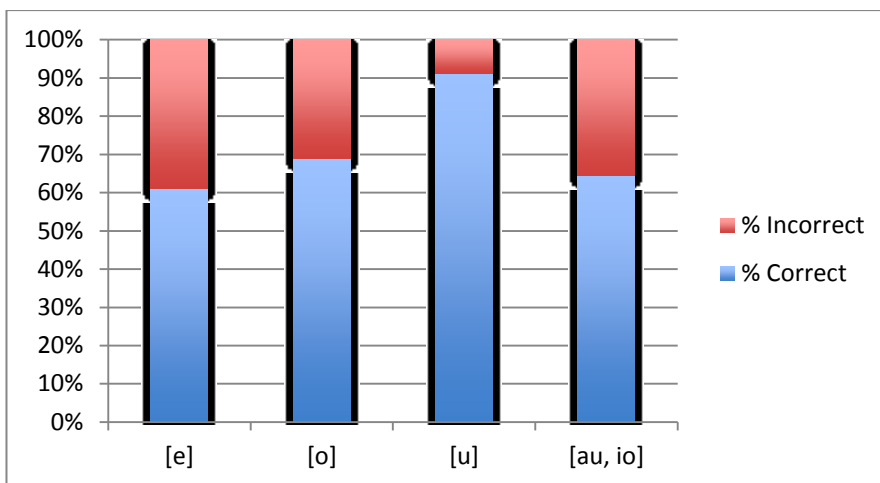
Figure 40. Incorrect sounds pronounced by the students' pre-project I (vowels).

According to figure 40, students made more mistakes with the sound [e] and vowel combinations [au, io]. Similar to cycle 2, they produced fewer errors with [u] (which they tended to pronounce as [iu]). The percentage of students who pronounced vowels well in general was above 60%, which is similar to the results obtained in cycle 2.
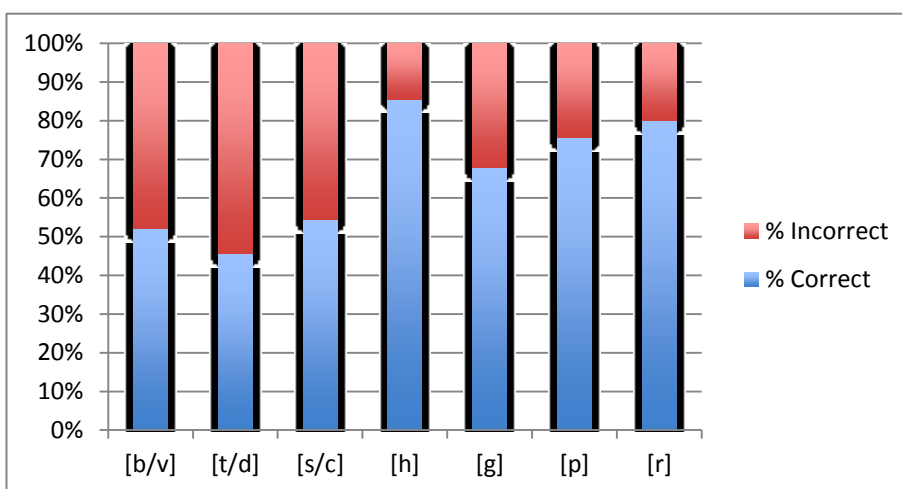
Figure 41. Incorrect sounds pronounced by the students' pre-project II (consonants).

Similar to the findings in cycle 2, consonants seemed to be harder for the students to pronounce than vowels, especially the distinction between [b] and [v], [t] and [d], and [s] and [c]. The biggest difference in comparison with cycle 2 was the fact that at university level, the students produced far fewer mistakes with the sounds [h] and [r]. However, more than 30% of the students still made errors when producing the sound [g].
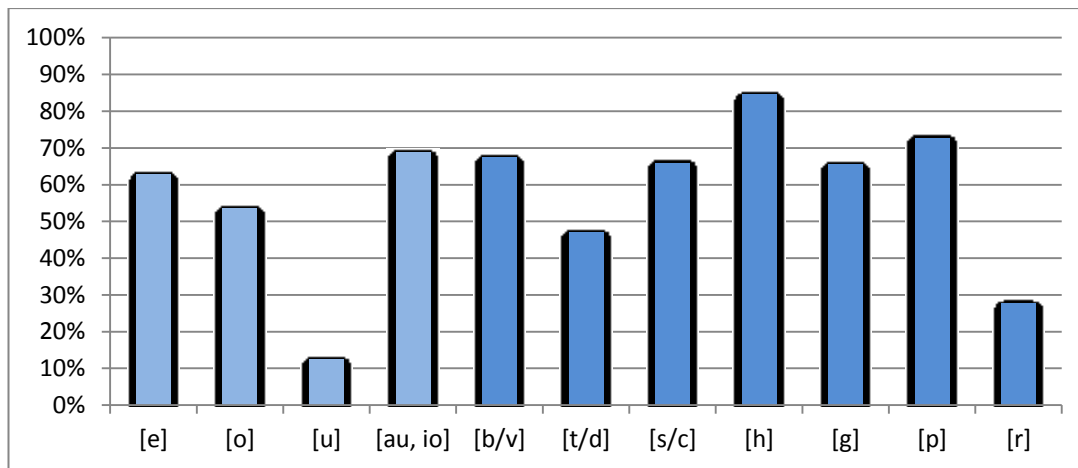
Figure 42. Sounds improved post-project from mistakes made in figures 40 and 41.

Figure 42 shows the percentage in which each one of the sounds described in figures 40 and 41 have improved. Vowels are presented in light blue whilst consonants are shown in dark blue. In general, the sound that students improved the most was [h], which is similar to the results in cycle 1 and cycle 2, although fewer students made mistakes with this sound in the pre-project recordings. This was followed by the pronunciation of [p] and the distinction between [b] and [v]. Similar to previous cycles, rolling the [r] and the distinction between [t] and [d] were the aspects in which students improved the least. Thus, this suggests that SFL teachers need to work more thoroughly on these sounds in class. The pronunciation of vowel combinations seemed to have been better corrected by the students, which is similar to the results of cycle 2. The students might have found it easier to correct these after being provided with an explicit explanation. This was followed by the vowels [e], [o] and [u], which is exactly the same order as in cycle 2.

The fact that the sounds that the students improved in the most and the least were very similar in cycles 2 and 3 can provide useful information about the sounds that SFL teachers should work on more with their students in the context of A-level and post-A-level education in the UK.

5.3.3. Questionnaire

Cycle 3 contained one questionnaire, which students completed after the project. Open and closed questions were included. The questionnaire aimed to gather the students' opinions on the intralingual dubbing project. First, it gathered some information about

students' personal backgrounds, which has been presented in the methodology chapter. There was also an interest in finding out how frequently students watched films in Spanish, and the results were as follows.
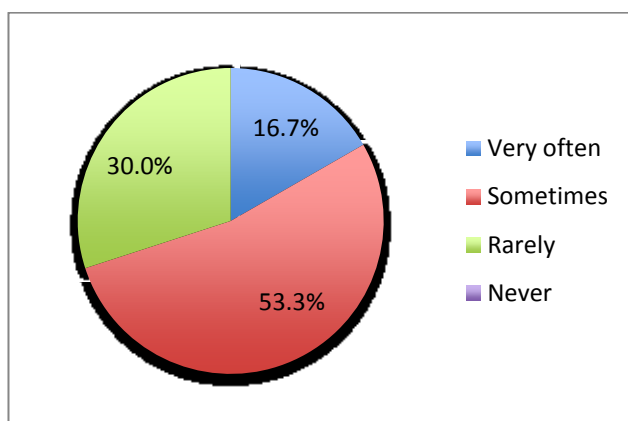
Figure 43. Frequency of watching films in Spanish (cycle 3).

The chart in figure 43 shows that more than half of the students sometimes watched films in Spanish and 16.7% watched them very often. In total, 30.0% of the students rarely watched films in Spanish but none of the students had never seen a Spanish film. This percentage was much lower than the 70.2% of the students who rarely or never watched films in Spanish in cycle 2. Therefore, once students start university they seem to have more contact with FL films.

The remainder of the questionnaire was divided into six parts: (1) how students thought their communication skills in general were influenced by the intralingual dubbing project; (2) the impact of the project on specific learning areas that affect oral expression; (3) their opinion on the material used; (4) their thoughts about the feedback and evaluation resources used; (5) their observations (or free comments) on the project in general; and (6) their individual opinions about each of the clips used.

Part 4 was a new section and had not been included in cycle 2. It was related to the feedback and evaluation used for the project. It included two open questions: 1. What would you have changed/added in terms of feedback and evaluation? and 2. Do you think dubbing projects could/should form a percentage of your final mark for the module? Why?

For the closed questions, the scale of 1 to 4 that was created for cycle 2 was used. The values from 1 to 4 were: 1 = I fully agree/a lot, it has been a very good way to

practise/learn/improve my Spanish skills; 2 = I'm satisfied with what I have practised/learned; 3 = A bit, but not enough; 4 = I totally disagree/very little or nothing.

The results for the section on how students thought the project influenced their communication skills in general are as follows:
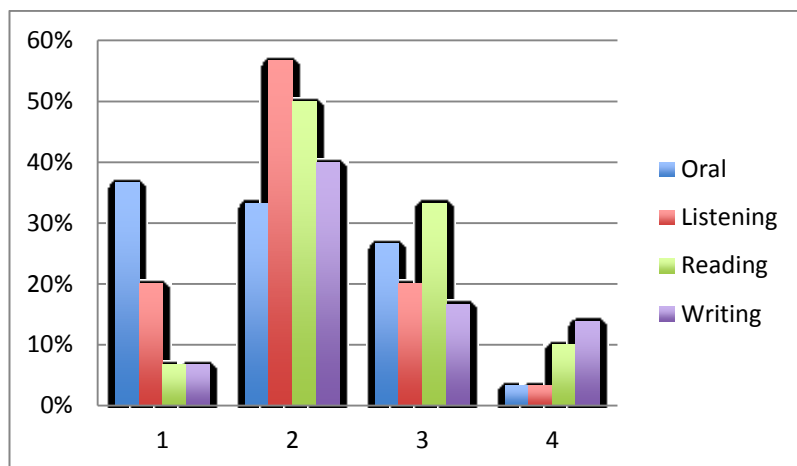
Figure 44. Students' opinions on the project's influence on their communication skills (cycle 3).

Regarding the four traditional communication skills, students believed that the skill they improved the most was oral expression (36.7%), which achieves the main purpose of the project and shows a similar percentage to cycle 2 (38.3%). As before, the students believed that the intralingual dubbing activity helped them to improve all the skills considered. Same to cycle 2, the students believed this project helped them develop their skills in the following order: oral, listening, reading and writing. Nonetheless, when adding up the values in both of the positive categories (ratings 1 and 2), the results show that 76.7% of the students believed that they improved listening, 70.0% oral, 56.7% reading and 46.7% writing. Therefore, more students in cycle 3 than in cycle 2 believed that the project had developed their listening skills most. This makes sense, since listening to the original dialogue in the clips was a core part of the sessions.
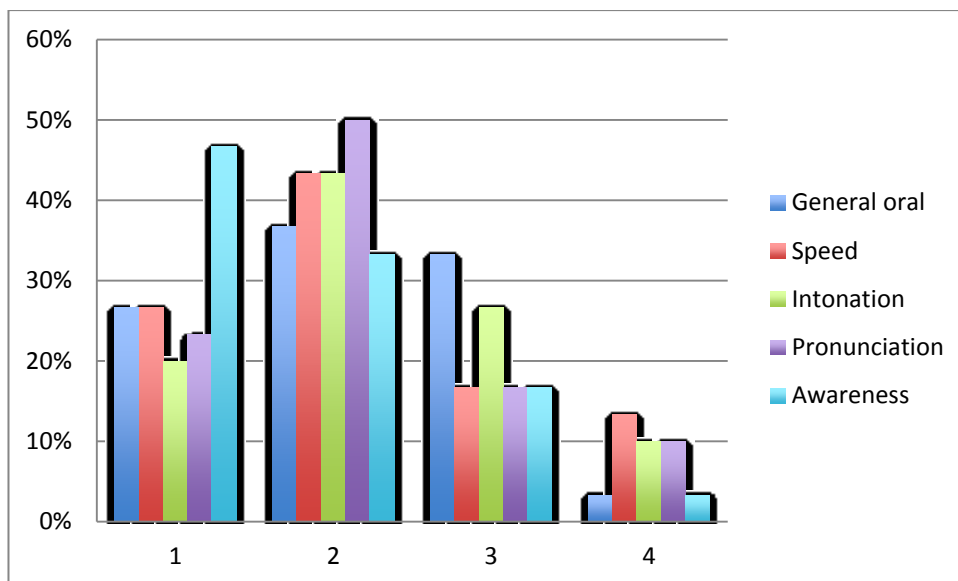
Figure 45. Students' opinions on the project's influence on learning areas I (cycle 3).

Similar to the analysis in cycle 2, when paying attention to the positive responses (1 and 2), 63.4% of the students were happy with their general progress in their oral skills. However, this percentage is significantly lower than in cycle 2 (80.8%). Students seemed as engaged during the sessions in cycle 3, so there is no apparent explanation for this difference.

Analysing the three main aspects of this thesis – speed, intonation and pronunciation – results are as follows. When considering only the responses with the highest score (1), speed was the aspect with the greatest improvement (26.7%), followed by pronunciation (23.3%) and intonation (20.0%). Although the order was the same as in cycle 2, the percentages were much lower in cycle 3 (the percentages in cycle 2 were 55.3% for speed, 46.8% for pronunciation and 27.7% for intonation). However, when adding up the positive responses (ratings 1 and 2), the order of the three elements of fluency changes. Pronunciation is now first (73.3%), followed by speed (70.0%) and intonation (63.3%). In all three cycles, when combining the positive responses (ratings 1 and 2), students were most satisfied with their improvement in pronunciation.

Paying attention to when the students thought they had not improved at all, 13.3% of the students (four students) answered that they had not improved their speed, and 10.0% (three students) said they had not improved their intonation and another 10.0% (three students) mentioned they had not improved their pronunciation. Bearing in mind that there were 17 fewer participants in cycle 3 than in cycle 2, a slightly higher proportion of

participants seemed to be unsatisfied with their progress in the project. The reasons for this would need further research although one possible motive could be the fact that university students need to be more challenged. Only one student admitted not being aware of how to make progress through intralingual dubbing activities, whilst almost half of the participants said that they were very aware of this. It is believed that although the percentage of positive scores was lower than in previous cycles, these results still complement and agree with those obtained in cycles 1 and 2.
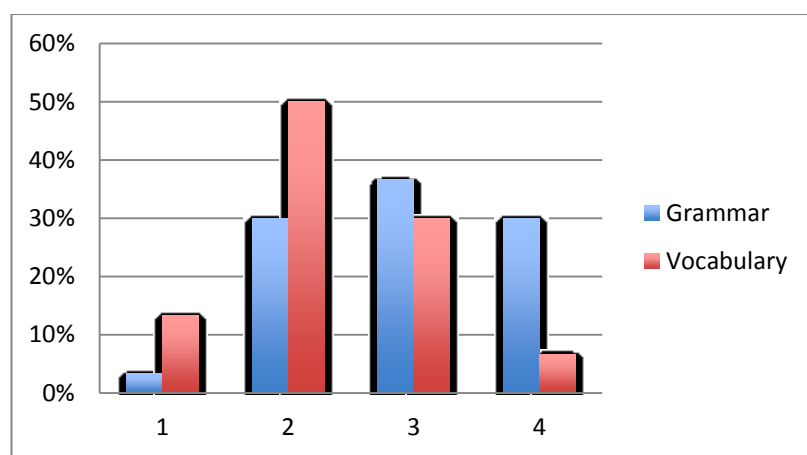
Figure 46. Students' opinions on the project's influence on learning areas II (cycle 3).

Regarding the learning areas of vocabulary and grammar, the number of answers given a rating of 1 or 2 was much higher for vocabulary (63.3%) than grammar (33.3%). Similar to previous cycles, students believed that their vocabulary increased more than their grammar through the project. This makes sense, since students worked more with vocabulary during the project and, in general, less mental complexity is involved in learning vocabulary than in learning grammar. Nonetheless, it is worth noting that the number of students who said they believe that intralingual dubbing is good for vocabulary was significantly lower in cycle 3 than in the previous cycles.
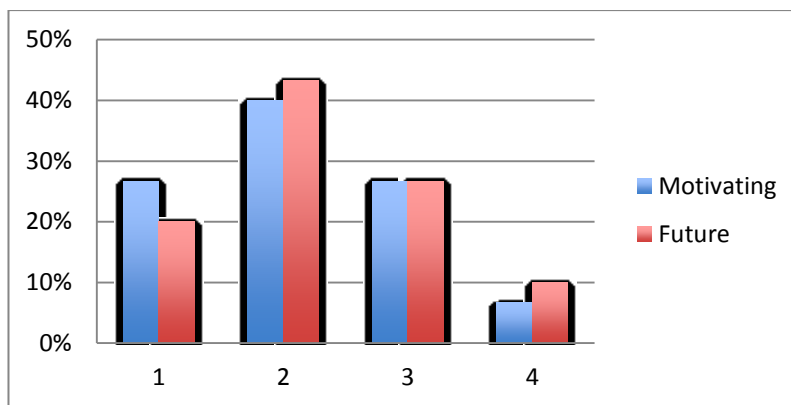
Figure 47. Students' opinions on the project's influence on learning areas III (cycle 3).

Figure 47 shows the answers on two other aspects of this questionnaire. Firstly, to identify whether the students believed that the project was interesting and motivating for them (presented in figure 47 in blue). Secondly, to find out if students were interested in dubbing in the future as a way to keep improving their Spanish (presented in figure 47 in red). A total of 66.7% students considered that this project was motivating and interesting (compared with 72.3% in cycle 2). However, only 6.7% (two students) considered that it was not at all motivating or interesting (compared with 10.6% in cycle 2). In addition, 63.3% of the students said they would consider dubbing again in the future. Similar to cycle 2, more than half of the students would dub again (68% in cycle 2). Results in cycles 2 and 3 are fairly similar (lower in cycle 3). While in cycle 2 there were more obvious reasons to explain lower scores in students' answers, this was not the case in cycle 3 (where changes according to previous recommendations were made and sessions run very smoothly). The students' answers to the open questions and the teacher-researcher's notes might provide more information on this matter.

In the third section of the questionnaire, students provided their opinions about the material used. Their responses are shown in figure 48.
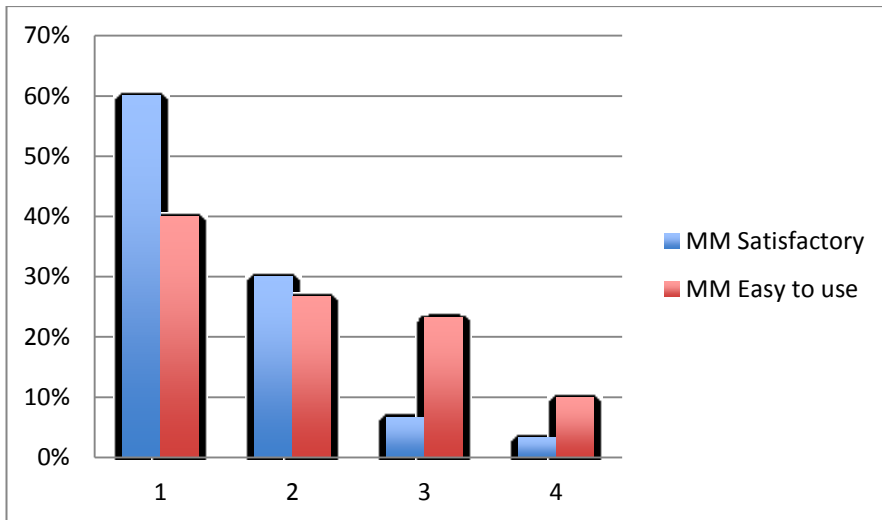
Figure 48. Students' opinions on the material used: Movie Maker (cycle 3).

Most students (90.0%) considered that Movie Maker fulfilled the needs of the task. However, although 66.7% of the participants agreed that it was easy and straightforward to use, 33.3% did not agree. The teacher-researcher's notes provide more information about this.

Since the sixth section of this questionnaire was also related to the material used, more specifically to the clips used, the information is presented here.
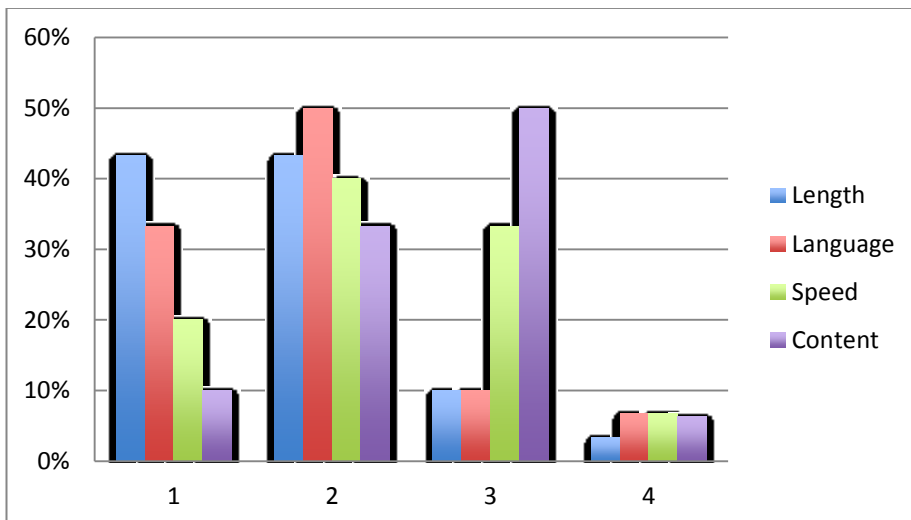
Figure 49. Students' opinions on the material used: characteristics of clips (cycle 3).

Regarding the general aspects of the clips used, the following results show the sum of the positive ratings (1 and 2). The length of the clips was seen as appropriate by 86.6% of students. The language was considered appropriate by 83.3% of students. Concerning

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speed, 60% of the students considered it appropriate and 43.3% were satisfied with the content of the clip. These percentages are similar to those in cycle 2. However, the percentage of positive ratings for the content was much lower in cycle 3 (43.3% in cycle 3 and 63.8% in cycle 2). Therefore, the data suggests that more effort could be made to choose clips that more accurately meet the expectations of undergraduate students, since the clips had originally been chosen for the A-level course. Nonetheless, the responses to this section of the questionnaire provided useful information that can be considered when creating a teaching and learning toolkit.
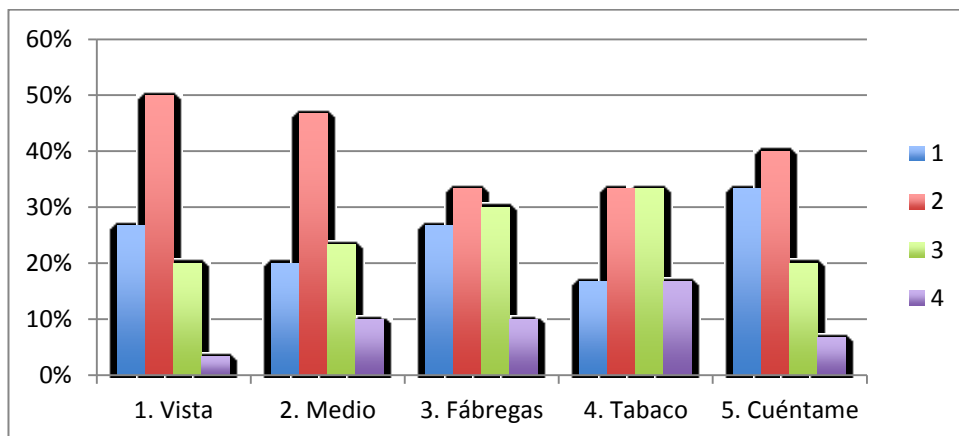
Figure 50. Students' opinions on the clips used I (cycle 3).

The video that received the highest percentage of top ratings (33.3% of students gave it a rating of 1) was video 5 *Cuéntame*. The one with the lowest rating was video 4 *Tabaco*. When combining the positive ratings (1 and 2), the results are presented in figure 51.
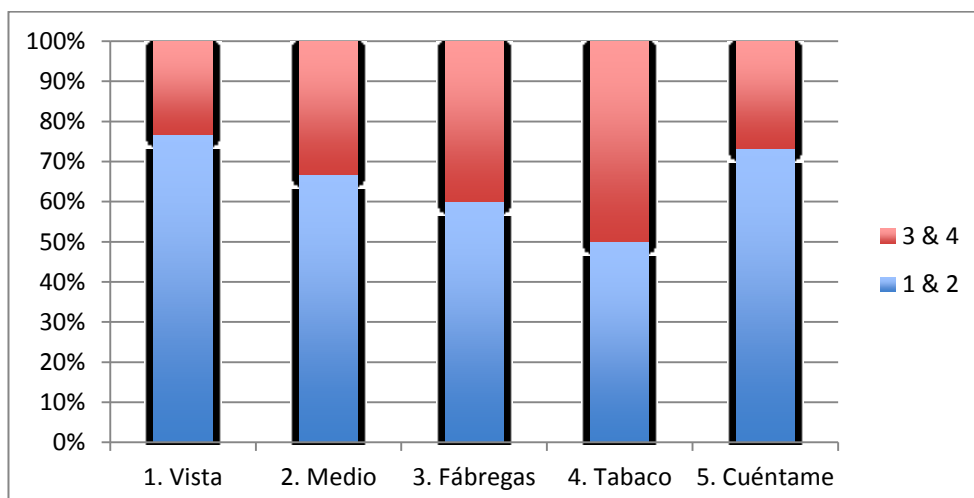
Figure 51. Students' opinions on the clips used II (cycle 3).

Overall, the most popular video was video 1 *Vista*, closely followed by video 5 *Cuéntame*. The least popular video was video 4 *Tabaco*. The information about the specific videos was used mainly to create the teaching and learning toolkit and to find more information about the preferences of these post-A-level students.

The fourth section of the questionnaire in cycle 3 asked students to comment on the feedback and evaluation that they received on their dubbed videos. This section was included only in cycle 3.
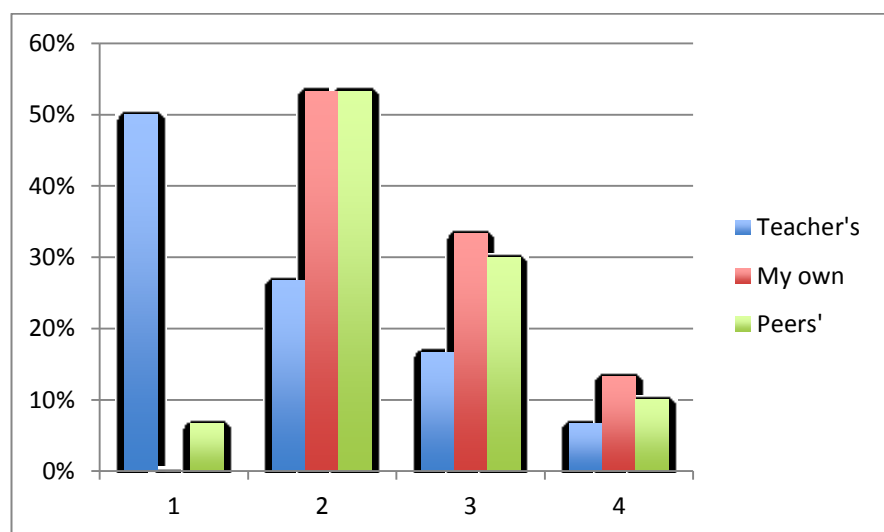
Figure 52. Students' opinions on feedback and evaluation used I (cycle 3).

In relation to the feedback and evaluation provided by the teacher, 50.0% of the students were very happy with it whilst 6.7% were not happy at all. They also valued their peers' evaluation more than their own. Just over half of the students were satisfied with having to evaluate themselves, but no one gave the highest rating to this aspect. Although a total of 60.0% of students rated peer evaluation as 1 or 2, it was clear that they still preferred to be assessed by their teachers (76.7% gave a rating of 1 or 2 to this aspect).

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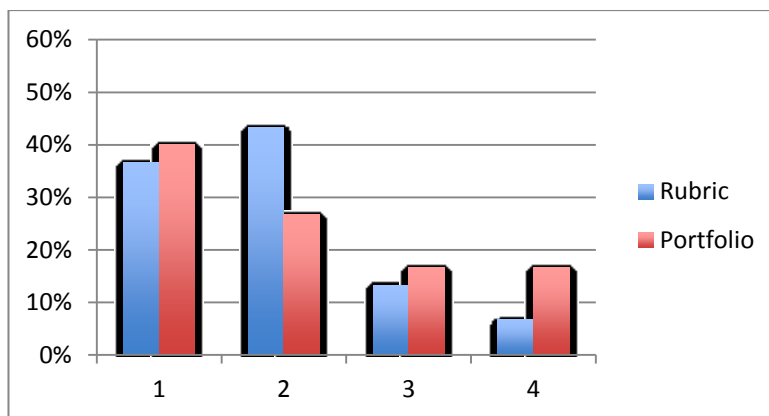
Figure 53. Students' opinions on feedback and evaluation used II (cycle 3).

In relation to the rubric used to assess the dubbing videos, if ratings of 1 and 2 are combined, 80.0% of the students were satisfied with it and only 6.7% did not like it at all. With regard to the fact that students could use the dubbing project as part of their assessment portfolio, 66.7% of the students agreed that were happy with this. However, 16.7% only agreed somewhat (rated as 3) and 16.7% did not agree at all (rated as 4). Bearing in mind that this was the first time that the students had been given formal feedback on the dubbed videos, the results are satisfactory, although there is room for improvement.

This section of the questionnaire also included two open questions, which were analysed using NVivo. The responses are summarised below.[73]

1. What would you have changed/added in terms of feedback and evaluation?
    The most frequent comments were that students would have liked more individual feedback on the videos (rather than peer feedback) and more verbal feedback (not only in writing). 50.0% said they would not have changed anything.

2. Do you think dubbing projects could/should form a percentage of your final mark for the module? Why?

In answer to this question, 63.3% of the participants said yes, 26.6% said no and 10.0% were not sure. Those who were in favour mentioned that the project helped them to improve their speed, intonation and pronunciation and that it motivated them in a fun and

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[73] For full answers on students' opinions on the open question, questionnaire 1 (cycle 3), see appendix 28.

simple way. The fact that the project could be part of the final mark was seen as positive and rewarding. Analysing the reasons why students answered no, these were related to the use of Movie Maker, the lack of connection with the rest of the module and the fact that it was not considered to be an accurate representation of their abilities in Spanish. Other answers were related to personal anxiety about speaking in Spanish.

The fifth section of the questionnaire contained information about students' observations on the project.[74] The questions were open and as before, NVivo was used for the qualitative analysis.

Table 31. Students' comments on positive aspects and aspects for improvement.

Positive	For improvement
Working in pairs.	Spend longer practising each video.
Variety of videos.	Slower videos.
I improved my speaking skills.	More challenging activities.
I enjoyed learning new vocabulary.	Some of the clips were old.
Challenging, especially the speed.	Activities were monotonous at times because they were the same.
Increased my confidence.	Playing some videos in front of the whole class made me feel nervous.
Motivating.	
The debates after dubbing.	
Multitasking.	

Table 31 above shows the students' comments in order of frequency, from the most frequent to the least frequent. They mainly enjoyed working in pairs and having a variety of clips to work with. They thought that intralingual dubbing helped them with their general speaking skills and with learning vocabulary.

Regarding aspects for improvement, the most frequently mentioned ones were related to the clips. The participants reported that they would have liked to spend more time practising them, since some of them were too fast. There are always two sides of the coin with regard to the material. Whilst students tended to mention that they enjoyed the variety as well as listening to and watching authentic material, when it came to the dubbing activities they also mentioned that at times the speed is too fast.

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[74] For full students' observations on the project (cycle 3), see appendix 29.

5.3.4. Teacher-researcher's notes

Similar to cycles 1 and 2, the teacher-researcher took notes during every session, commenting on the class dynamics, the clips used and the functioning of the equipment. Table 32 provides a summary of the final impressions.[75]

Table 32. Summary of final impressions (teacher-researcher's notes).

Class dynamics	Clips	Equipment
My impression was that students in general felt less frustrated than in secondary education. For some reason, they also felt less engaged/excited about it. They were simply completing the activities whilst being attentive and responsive. They completed the activities in class at a faster pace. They also worked independently at home. Feedback seemed to have worked well but it should have been more regular.	The students had very different levels and this had an impact when working with the clips. For most students, the level was appropriate and they seemed satisfied with their recordings. For a minority, the videos seemed a bit too fast.	The equipment was fine and most of the computers worked well on a regular basis. If one of the computers did not work for recording the sound, there was not a problem because this student could work with a peer since they recorded the videos in pairs.

In general, the teacher-researcher considered that the environment was more relaxed with post-A-level students, perhaps because they were less dependent than the students who participated in cycles 1 and 2. The participants also worked more quickly during the sessions; therefore, there was more time to do activities before or after the dubbing. For example, there were three debates on the topics that came up in the videos. There was also more time for feedback. Students seemed to be pleased with the rubric provided, which was improved twice: first by adding 'characterisation' to the rubric, and second by adding specific sounds in the context of pronunciation.

Cycle 3 contained a variety of sources that were sufficient to triangulate the data and draw relevant conclusions that complement the information obtained in cycles 1 and 2. The results can be used to corroborate previous conclusions on the use of intralingual dubbing projects with A-level students. In addition, a rubric for assessing this type of activity has been created and tested.

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[75] For full teacher-researcher's notes (cycle 3), see appendix 30.

5.4. Summary

Chapter 5 has provided the results of the data analysis in this thesis. After triangulating the data in the three different cycles involved in this action research, the outcomes are considered to complement each other. Reflecting on the previous data makes possible a discussion on the various aspects of using intralingual dubbing to enhance oral expression. This is set out in chapter 6 (discussion) and chapter 7 (conclusions).

Chapter 6. Discussion

Chapter 6 contains a discussion, after reflecting on the previous results. This completes the first part of stage 4 (reflections) of this action research in accordance with Elliott's (1993) model. These reflections are complemented by the conclusions provided in chapter 7. The discussion and conclusions have been influenced by reflections on each cycle. However, unlike chapters 4 and 5, in which the information is presented in order of each of the three cycles, chapters 6 and 7 provide an overview of all the cycles together.

In chapter 6, three main aspects are discussed. First, the research questions of this thesis are answered. Second, the outcomes of the practical applications of intralingual dubbing activities are addressed through teacher-training workshops. Third, a comparison is made between the results obtained in this thesis and those described in section 1.3. (AVT in FL education: state of the art.)

6.1. Research questions

The four questions postulated in the methodology chapter (section 4.1.) are answered first. Each of these questions requires a different type of answer; therefore, the length of the answers varies.

> Research question 1: Does intralingual dubbing improve general oral production in spontaneous conversations?

This action research gives evidence that overall, the oral expression of the students taking part in the project improved significantly. Gathered across the three cycles of this action research, there is sufficient information to prove this statement true from four different resources: the teacher-researcher, five teacher-observers, ten external evaluators and 94 students. Specific results on speed, intonation and pronunciation are discussed in the context of the second research question; to answer this first question, the focus is on the more general aspects of oral expression, as justified in section 2.3.2. In this thesis, some of these are classified as positive aspects of oral fluency (easy-to-follow speech, students' ability to self-correct, knowledge of vocabulary and grammar). On the other hand, some aspects are seen as negative aspects of speech (hesitations and wavering, and pauses in complete silence).

Regarding the positive aspects of oral expression that were considered, according to the evaluators in cycle 1 the element that improved the most was the students' ability to self-correct. According to the students, however, their vocabulary improved the most. In cycle 2, the evaluators highlighted that the most improved aspect was that it was easier to follow the students' speech. However, the students believed that their vocabulary had improved the most: the same as in cycle 1. The teacher-observers also agreed with the fact that their students greatly improved their vocabulary although rated highest motivation and self-confidence. In cycle 3, the evaluators again considered that the general aspect that improved the most was that the students' speech was easier to follow. From the students' perspective, what improved the most was their awareness of how to improve their speed, intonation and pronunciation. The difference between the students' view in cycle 3 and the students' view in cycles 1 and 2 was probably due to the fact that the students were asked to reflect on their own and their peers' performance in a more specific way (using the rubric provided). The different points of view considered various aspects from oral fluency to have improved with intralingual dubbing activities. Furthermore, vocabulary seemed to be the most developed learning area based on the answers provided by 64 students in cycles 1 and 2 and corroborated by the 5 teacher-observers.

Concerning the negative aspects considered, it is particularly relevant that similar results were obtained from cycles 1, 2 and 3. Hesitations and wavering, as well as pauses in complete silence, were reduced by similar amounts. This means that there was almost no difference in improvement between hesitations/wavering and pauses in complete silence. Therefore, it is implied that the two aspects may be related to one another. The less the student hesitated or wavered, the fewer the pauses in complete silence. Although numbers used in the scales were only symbolic, the fact that these elements were reduced considerably by the end of the project in all cycles is worth mentioning. When contemplating each cycle separately, the results in this area were more positive in cycles 1 and 2. This could be because the students in cycle 3 (the post-A-level students) produced fewer hesitations/wavering and pauses in the pre-project recordings. Therefore, there may have been less room for improvement. Amongst others, the reasons for reducing the number of hesitations/wavering and pauses by all students could be the repetition

exercises proposed and the fact that in the dubbing activities the students had to deliver their speech at the same pace as the original actors'.

The results of cycle 1 highlighted two general ideas. Firstly, it was suggested that there may be less margin for improvement for students who started the project with a high level of proficiency in the FL. Secondly, it was implied that the activity could be less difficult for bilingual students. However, the results in cycles 2 and 3 did not confirm the previous statements. Therefore, it is suggested that further research is necessary in order to draw solid conclusions on this matter.

Finally, in all the cycles, the research undertaken proved that the students developed all four traditional skills, not just their oral expression. Their progress in oral expression was closely followed by progress in listening comprehension, which was also perceived to have significantly improved. Constantly listening to the original dialogue, reading the subtitles on screen and the written dialogue on paper, and repeating the same speech several times helped students not only with listening and reading but also, although more indirectly, with writing skills.

Research question 2: Is the effect more noticeable in the speed, intonation or pronunciation?

As stated previously, the three elements of oral production – and, more specifically, fluency – on which this thesis focuses are speed, intonation and pronunciation. All three improved as a result of the intralingual dubbing project, both from the speaker's point of view and from the perceiver's point of view.

From the speaker's point of view (the students), the results are similar in each cycle. As mentioned in the methodology chapter, the questionnaire given to students in cycle 1 did not address each of the three elements (speed, intonation and pronunciation) separately. However, it can be inferred from the answers provided that the students felt that their pronunciation had improved more than their speed or intonation. When looking at the aspects that the students rated highest, the students in cycles 2 and 3 noticed that they improved their speed most, which was followed by their pronunciation and finally their intonation. However, when combining the results for two positive values (1 and 2),

pronunciation was the element with the highest score. In addition, the results showed that students seemed to be more aware of how to improve their pronunciation of specific sounds. This was especially the case in cycles 2 and 3, where pronunciation was taught explicitly, even if the progress was not immediately noticeable. This was corroborated by the answers to the open question of the 26 students who took part in the implementation of the teaching and learning toolkit provided to teachers in the organised workshops.

The results from the perceiver's point of view (the ten external evaluators and the 5 teacher-observers) complement the information provided by the students. The evaluators compared the students' performances in the audio recordings of their spontaneous speech (either interviews or podcasts) that were made before and after the project. As a result, the ten external evaluators agreed that they perceived a greater improvement in speed, intonation and pronunciation, in that order. However, the five teacher-observers in cycle 2, who observed their students' progress in their own lessons, considered that the improvement was more noticeable in pronunciation and intonation than in speed.

Although all the external evaluators in the three cycles of this action research considered speed to be the most noticeable improvement, the students and their teacher-observers considered pronunciation to be the aspect on which the project had a stronger impact. Nonetheless, the differences between each of the three elements are small, and it is considered that all three improved similarly from a qualitative point of view.

Regarding the quantitative data, the students improved by an average of 22 WPM over six weeks with 80-minute sessions. In cycle 2, the students improved by approximately 17 WPM over 12 weeks with 60-minute sessions. In cycle 3, the students improved by approximately 19 WPM over ten weeks with 60-minute sessions. Therefore, the amount of time dedicated to intralingual dubbing was fairly similar in all cycles and the average progress of the students was also similar. The difference in WPM before and after counting SCs was minimal in all cycles, implying that in future research it may not be necessary to consider this; the researcher could choose one or the other according to the needs of the research. The Gaussian distribution showed that the average was most representative in cycle 1, since the sample was the most homogeneous. This provides an opportunity to

create a profile of students with whom these projects will work best, as discussed when answering the fourth research question.

In relation to the pronunciation of specific sounds, the results obtained in cycle 1 showed that it was necessary to give an explicit explanation of pronunciation from cycle 2 onwards. The sounds considered in cycle 1 and cycle 2 differed slightly, as some adaptations were made. The sounds considered in cycles 2 and 3 were the same. The results in all the cycles agreed that the sound that the students made the most improvement in was [h], followed by [p]. The one in which that the students improved the least was rolling the [r], closely followed by distinguishing between [t] and [d]. It could be said that sounds such as [h] or [p] are easier to correct after an explicit explanation of how to position the organs in the mouth. On the contrary, consonants such as [r] or [t] and [d] require the students to position parts of the mouth in new ways, which are completely different in their L1. Regarding vowels, there was less agreement between the results in cycle 1 and cycle 2. Whilst the sounds [e] and [o] were more improved in cycle 2, there was more improvement in the pronunciation of [u] in cycle 1. Having said this, the data for cycle 2 and cycle 3 is similar. This result could be due to the geographical areas where the project took place. Whilst cycle 1 took place in the south of England, cycles 2 and 3 took place in the north of England. Overall, this thesis suggests that in lessons teachers reinforced the pronunciation of consonants more than that of vowels; the intralingual dubbing project may have been the first time that students had received explicit explanations of how vowels should be pronounced, which may be why the improvement was more noticeable. Nonetheless, further research should be undertaken in order to provide more accurate information on the pronunciation of specific sounds and its direct relationship with intralingual dubbing activities.

The methodology employed to analyse the results in this thesis seems to be more than sufficient and convenient for its purposes, since it is based on A-level and post-A-level exams and the assessment in these cases is mainly based on the perception of the examiner with the support of qualitative rubrics. The conclusions from the different sources of information, also bearing in mind the final impressions of the teacher-researcher, consider that the intralingual dubbing project helped the students more with their speed and intonation than with their pronunciation when speaking. However, the students were far

more aware of how to pronounce specific sounds properly, so they may only have needed more time to put this knowledge into practice. Nevertheless, all three elements improved by a small difference between them, evidenced by the triangulation of the data.

Research question 3: Is this extendable to different types of academic settings and students?

The results of the intralingual dubbing activities implemented in seven different institutions with a total of 94 students suggest that these activities can be used at both non-compulsory secondary and university level, and with different types of students. Even though the project benefited all the students in various ways, the teacher-researcher's notes suggest that students should have an adequate level of Spanish that allows them to speak spontaneously in order to make the most of the project. This was confirmed by the Gaussian distribution, which showed that the average WPM was more representative for cycle 1, which contained a more homogeneous sample of students. This suggests that intralingual dubbing activities seem to be more useful for some students than for others. Although the study was not designed to find out in which contexts participants benefited more and there is no objective evidence to show exactly what the requirements for students to take part are, the results obtained can provide some ideas.

1. The project worked better with A-level than post-A-level students. This is probably because the expectations at the university were higher, the content of the videos did not seem to be as appropriate for post-A-level students and these students needed more challenges. Within secondary education, the project worked better with A2 students or high-ability AS students. Therefore, it is suggested that the project would be more beneficial if introduced to the A-level course either in the summer term of the AS year or at the beginning of A2, when there is no pressure from exams but students have some previous experience with oral performances. Therefore, students could better understand the potential benefits that intralingual activities have on their oral expression. For post-A-level students, the proposed intralingual activities would need to be combined with more challenging tasks to avoid monotony.

2. Students should have been studying Spanish for a similar number of years and have a minimum level of B1+ to make sure they have the ability to speak spontaneously for the pre- and post-project audio samples. In addition, students working in pairs would benefit more if they shared a similar level of competence. The teacher, who knows the students, will be able to pair up students with similar ability so that both feel comfortable. If a pair shows difficulties, measures can be implemented to reduce levels of anxiety, such as slowing down the original video in a subtle way during the first few sessions or asking students to perform only certain parts of the dialogue. If a pair needs more challenges, they can be offered extended activities, such as swapping character (so that they record two different characters).

3. Intralingual dubbing activities would greatly benefit from 90-minute sessions. Although there was enough time to dub the clips in the 60-minute sessions allocated in cycles 2 and 3, the 80-minute sessions in cycle 1 were more relaxed and students had more time to enjoy each stage of the project. In fact, students would greatly benefit from pre- or post-dubbing oral activities to give them the opportunity to practise skills and vocabulary learned whilst dubbing. In this way, the students would also attach a more specific purpose to intralingual dubbing activities.

There are other elements that had an impact on the project undertaken in this thesis. These include the level of the student (if the student's level was too low to begin with, the activities might have been too difficult; more advanced students, especially at university, might have found them a bit monotonous); the clips chosen; the fact that the project was compulsory (for some of the students); the fact that the sessions happened during their lunch break (for most students in cycle 2); and time limitations, since the project was allocated only 60 minutes per session in cycles 2 and 3. Overall, there is more chance of this project succeeding if teachers consider the background and characteristics of the group and the specific educational context before bringing dubbing activities into the classroom.

Research question 4: What will be the components of a general teaching and learning toolkit that teachers can use to implement intralingual dubbing activities in their classes?

The different cycles allowed for reflection on how teachers could implement intralingual dubbing activities and for amendments to be made. Once the basic sequence of the lesson had been tested inside the classroom, the data in each of the cycles provided useful information on what to do, and what not to do, in order to improve the staging of this activity. This allowed the creation of a teaching and learning toolkit, which was then used with teachers in different teacher-training workshops. The proposed toolkit is divided into four parts.[76] The first contains a brief theoretical background. The second covers the practical context in the form of study guide. Both of the previous are also explained with some recorded tutorials. The third includes some videos provided to the teachers with specific instructions for implementing each of them in the classroom. The fourth contains a rubric that can be used to assess the dubbed videos. The following paragraphs contain specific information about the practical context, explaining what to do before and during dubbing. Since this information is addressed to teachers attending the workshop, the tense used is in the *you* form.

6.1.1. Practical context: implementing a teaching and learning toolkit for intralingual dubbing.

Before introducing intralingual dubbing activities to the FL classroom, there are three main aspects to consider related to: (1) the material selection, (2) the technical equipment and (3) sharing and saving material.

1. Material selection: it is advisable to select one-minute clips for a 60-minute session (the ideal time would be 90 minutes, as this would allow the dubbing exercise to be expanded). It is important to bear in mind that these videos are going to be used to develop speed, intonation and pronunciation, so it is advisable to choose clips with the following characteristics:

Table 33. Selection of videos for intralingual dubbing activities.

Video information	Description
Language	Dialogue between two people (because students will work in pairs.)
	Neutral accent.

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[76] For further information on the teaching and learning toolkit presented in the workshops, see appendix 2.

	Moderated speed. The videos presented to the students should become gradually faster (introducing videos that are too fast from the beginning could discourage students.)
Content	Topics related to the course academic content as much as possible.
	Vocabulary that includes colloquial expressions or frequent sentences that can be used in different contexts.
	When possible, use clips where there is a pause after each actor speaks. In this way, if one student's speech is a little delayed, there is some time to catch up.
Technicalities	The camera angle should allow the viewer to see the actor's mouth when speaking.
	The recommended format is .avi because it tends to work with all computers. Please, it is essential to check that the format chosen works with a specific computer system. To convert the format of the video file, the following link can be used: http://www.clipconverter.cc/es/
	It is important to verify that the size is not too big to prevent images in the software (such as Movie Maker) from freezing whilst recording. To resize a video, the following link can be used: https://clipchamp.com/

The previous characteristics represent an ideal. In reality, it will not always be possible to find clips that contain all these features. Therefore, when preparing material, it is advisable that teachers consider the above-mentioned information as part of the overall selection process. After selecting the material, it is recommended that teachers subtitle the clips. Subtitles containing all the spoken words will help students with the dubbing task. To guide students with turn-taking and recording, the subtitles should appear just before the actor starts talking. Subtitles may prove to be an essential support when the clip is muted and the students have to add their own voices following the lip movement. To this end, the software used in this research is Subtitle Workshop (https://goo.gl/1B7Grr). However, there are other free alternatives, such as Aegisub (https://goo.gl/TxHK2d).

2. Technical equipment needed: computers, headphones with microphone, and software to replace the original audio track. This research used Movie Maker (the version that allows the user to *record narration* as shown in the following image):
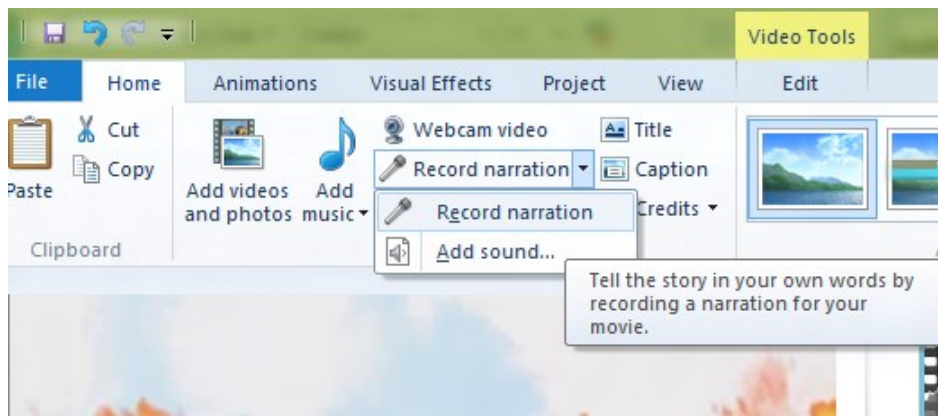
Figure 54. Movie Maker screenshot.

Other alternatives for dubbing include ClipFlair, iMovie (for Mac) or even software used to record audio (such as Audacity), which can then be merged with the footage. There are various alternatives to be explored. you might want to explore. However, the experience gained through this project indicates that Movie Maker seems to be the most accurate to achieve synchrony.

3. In terms of sharing and saving material, it is advisable to create a shared area in the computer system that teachers and students can access and save files.

Once this information is clear, teachers can present the activity to their students. When delivering intralingual dubbing activities to SFL students, table 19 in cycle 2 (section 4.3.2.3.) is still considered as a reference for 60-minute sessions. Ideally, the students should watch the whole video (not just the one-minute clip) to put it in the context before the session. During the session, less able students are encouraged to omit some words at the beginning of the project if needed. More able students could swap characters (so they each record both parts of the script). Advanced students could even go a step further by having one student record the whole clip (playing both characters). Intralingual dubbing activities should be extended and combined with other oral activities in class when possible. This is why the sessions should preferably last for 90 minutes. For instance, there could be a debate session about the topics raised in one of the videos to encourage the students to use colloquial expressions they have learned. Students could also read a newspaper article about a selected topic, either before or after dubbing a specific clip.

There are also two important aspects to consider to save the teacher some time. Firstly, it is essential to check the equipment: the computer and headphones with microphone

should work properly. Details such as the sound quality, compatibility between headphones and computer, as well as the speed of the computer may seem obvious but if not checked properly, technical problems can slow down the pace of the lesson, which might be discouraging for the students. Secondly, it is important to make sure that students double check the sound system is working properly before recording and that they save their project in the right location.

Each clip needs to have a clear aim and structure. It is proposed that the first sessions focus on speed and tips to help students keep up with the speed of the original dialogue. Afterwards, there can be more explicit mention of intonation. Later sessions should be focused on the pronunciation of specific sounds that are particularly difficult for the students. Finally, one or two sessions can be used to implement everything they learned.

The proposed rubric for assessment and its description is presented in table 34.

Table 34. General rubric for assessing intralingual dubbed video (adapted from Costal, 2015).

	Poor (5%)	Average (10%)	Good (15%)	Excellent (20%)
Synchronicity				
Clarity of words				
Pronunciation				
Intonation				
Characterisation				
				Total: 100%

Synchronicity takes into consideration the degree of correspondence between lip movements and speech: it is considered poor if there is an obvious discord between sound and image; average if the mismatch happens up to 20% of the time; good if it only occurs up to 10% of the time; and excellent if it is almost unnoticeable.

Clarity of words gauges the level of clearness when pronouncing words; rushing can sometimes have a negative impact and make the words unclear. This is be selected as poor when this happens often in the speech; average if it happens on three or four occasions; good if it happens only during one or two fast sentences; and excellent if all the speech is clear.

Pronunciation (of specific letters) measures the appropriacy, accuracy and correctness of the oral delivery of particular letters. It is judged as poor when more than three errors are

detected; average if there are three errors; good if there are only one or two errors; and excellent if there are no errors at all.

Intonation considers whether images, gestures, body movements and facial expressions match the soundtrack adequately. Intonation is assessed as poor when there is a noticeable mismatch between these elements (i.e. utter confusion becomes indifference); average when the mismatch is not serious but detracts from the general dramatic feel (i.e. questions become statements); good when the delivery is flat; and excellent when real voice acting takes place.

Characterisation is related to the overall performance, the acting itself. This is based on the audience's general perception of tone of voice, rhythm, stress, etc. Characterisation is assessed as poor when there is no naturalness and the audience cannot really relate the student's acting to the voice; average when the audience can partly relate the voice and the image; good when the audience can relate the speech to the image; and excellent when the audience hardly perceives that the voice does not belong to the actor.

In addition to this, students can be asked to comment specifically on the vowels and consonants a specific group of students struggle the most. Finally, there could be a section to comment on which aspects are to be highlighted in their performance and which could be improved (whether the evaluation is self-assessed, peer-assessed or assessed by the teacher).

All three cycles have provided strong evidence that intralingual dubbing activities can have a positive effect on the development of the students' oral expression in spontaneous speech. However, in an attempt to verify if these activities could be taught and used by other teachers in the same context, the following section provides the results of the practical experience of training other teachers to carry out intralingual dubbing activities with their students (following the previously explained teaching and learning toolkit). In addition, it presents the teachers' views on the project.

6.2. Practical applications of the toolkit on intralingual dubbing activities: teacher-training workshops

As stated in the methodology chapter, the second objective of this research was to design a useful teaching and learning toolkit to help teachers implement and evaluate dubbing activities in SFL classrooms in order to practise oral expression. This was possible after analysing and reflecting on the results obtained in each of the three cycles of this action research. This toolkit was put to the test to identify its practical applications. To this end, a series of teacher-training workshops was held to train the teachers in the toolkit and to investigate their experiences in bringing dubbing activities into their own classrooms. Reflections on the three cycles shed light on what to do and what not to do when integrating intralingual dubbing activities into A-level and post-A-level courses, and how to evaluate the activities. Therefore, the next step was to provide training for teachers to carry out this innovative project with their own classes. Hence, four workshops were held to train A-level teachers of Spanish in the toolkit created, which was one of the main objectives of this study.

The practical application of this part of the project took place between April and July 2017 and included teacher-training workshops, data collection and analysis. Only qualitative data was collected. This is not presented as part of the rest of the results in this thesis because it does not follow the same structure as the other three cycles in the action research and there are no variables to measure. There were a total of four workshops: three face-to-face and one online. Three of the workshops were held in different cities: Manchester (at the Manchester Metropolitan University), London (at the University College London) and Cambridge (at the University of Cambridge). These workshops lasted for four hours each. In addition, the organisation FILTA also agreed to organise a workshop in the form of online tutorials for those who could not attend any of the physical workshops. In these workshops, teachers received training on three aspects: (1) an introduction to the use of AVT techniques in the FL classroom, with examples; (2) using intralingual dubbing exercises with their students in the classroom (a step-by-step session taught as if they were one of the students); and (3) how to work with the material provided (focusing on speed, intonation and pronunciation) and its assessment. In fact, these

tutorials were also provided to those who attended the face-to-face workshops in case they needed some extra support.

In total, 28 A-level and post-A-level Spanish teachers attended the workshops in its different varieties. The workshops took place during May and June 2017. Because university teachers (the post-A-level attendees) had finished their classes in April, this meant that these teachers did not have any students to implement the project with until September 2017 (the deadline for this thesis). In addition, only those A-level teachers who decided to implement the intralingual dubbing activities as a summer project with their AS students were part of the data collection. These seem to be the main reasons for the low take-up among teachers. Eventually, five of them put into practice the intralingual dubbing project with a total of 26 students (all of them A level). During the workshops, the teachers were provided a total of seven videos selected from those used in cycle 2 (and therefore cycle 3). After analysing the results in cycle 2, six videos were considered to be the most adequate for A-level students (1, 2, 5, 6, 7 and 9). In addition to these, the teacher-researcher included one more (video 3) in the teaching and learning toolkit provided in the workshops. The reason was that the speed and the pauses between the actors' turns of speaking was considered very appropriate (even if its content was not so popular amongst students according to the questionnaires). After the experience in cycle 2, it was also considered to present the videos in a different order: 1, 3, 6, 5, 7, 2 and 9. The main reason for this was that after implementing the project in class, it was realised that each one of the videos was more appropriate at a different stage of the project (e.g. video 2 was too fast for the second session even if its duration was shorter). Once again, reflections and amendments to improve were possible due to the adopted action research approach. The teachers used at least four videos from those provided with their own students and followed the instructions given.

The data was collected though three versions of a single questionnaire, [77] which was adapted (1) for teachers of A-level and post-A-level Spanish who received training on how to implement intralingual dubbing activities in their classes; (2) for those teachers who had the chance to undertake intralingual dubbing activities with their students; and (3) for the

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[77] For further information on the questionnaire (in its different versions) on training on intralingual dubbing activities, see appendix 31.

students who took part in intralingual dubbing activities delivered by teachers belonging to the second group mentioned. Due to the qualitative nature of the answers, NVivo software was used to analyse the results. Values from 1 to 4 were used, where 1 = I totally agree; 2 = I agree; 3 = I agree a bit, but not enough; and 4 = I totally disagree. Table 35 provides a summary of the results obtained, considering the results for score 1 alone and scores 1 and 2 combined:

Table 35. Summary of the results obtained from the practical applications of the toolkit.

	Questionnaire 1 (teachers who attended the workshops on the toolkit)		Questionnaire 2 (teachers who implemented the toolkit)		Questionnaire 3 (students who received lessons from their teachers based on the toolkit)	
	Score 1	Score 1+2	Score 1	Score 1+2	Score 1	Score 1+2
Instructions were clear	89.0%	100.0%	80.0%	100.0%	73.1%	88.5%
Videos were appropriate	75.0%	92.9%	60.0%	100.0%	38.5%	77.0%
MM was easy to use	78.6%	96.4%	80.0%	100.0%	73.1%	84.6%
Project was positive for students	n/a	n/a	60.0%	100.0%	46.0%	76.9%

This summary shows that the overall outcome of implementing the learning and teaching toolkit for using intralingual dubbing activities in the SFL classroom, which was created based on the results obtained in this thesis, was positive. The following paragraphs provide more details, together with answers to the open questions asked in each of the questionnaires.

6.2.1. Results from questionnaire 1

The first questionnaire was given to teachers who attended the workshop on intralingual dubbing to enhance the speed, intonation and pronunciation of students' oral expression. A total of 28 teachers responded to this questionnaire. Most of them (92.9%) attended the workshops face-to-face, which took place in three universities across the UK. Although there were initially eight teachers who signed up to follow the workshop online, only two of them (7.1%) saw the tutorials and answered the questionnaire. The questionnaire contained six sections that were related to: (1) instructions; (2) videos; (3) technology; (4)

benefits; (5) problems; and (6) each teacher's particular situation. The responses are presented in the same order in the following paragraphs.[78]
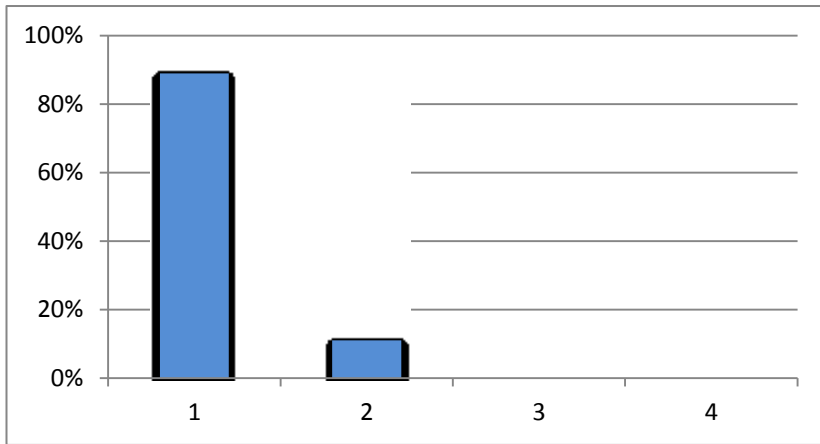
Figure 55. The instructions were clear (questionnaire 1).

According to the participants, the instructions given in the workshop and included in the toolkit were clear. In the open question about which aspects could be improved, most participants (89%) were very satisfied with the quality and delivery of the instructions. Some interesting suggestions included providing more background information about the content of each video; providing more written information on how to save documents in Movie Maker; putting all the content on a website; and giving teachers more practice on their own laptops (since the activities were carried out on the university computers).
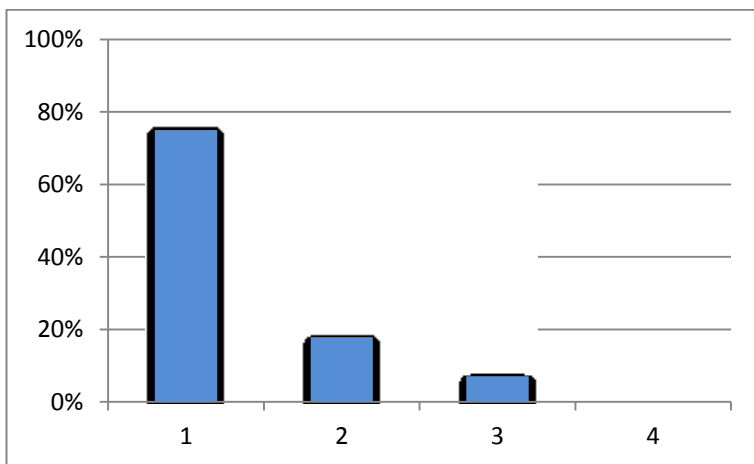
Figure 56. The videos selected were appropriate (questionnaire 1).

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[78] For full answers by teachers that attended the workshops (questionnaire 1), see appendix 32.

Regarding the videos selected, 75.0% of the participants fully agreed that the videos used were appropriate, 17.9% were satisfied with them and 7.1% considered that they were not good enough. Less than half of the participants made suggestions on the material chosen whilst the others were pleased with them. Most of the suggested improvements on the material were related to how old some of the videos were and how some of the acting was not very natural. Comments that appeared only once included requests for more examples of debates, the inclusion of videos with accents from Latin America and more links to the syllabus.
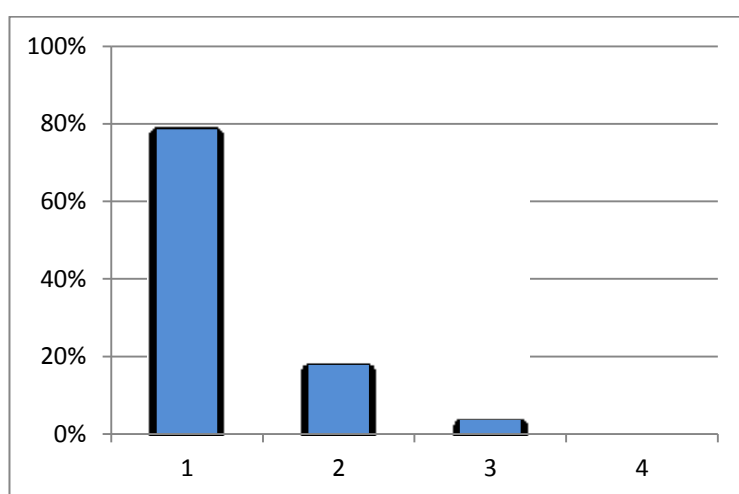
Figure 57. Movie Maker was easy to use (questionnaire 1).

Of the participants who responded to the questionnaire, 78.6% fully agreed that the use of Movie Maker was easy, 17.8% were satisfied that it was easy and 3.6% did not agree that it was easy enough.

The technical problems that the participants predicted they might experience were mainly related to sound problems with microphones or a lack of microphones and problems with downloading the suggested software (Movie Maker). Another aspect mentioned was problems that may arise for Mac users.

The next question asked the participants to give their opinion on how intralingual dubbing activities could benefit their students in particular. The most frequent words mentioned were pronunciation and intonation, followed by speed and speaking abilities in general. These were followed by listening skills, vocabulary acquisition and the element of fun.

Cultural competence, students' self-confidence and motivation were also mentioned three times each.

Regarding aspects that could be an obstacle or problem for their particular students, 42.8% of the participants did not anticipate that they would have a problem implementing intralingual dubbing activities. Others were concerned mainly about technical issues that they might encounter (equipment, microphones, etc.) and finding the time to fit in the activities within the course curriculum.

The final question asked participants about how intralingual dubbing could be beneficial for their own teaching requirements. The most popular answer was that intralingual dubbing could allow teachers to focus on multiple skills by using just one resource (28.6% of the participants mentioned this). In addition, 25.0% of the participants mentioned that dubbing is a tool for students to have fun with whilst learning useful skills. Furthermore, 17.9% of the participants mentioned that it is very useful for enhancing fluency, which might save them time on practising various aspects of speaking. Finally, it is relevant to mention that 10.7% of the participants commented on the fact that using intralingual dubbing would be challenging for them, providing them with an opportunity to upgrade their teaching methods.

6.2.2. Results from questionnaire 2

Only those teachers who implemented intralingual dubbing activities with their Spanish classes after attending the workshop completed this questionnaire. Questionnaire 2 contained the same questions as questionnaire 1. The difference is that in questionnaire 1, the teacher could only answer the questions after experiencing intralingual dubbing in the role of a student. In answering questionnaire 2, however, teachers could draw on first-hand experience of teaching intralingual dubbing activities. In total, of the 28 teachers who received training on intralingual dubbing activities, only five had the chance to implement it in their classes. Therefore, the full answers are provided in this section.
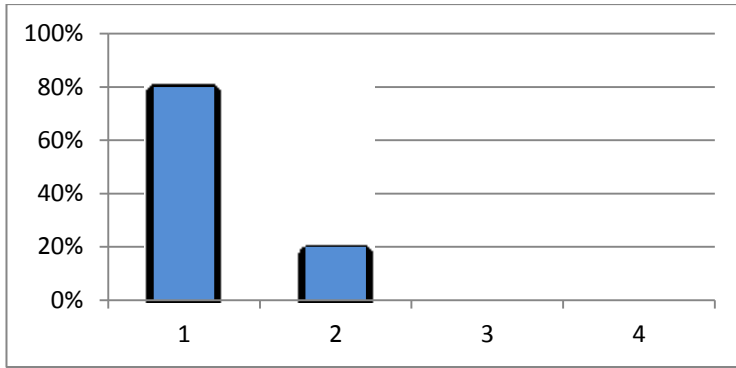
Figure 58. The instructions were clear (questionnaire 2).

Regarding the instructions for implementing the project, 80.0% of the participants fully agreed with the statement that they were clear, whilst 20.0% were satisfied with them. Aspects that could be improved are here presented.

Table 36. Teachers' comments on instructions.

What could be improved regarding the instructions given?
Continue to select sections of films where protagonists pause for thought to enable students to keep pace with the dialogue.
Perhaps, the instructions on how to present the project to the students could have been clearer at the beginning. I created a booklet myself, with a copy of all the resources, scripts and instructions. I gave it to the students at the beginning and they used it during the whole project. Nonetheless, the instructions in general were clear.
Provide in writing the step-by-step instructions more in detail for the students.
I can't think of anything.
Nothing.

During the workshops, teachers were trained in how to include intralingual dubbing activities in their classroom. Although providing a booklet for students would have been useful, each teacher may wish to adapt it to suit their own students.
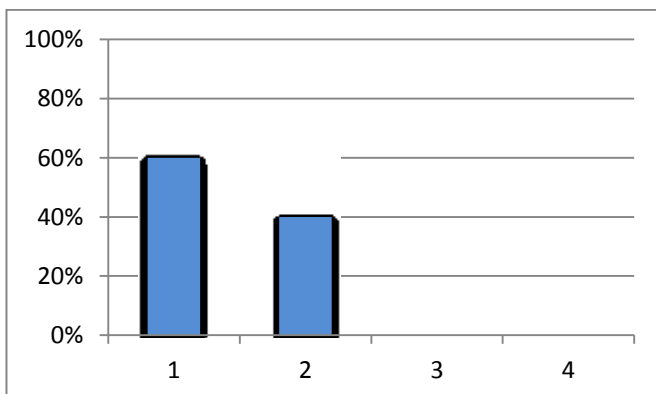
Figure 59. The videos selected were appropriate (questionnaire 2).

In relation the clips provided, 60.0% of the participants fully agreed with the statement that the videos chosen were adequate for the task, whilst 40.0% were satisfied. The teachers' comments on the videos are presented in Table 37 below.

Table 37. Teachers' comments on the clips.

What could be improved regarding the clips used?
In the first video, the exchanges were longer in parts and students found it difficult to keep to the timings without overlapping each other.
The short films were very well chosen and relevant for this particular age group. They were engaging and had some humour. There were quite a lot of cultural context situations and informal language, which is good.
Nothing I can think of.
The speed of some of the videos was a bit too fast. However, the tips provided in the study guide on how to help students were useful.
Sometimes, it would have been nicer to have more time in between dialogues.

As has been observed already through the information from various sources, it seems to be difficult to select videos that satisfy everyone involved in the project. Therefore, including variety and using a different video every week is useful in order to eventually satisfy as many participants as possible. The same applies with regard to the speed of the dialogues.
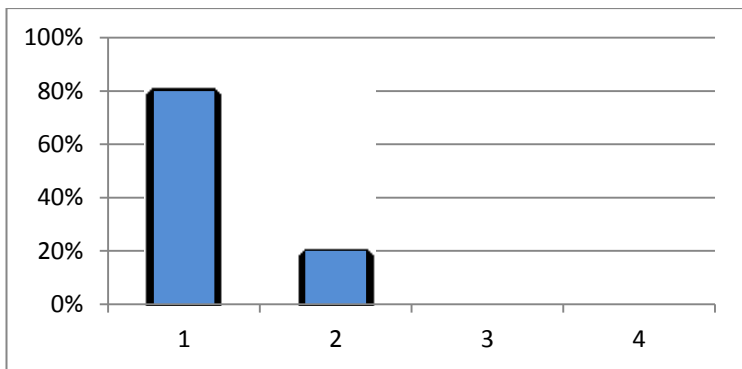
Figure 60. Movie Maker was easy to use (questionnaire 2).

In terms of the software Movie Maker, 80.0% of the teachers fully agreed that it was easy to use whilst 20.0% was satisfied with its ease of use. The teachers' comments are provided in table 38.

Table 38. Teachers' comments on Movie Maker.

What was your experience with Movie Maker?
There were some technical difficulties with Movie Maker, which caused us to use other methods to record the students.
The students seemed to work with Movie Maker quite well. Some of them already used it at home on a regular basis.
The technical problems have been quite rare and had to do with the way the students saved their work.
It was easy thanks to the instructions given.
At the beginning, there was a sound problem but it had to do with the fact that some students did not check properly the volume.

Most of the teachers did not have any major issues apart from the need to check the sound. It would be interesting to further investigate the problems experienced by the teacher who made the first comment in table 38 above.
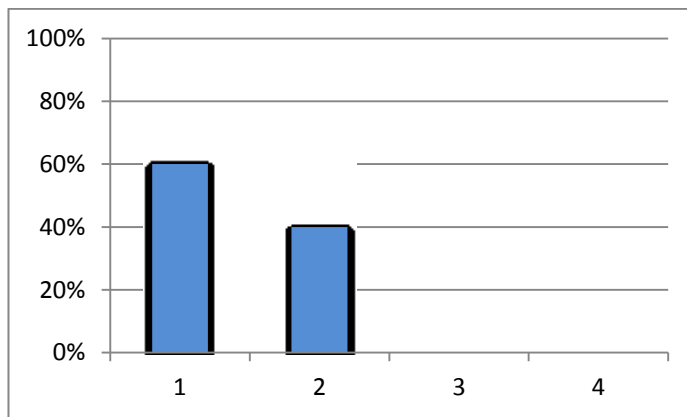
Figure 61. My students' response to the project was positive.

In questionnaire 2, an additional question was included to ask teachers how positive their students' response to the project was. Of the teachers who responded, 60.0% fully agreed that the response was positive and 40.0% were satisfied.

Finally, teachers were asked their opinion on the use of intralingual dubbing in FL teaching in the future and to what extent they believe it is possible to include it in their curriculum: A level, in this case.

Table 39. Teachers' comments on the future of intralingual dubbing projects.

Based on your experience, how do you see the use of intralingual dubbing in foreign language teaching in the future? Do you think it could be included in the new A-level curriculum? Why?
I think it is a useful support in improving intonation and fluency.
I think it is a nice complement to the normal A-level curriculum activities. A couple of students who have a good level and love grammar and syntax felt a bit out of their comfort zone. I think it would be nice to incorporate grammar elements of the curriculum, and one or two activities for them to fill in the gaps or match up vocabulary questions. That way, the students would see a clearer link to what we have been doing so far. These two students struggled to see the point in doing this, so I think this way would cater for everybody's learning styles. On the other hand, the rest of the students were extremely keen and really enjoyed it. They asked me if they were going to do something similar in A2.
Learners need repetition to gain certain skills and chorusing is not very adequate for A-level students. This is a clever way of making them repeat.
I believe this could have room in the new design of the A-level course. Bearing in mind there will be two years to prepare our students, perhaps we could be more creative and include activities like these.
I think that if the teacher is willing to spend some time learning about dubbing activities, the response of the students is quite positive and it can work. I understand sometimes there is a limitation with the content we have to provide in a short period of time. Nonetheless, a very good time to do it is after the AS exams.

All of the answers were positive about the viability of using intralingual dubbing to complement their current course so the feedback is very encouraging.

6.2.3. Results from questionnaire 3

This questionnaire was completed by the students who undertook intralingual dubbing activities introduced by their teachers (a total of 26 A-level students). The questions were similar to questionnaires 1 and 2.[79]
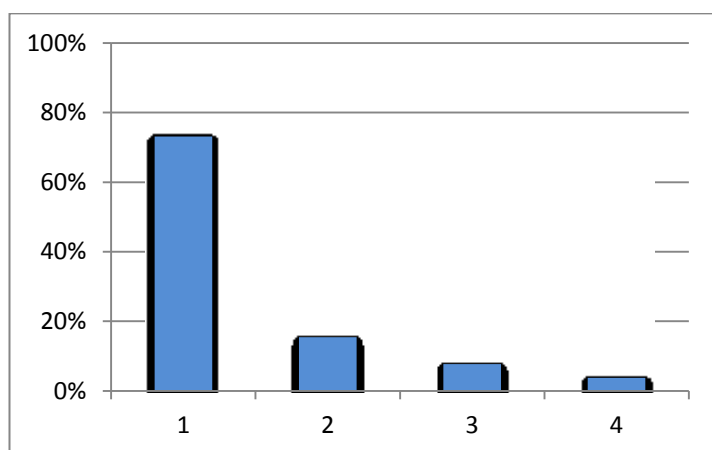
Figure 62. The instructions were clear (questionnaire 3).

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[79] For full answers by students taught by their own teachers during the practical applications stage (questionnaire 3), see appendix 33.

In response to this statement, 73.1% of students completely agreed that the instructions they were given on the project were clear, 15.4% were satisfied that the instructions were clear, 7.7% considered that they were not clear enough and 3.8% completely disagreed that they were clear.

Amongst the suggestions for improvement, 26.9% commented on the videos. They mainly said that the videos could be more interesting or perhaps from a film that they have already seen. In addition, 19.2% mentioned that they would have liked more time to do the dubbing practice. Furthermore, 7.7% commented that the teacher should give less information.
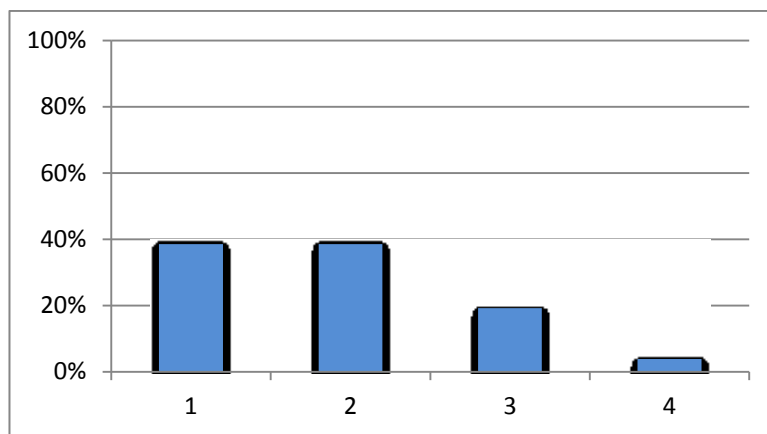
Figure 63. The videos selected were appropriate (questionnaire 3).

Regarding the videos, 38.5% completely agreed with the statement that the videos chosen were adequate for the task and another 38.5% were satisfied. On the other hand, 19.2% thought that they were not good enough and 3.8% completely disagreed with the statement.

When students commented on particular videos, the primary concern was the speed. They also mentioned that those videos with a focus on pronunciation were slower than those with a focus on speed; therefore, they suggested starting with practising pronunciation. 7.7% of the students also mentioned that it would have been better to record themselves in a different room to avoid the background noise from their classmates.
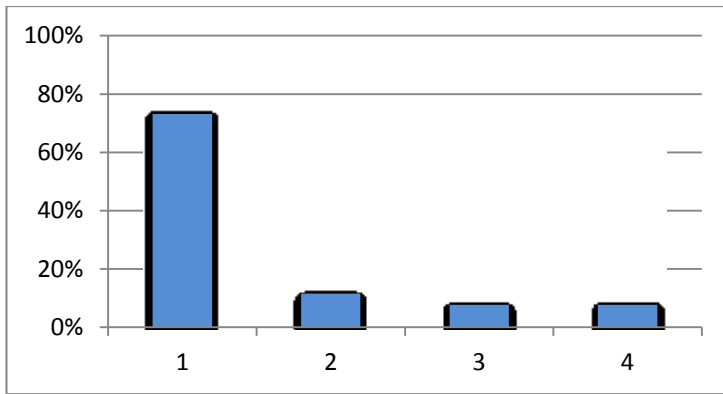
Figure 64. Movie Maker was easy to use (questionnaire 3).

In relation to the use of Movie Maker, 73.1% of the students completely agreed with the statement that Movie Maker was easy to use, 11.5% were satisfied that it was easy to use, 7.7% believed that it was not easy enough and 7.7% completely disagreed with the statement.

Amongst the technical problems, 46.1% experienced no problems at all, another 38.5% encountered problems related to the microphone and the sound, 11.5% mentioned problems with the task of recording and 3.9% mentioned that it was difficult to record using one microphone between two people.
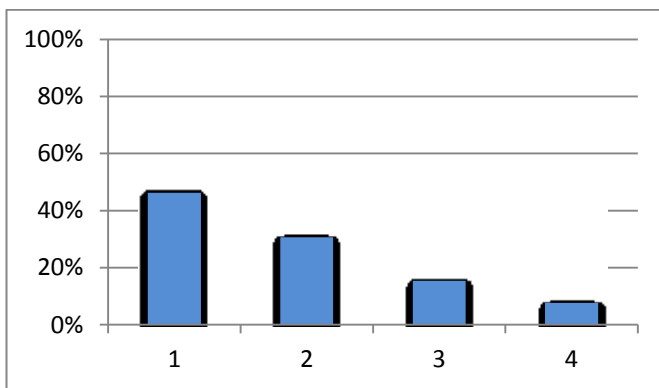
Figure 65. The project was positive for me.

When students were asked if the project had been positive for them, almost half of them fully agreed with this statement; in total, 76.9% answered positively (1 or 2). On the other hand, 7.7% of the students did not think that the project was positive at all. One of the teachers previously commented that two of her students did not feel comfortable doing the project because it was a bit out of their comfort zone. Possibly these were the two

students that rated 4 in this question. The suggestions made by this teacher are useful in this matter.

When students commented on the benefits of the project, most of them repeated the fact that it was good for their oral expression (words like fluency, pronunciation and intonation were frequently used) and learning vocabulary. They also mentioned on several occasions that it was fun and that it improved their self-confidence. These answers corroborate previous findings and agree with students' comments in cycles 1, 2 and 3.

Regarding negative aspects of the project, the majority of the comments were about the speed of the videos and half of them were about the content of some of the videos.

Finally, the same as their teachers, the students were asked about their opinion on whether this type of project could be included in or combined with their normal lessons during the A-level course. Amongst the answers, 81% considered that projects like this could be part of their course, whilst 19% did not think so. The reasons for the negative responses included the time needed to practise, the fact that the project does not look like their normal classes and uncertainty about how to link it with their class content.

These results provide information on the suitability of the intralingual dubbing toolkit proposed in this thesis. The information was obtained from two main sources: (1) teachers who received training on the subject (some of them could implement it with their students and some could not); and (2) students who carried out intralingual dubbing activities introduced by their teachers. Despite the qualitative nature of the outcomes, the information provided is important for testing and consolidating the results of each of the cycles of this action research and provides a practical view on how to include the intralingual dubbing technique into the course. This could be done either with different activities or as a continuous project.

6.3. Comparison with previous studies in the field

Finally, this research corroborates and amplifies the previous studies mentioned in the literature review.[80] Similar to the results obtained by Danan (2010), the students improved their vocabulary and oral expression in general after undertaking the intralingual dubbing

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[80] For specific information about the studies related to the use of dubbing in FL contexts, see section 1.3.1.

project. However, this thesis offers triangulated data based on a variety of sources, whilst Danan (2010) provided only qualitative conclusions based on the students' perceptions. Chiu (2012) stated that use of the intralingual dubbing technique facilitates awareness of various elements of oral production and colloquial expression. The results in this thesis support that statement. This research has added the use of ICT, since Chiu (2012) did not use technology in his study. As discussed in relation to the teacher-researcher's notes, this research had to deal with some constraints, mainly technical and especially at the beginning of cycles 1 and 2, which were made explicit in the toolkit created; these constraints were similar to those found in Talaván et al. (2014). The work of He and Wasuntarasophit (2015) was, as anticipated, the most similar study to this thesis. In both studies, the students developed specific elements of oral expression. The fact that this thesis was an action research study facilitated reflections and amendments in order to show the progress made in each of the different stages. In this regard, the advantage was that it gave more solidity to the results obtained. Finally, Talaván and Ávila-Cabrera (2015a) and Talaván et al. (2015) provided examples of using a combination of different AVT modes to enhance several aspects of the students' learning process. This thesis has proved that by using just one mode, multiple skills can likewise be developed simultaneously.

6.4. Summary

In summary, it seems that the methodology followed and the data collection were adequate to answer the research questions. Beyond preparing students for their exams, this practice could also help them feel more confident about participating in real-life conversations by applying the knowledge they have learned in class. In the long term, it could aid them to develop a more positive attitude towards languages and their study in the future: this is where dubbing projects could actually have a significant impact.

Chapter 7. Conclusions

This research had two main objectives. The first was to examine the effect of intralingual dubbing activities in order to enhance oral production, focusing on the spontaneous conversations of SFL students in England. To achieve this objective, it was necessary to answer the following three questions:

1. Does intralingual dubbing improve general oral production in spontaneous conversations?
2. Is the effect more noticeable in the speed, intonation or pronunciation?
3. Is this extendable to different types of academic settings and students?

These questions were answered in chapter 6 (discussion) based on the results obtained in chapter 5 (data analysis and results). Overall, intralingual dubbing activities as presented in this study seem to be suitable for developing a wide range of aspects of oral production in A-level and post-A-level students, especially speed, intonation and pronunciation. Thus, the action hypothesis of this thesis is confirmed.

The second objective of this thesis consisted of designing a useful guide for teachers on how to implement and evaluate dubbing activities in SFL classrooms in order to develop students' oral production. To this end, the fourth research question was:

4. What will be the components of a general teaching and learning toolkit that teachers can use to implement intralingual dubbing activities in their classes?

Reflections on the three different cycles of this action research allowed the design of a teaching and learning toolkit. This toolkit was then presented in four teacher-training workshops, as explained in chapter 6. One of these workshops was held online and tutorials were available whether teachers attended the workshop in person or online. Based on the results, it is believed that the toolkit created is useful for A-level and post-A-level teachers of Spanish who wish to carry out intralingual dubbing activities with their own students.

Furthermore, this thesis had some secondary objectives. One of these was to provide new techniques to encourage the practice of oral expression in the classroom. Simultaneously, the study intended to have a positive impact on several learning areas. In fact, the results

presented in this thesis provide evidence that several other skills were developed in addition to oral expression. These included listening, reading and vocabulary acquisition. It also improved other learning aspects, such as students' level of self-confidence and motivation.

Finally, this thesis aimed to expand the existing research in the field of AVT in FL education to complement previous studies in the field, which were discussed in section 1.3. The results obtained in this research make significant contributions to the field. As stated when justifying the need for this study in section 3.1., this research has indeed contributed to the following:

1. Combining authentic language contexts (films), ICT progress and translation skills in the FL classroom, with the student as an active participant.

2. Expanding quality and engaging lessons in FL learning in England, two aspects officially reported as weak by Ofsted (2015).

3. Providing new opportunities to work across different educational levels, with a focus on non-compulsory education (mainly A level but also post-A level).

4. Meeting the need to provide students with new resources to practise oral expression in a more autonomous way, both in class and at home, in groups and individually.

5. Creating the possibility of embedding a new project in the A-level course, facilitated by amendments that have already been made in the new legislation.

Furthermore, chapter 6 has discussed how the results have complemented existing research in several ways. In fact, as anticipated in section 4.1., this thesis has provided the following main additions to the field of study of AVT in foreign language education:

1. The involvement of a high number of participants. A total of 120 students were exposed to intralingual dubbing activities (either during each of the three cycles of this action research or during the practical applications stage afterwards) and 28 teachers received formative training.

2. The opportunity to reflect on, amend and improve the intralingual dubbing activities in various contexts by implementing them in three separate cycles.

Furthermore, its practical application has been explored through teacher-training workshops.

3. The FL used: Spanish. This thesis is considered to be one of the first studies that has used intralingual dubbing activities in the field of FL education with SFL students. This is particularly relevant in the context of England, since Spanish is considered the most important FL for Britain's future due to its impact on trade, security and influence (British Council, 2013).

4. The design of a useful teaching and learning toolkit for implementing and evaluating dubbing activities in SFL classrooms in order to practise oral expression.

The intralingual dubbing project also made some unexpected positive contributions to the teachers and the students involved in the research, as summarised in table 40.

Table 40. Unexpected positive outcomes of the intralingual dubbing study.

Unexpected positive outcomes of the intralingual dubbing study.	
Master class for GCSE students.	A2 students taught intralingual dubbing activities to AS students.
School newspaper article on the use of intralingual dubbing activities.	International interest in intralingual dubbing workshops.
Compulsory part of a module for undergraduate students.	

For example, one of the teachers who participated in cycle 2 adapted the material provided to work on one of the videos to challenge her advanced GCSE students in a master class.[81] After participating in the project in cycle 2, two A2 students in one of the schools decided to teach the project to an AS group, which provided some teaching–learning experience between students in different year groups.[82] The teachers who attended the training workshops gave positive feedback on the delivery and material provided. One of the sixth-form colleges that implemented the project included an article about it in the college newspaper.[83] The number of workshop attendees was satisfactory. However, at least ten more professionals got in touch by email to express their interest in attending.

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[81] For further information on the GCSE master class, see appendix 34.
[82] For brief reflections of these students-teachers, see appendix 35.
[83] The article in the college newspaper will be published after the submission of this thesis and therefore evidence cannot be provided.

Unfortunately, they were not living in the UK (they were mainly from the United States but also from other countries, such as Egypt). [84] Online sessions were delivered through tutorials for these teachers in the form of videos and a Skype session was held to discuss any doubts. Therefore, the interest in the project went beyond the academic settings involved. Finally, the project gained some important weight in cycle 3 when the University of Chester showed interest in including it as part of a module for first-year post-A-level undergraduate students. The university made the sessions compulsory for students and gave them the option to include their work in their portfolio as part of their final assessment.[85] All of these positive outcomes provide evidence that intralingual dubbing techniques in the language classroom have a future outside the context of this research.

7.1. Limitations

Reflecting on the project allowed changes to be made throughout the cycles; therefore, some of the limitations considered at the beginning of the project were overcome as the project progressed. Examples of these included initial technological failures, the timings for the sequence of step activities proposed in each session, and the characteristics of the videos, amongst others. However, other limitations remained throughout the project, and these are discussed in the following paragraphs. The main limitations are related to (1) the lack of control group; (2) selecting the most suitable videos; (3) the time available; (4) the level of the students; (5) the consistency of the audio recording samples; (6) the analysis of the podcasts; (7) the evaluation of the dubbing activities; (8) and the lack of follow-up of these students.

The initial aim was for this research to be experimental, with a control group and an experimental group. However, this was not feasible for practical reasons. The schools that were approached about participating in the study did not agree to have some students doing the dubbing project while some students did other oral sessions in parallel. Bearing in mind that the teacher-researcher was not allowed to make decisions on the students' academic programme throughout the cycles, it was not possible to separate the students in two groups. Having recognised this limitation, the existing relatively small amount of

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[84] For examples of emails from overseas' teachers interested in the project, see appendix 36.
[85] For an example of a portfolio where one student reflected on the dubbing project, see appendix 37.

research on the practical area of intralingual dubbing activities in the context of FL education made action research an appropriate alternative. This approach was especially useful for the creation of a study guide, as the teacher-researcher had the opportunity to reflect on, amend and add features while progressing from one stage to the next. This is considered to be of great value for other professionals who are interested in the field. As a consequence, action research was a good option, although experimental research is encouraged in future studies in order to corroborate findings in this thesis.

Students in cycles 2 and 3 reported that they enjoyed some videos more than others (videos in cycle 1 belonged to the same TV show). The questionnaires should have been designed to make it possible to find out why students did not like some of the videos or why they enjoyed some videos more than others. This is something that should be taken into consideration because the preferred videos may have common characteristics that could facilitate teachers' selection of material.

Some of the limitations were related to the time available: the project was run in 80-minute sessions in cycle 1 and 60-minute sessions in cycles 2 and 3. It is believed that in order to make the most of intralingual dubbing activities the proposed tasks should be developed further, either before or after the session. Examples of this include reading or discussing newspaper articles; organising debates on a related topic after the dubbing activity; performing in front of the whole class in order to obtain group feedback; and using the colloquial expressions learned in the videos in other oral tasks. In this way, intralingual dubbing activities will be more meaningful for the students and their teachers. In relation to timing, cycle 1 had an advantage over cycles 2 and 3, which were shorter. As a consequence, the project felt a little rushed at times. Therefore, the ideal time proposed for a dubbing activity session and its complementary activities is 90 minutes.

When the intralingual dubbing project was undertaken with students who had a lower level of proficiency (mainly AS students), the effect was at times rather the opposite to the one expected. This meant that a small percentage of the students did not enjoy the project as much. At the opposite end of the scale, advanced students at university (some of whom had spent some time in Spain before starting university) felt that these activities did not challenge them enough. Both cases had a negative impact on the final results. Therefore,

the ideal level of proficiency for successful intralingual dubbing projects would be advanced B1 and beginner B2 (it would be possible to work with other levels as long as the staging of the project also changes). In the context of this thesis, the ideal time to run the project is during the summer term (for AS students) or during the autumn term (for A2 students).

The audio recording samples could have been more consistent across the cycles in order to find out whether students improved their skills in narrating a story. Although the data was triangulated in a similar way in all cycles, the format in cycle 1 (interviews) was different from that in cycles 2 and 3 (podcasts). Furthermore, the number of samples per student was different in cycle 1 (four pre-project recordings and four post-project recordings); cycle 2 (three pre-project recordings and three post-project recordings) and cycle 3 (one pre-project recording and one post-project recording). The difficulty of controlling all the audio files (format, length and quality of recording) meant that not all the original data gathered could be part of the final data to be analysed. Even though these difficulties did not have a direct impact on the results, more consistency across the samples is advisable.

In terms of analysing the interviews (cycle 1) and the podcasts (cycles 2 and 3), only speed was analysed from a quantitative point of view. To do the same with intonation and pronunciation, ideally computer software, such as PRAAT, would have been useful. This software could provide each student's melodic curve, which could be compared to that of the original speech delivered by the actors. In addition, if the ideal pronunciation of certain sounds had been selected from specific words in the original video speech beforehand, it would have been possible to compare the student's production of this specific sound with the original. This analysis could have been undertaken if the students had performed the same video in the first and the final session and in the same pairs, performing the same actor before and after. The main reason that this analysis was not possible was because not all the students who started the project completed it (although the number of students that did not remain until the end is within a reasonable margin in this type of studies): in cycle 1, out of the 20 who started 17 attended all sessions; in cycle 2, out of the 64 who started it, 47 remained until the end; and in cycle 3, out of 37 students, 30 completed the project. Especially in contexts where the teacher-researcher was not the students' regular teacher, it was more difficult for her to associate the recorded voices with particular students (even if they provided their pair names per recording). Furthermore, some pairs

changed every week. In addition to this, in those academic settings that did not have a shared area for students to upload their videos (depending on email instead), it was difficult at times to keep track of every single recording made by each student. This was not a problem for the final results, because the teacher-researcher could keep track of the students who attended the sessions and see if they had completed the video in class. However, it was a limitation in terms of keeping all the videos from all the students as evidence (examples from each video are provided in appendix 15 for cycle 2 and appendix 18 for cycle 3).

There was also a limitation regarding the evaluation of the students' recordings on the videos provided, in other words, the dubbed videos. Cycle 1 was a preliminary experiment, so evaluation was not considered. The students limited themselves to writing down three aspects that they could improve for the next session. However, in cycle 2 this was not possible due to the fact that the teacher-researcher had to attend each school within a strict timetable and, on most occasions, deliver the project outside classroom hours. In cycle 3 the advantage was that the project was a compulsory part of a students' module; therefore, this was when evaluation was possible. Although the rubric for assessment seemed to be adequate for the project, there is still no compared information on the best way to assess intralingual dubbing activities. Cycle 3 included both formative and summative feedback, in a group, in pairs and individually. The feedback was oral (from the teacher-researcher to the class as a group) and in writing (through a rubric). This rubric was used for the teacher to assess the students, for the students to assess each other (peer-assessment) and for the students to assess themselves (self-assessment). All of these methods seemed to be adequate, despite the fact that, according to the results, the students did not find it useful to assess their own performance and would have liked more individual oral feedback. Nonetheless, the conclusion here is that the rubric created seemed to work. Therefore, it is suggested that teachers are encouraged to use it as a model that can be amended or adapted to meet their own needs.

The final limitation considered was the lack of follow-up of these students. The project took place in the first term of different academic years. It would have been ideal to complement the data with the results of the students' actual oral exams. How did these results compare with their predicted grade? How did these results compare with results in previous years?

It would be difficult to prove that in those cases where an improvement was made, this was due exclusively to the student's participation in the dubbing project. Nonetheless, if students achieved better results in general than in previous years, such data could have complemented the data provided in this thesis.

7.2. Further research

The conclusions made in this thesis allow reflection on possible avenues for further research on the use of intralingual dubbing to enhance students' oral expression in FL contexts. Some suggestions are presented below:

1. The open comments obtained from the external evaluators regarding the students' progress indicate that, at times, the fact that students pronounced the specific sounds chosen well did not mean that their overall performance was better than other students who made more mistakes regarding the pronunciation of specific sounds. It would be interesting to analyse those cases in particular to find out what other factors had an impact on students' pronunciation performance.

2. The suggestion that the best level in order to get the most out of intralingual dubbing projects is advanced B1 to beginners B2 should be corroborated. Is it true that those students who commence with a more average level of proficiency can make more progress? What could be done to reduce the number of students (in cycle 2 and 3) who occupy the opposite ends of the Gaussian distribution graph? How does the Gaussian distribution relate to those students who are bilingual in another Latin language? In each of the cycles, neither improvement in WPM per student nor their background in another language shows a pattern that explains why students are able to improve more or less. Thus, other variables should be taken into consideration in further research. In addition, further investigating those cases where participants abandoned the project halfway through could give more insight on whether intralingual dubbing projects are more suitable for some types of students than for others.

3. Since all the cycles showed that students reduced the number of pauses, hesitations and wavering through the intralingual dubbing project, further research is encouraged in this regard. It could be presumed that when helping students to

reduce these elements, automatically their speech flows better and the overall impression of the listener improves. An example of analysis could use spontaneous speech podcasts similar to those used in this thesis. Following Lennon (1990) the analysis could consider both filled and non-filled pause time. A computer software like PRAAT could be used for this. The performance in the pre- and post-podcasts could be compared. Nonetheless, suitable research is needed in this matter.

4. All the results showed that the project had a strong impact on vocabulary acquisition. It might be argued that the repetition exercises included when rehearsing a speech in intralingual dubbing project could help students to retain certain words. Further research on the advantages of intralingual dubbing projects for acquiring vocabulary in comparison with other methods would also complement the results in this thesis.

5. More research is also encouraged in teacher-training workshops. What are the real needs of teachers? Do they need a specific background to be trained in AVT techniques for FL purposes (e.g. a degree in translation)? How much time do they really have in their class to carry out these types of projects as part of a non-AVT-specific course? How could teachers adapt the material provided? In the case of this thesis, only a small percentage of the teachers (17.8%) who attended the workshops implemented the project with their students afterwards. In this case, there was a fair justification for this low take-up: some of the teachers who attended the workshops had already finished their teaching for the academic year. However, further research that answers the previous questions is essential in order to make progress on including intralingual dubbing projects in specific academic courses.

7.2.1. Impact of intralingual dubbing on emotional elements

Further research is encouraged on the emotional elements that affect FL learning. Can intralingual dubbing affect how students feel when speaking Spanish? How might practising in front of a screen rather than in front of the class reduce possible levels of anxiety? The cognitive aspects of fluency have a clear potential for being included in future investigations. They were not considered in this study because their psychological nature

goes beyond the linguistic scope of this research.[86] Nonetheless, there was an attempt to include them in cycles 1 and 2 and it is considered relevant to summarise the results that were obtained.

Cycles 1 and 2 initially contained a pre- and post-project questionnaire. This focused on how the students felt when speaking in SFL before and after the intralingual dubbing project. In cycle 1, the students had to rate how much they identified with 10 adjectives, using a scale from 1 to 5 (1 = very; 2 = quite; 3 = neutral; 4 = a bit; 5 = not at all). Table 41 summarises the changes, which are highlighted according to their relevance.

Table 41. Summary of improvement in how students felt about expressing orally (cycle 1).

		1 (very)	2 (quite)	3 (neutral)	4 (a bit)	5 (not at all)
Good	Pre	6%	53%	29%	12%	0%
	Post	18%	76%	6%	0%	0%
	Difference	12%	23%	-23%	-12%	0%
Comfortable	Pre	6%	18%	70%	6%	0%
	Post	12%	76%	6%	6%	0%
	Difference	6%	58%	-64%	0%	0%
Confident	Pre	0%	35%	53%	6%	6%
	Post	6%	71%	23%	0%	0%
	Difference	6%	36%	-30%	-6%	-6%
Relaxed	Pre	0%	29%	53%	18%	0%
	Post	18%	59%	23%	0%	0%
	Difference	18%	30%	-30%	-18%	0%
Intelligent	Pre	18%	23%	47%	12%	0%
	Post	30%	41%	29%	0%	0%
	Difference	12%	18%	-18%	-12%	0%
Important	Pre	6%	41%	24%	29%	0%
	Post	35%	35%	30%	0%	0%
	Difference	29%	6%	6%	-29%	0%
Determined	Pre	0%	18%	53%	23%	6%
	Post	0%	53%	35%	12%	0%
	Difference	0%	35%	-18%	-11%	-6%
Proud	Pre	18%	29%	41%	12%	0%
	Post	30%	35%	35%	0%	0%
	Difference	12%	6%	-6%	-12%	0%
Happy	Pre	35%	35%	24%	6%	0%
	Post	47%	41%	12%	0%	0%
	Difference	12%	6%	-12%	-6%	0%
Impudent (as opposed to embarrassed)	Pre	0%	53%	23%	18%	6%
	Post	6%	59%	35%	0%	0%
	Difference	6%	6%	12%	-18%	-6%

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[86] <mark>The justification for not including psychological elements of speaking in this thesis is set out in section 2.2.</mark>

The interest here is in columns 1 (very) and 2 (quite), since the others may express negative percentages due to the majority of students moving into categories 1 and 2 after doing the proposed activities. These columns show the increase in the number of students whose feelings became more positive after the dubbing project (highlighted in dark blue). For example, after the project, 12% more students felt very good and 23% more students felt quite good. The greatest increase showed that 58% more students felt quite comfortable after doing the dubbing project, followed by 36% more students who felt quite confident and 35% who felt quite determined. Adding the results in categories 1 and 2, 94% of the students felt very or quite good when speaking in SFL after the project versus 59% before the project.

Regarding the percentage increases in category 1, 29% more students felt very important, 18% more students felt very relaxed, 12% more students felt very good, intelligent, proud and happy, 6% more students felt very comfortable, confident and impudent (as opposed to embarrassed), and 0% felt more determined. It would be interesting to find out what students associate this term with, the characteristics of the individual students and then consider if the concept is clear enough.

A very positive result is the fact that after the project there were no students in categories 4 or 5 (highlighted in light blue) for the adjectives good, confident, relaxed, intelligent, important, proud, happy and impudent. Reading through the table, the results were very promising for this first cycle. In general, the project seemed to have helped students to feel better when communicating orally in SFL.

For cycle 2, the questionnaire was almost the same as the one used in cycle 1, but it included an optional open question to allow students to express how they felt when speaking Spanish. The closed answers included 10 adjectives that were similar to those in the questionnaire for cycle 1, with some adjustments that can be observed in table 42. For example, the scale was reduced to 4 because, as justified previously in this thesis, it is preferable to avoid the use of an odd number among students, since they may tend to choose the one in the middle automatically. The values were classified as 1 = strongly agree; 2 = agree; 3 = disagree; 4 = strongly disagree. Table 42 provides a summary of the answers.

Table 42. Summary of improvement in how students felt about expressing orally (cycle 2).

		1 Strongly agree	2 Agree	3 Disagree	4 Strongly disagree
Good	Pre	2.1%	51.1%	38.3%	8.5%
	Post	21.3%	59.6%	17%	2.1%
	Difference	19.2%	8.5%	-21.3%	-6.4%
Comfortable	Pre	8.5%	19.1%	59.6%	12.8%
	Post	14.9%	57.4%	23.4%	4.3%
	Difference	6.4%	38.3%	-36.2%	-8.5%
Confident	Pre	4.3%	29.8%	48.9%	17%
	Post	15.6%	44.4%	35.6%	4.4%
	Difference	11.3%	14.6%	-13.3%	-12.6%
Relaxed	Pre	6.4%	23.4%	53.2%	17%
	Post	19.1%	46.8%	29.8%	4.3%
	Difference	12.7%	23.4%	-23.4%	-12.7%
Intelligent	Pre	2.1%	36.2%	44.7%	17%
	Post	31.9%	40.4%	23.4%	4.3%
	Difference	29.8%	4.2%	-21.3%	-12.7%
Important	Pre	6.4%	29.8%	51.1%	12.8%
	Post	36.2%	34%	25.5%	4.3%
	Difference	29.8%	4.2%	-25.6%	-8.5%
Motivated	Pre	14.9%	48.9%	29.8%	6.4%
	Post	31.9%	48.9%	14.9%	4.3%
	Difference	17.0%	0%	-14.9%	-2.1%
Proud	Pre	23.4%	29.8%	36.2%	10.6%
	Post	46.8%	29.8%	17%	6.4%
	Difference	23.4%	0%	-19.2%	-4.2%
Happy	Pre	23.4%	44.7%	23.4%	8.5%
	Post	44.7%	27.7%	23.4%	4.3%
	Difference	21.3%	-17%	0%	-4.2%
Embarrassed	Pre	14.9%	34%	38.3%	12.8%
	Post	10.6%	25.5%	51.1%	12.8%
	Difference	-4.3%	-8.5%	12.8%	0%

The previous results are considered to be positive. If category 1 (strongly agree) and category 2 (agree) are combined, it can be seen that post-project more than 60% of the students felt better, more comfortable, more relaxed, more intelligent, more important, more motivated, prouder, happier and less embarrassed when speaking in SFL. The greatest improvement considering categories 1 and 2 separately was 38.3% for the adjective comfortable (scored with 2). In cycle 1, this was also the adjective that had the greatest improvement.

Considering percentage increases in the most positive category (category 1 for all the adjectives except embarrassed, which is category 4), 29.8% more students felt very intelligent and important, 23.4% more students felt very proud, 21.3% more students felt very happy, 19.2% more students felt very good, 17.0% more students felt very motivated, 12.8% more students felt less embarrassed, 12.7% more students felt very relaxed, 11.3%

more students felt very confident and 6.4% more students felt very comfortable. The number of students who felt at the negative end of the scale for the adjectives considered was also diminished. However, there were still some students in category 4 (strongly disagree) after the project, which did not happen in cycle 1. This is probably due to the heterogeneity of the sample.

The optional open question was analysed using NVivo. Figure 66 provides a summary of students' answers:
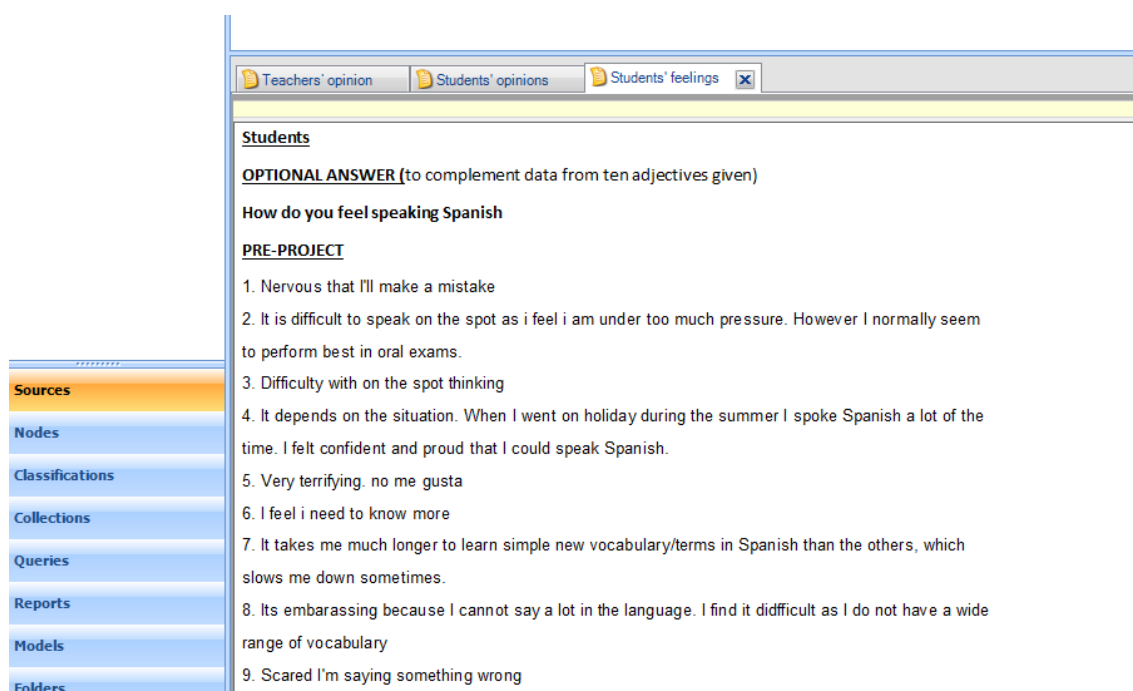
Figure 66. Open optional question (NVivo).

In the pre-project questionnaire, 20 out of 47 students answered this optional question. Students were encouraged to add any comments about how they felt when they spoke in spontaneous conversations in SFL. This could be in class, on holiday or in any other formal or informal situation where they had not prepared their speech in advance; for example, the podcasts recorded in class. The main ideas inferred from the analysis using the students' own words were that they felt nervous, embarrassed or stupid; they lacked confidence and vocabulary; and they found it difficult to speak when they were put 'on the spot'. However, 20.0% of the students mentioned that they found it rewarding when they were able to communicate in SFL.

In the same optional question in the post-project questionnaire, the number of answers was reduced from 20 to 6. This was probably due to the fact that the students had already given their opinion in a compulsory section of questionnaire 1 in cycle 2 (presented in section 5.1.3. of this thesis). All the answers were positive: some of the answers included references to increased confidence, more awareness of specific sounds during pronunciation, more open to speaking Spanish, beneficial, enjoyable and exciting.

In general, all the groups seemed to feel better about oral expression after taking part in the dubbing project. Although the adjectives differed slightly between cycle 1 and cycle 2, table 43 summarises the improvement in percentage terms, based on adding together the values in the positive categories (1 and 2).

Table 43. Summary results on improvements in students' feelings improvements.

Cycle 1		Cycle 2	
Good	35%	Good	27.7%
Comfortable	64%	Comfortable	44.7%
Confident	42%	Confident	25.9%
Relaxed	48%	Relaxed	36.1%
Intelligent	30%	Intelligent	34%
Important	35%	Important	34%
Determined	35%	Motivated	17%
Proud	18%	Proud	23.4%
Happy	18%	Happy	4.3%
Embarrassed	-12%	Embarrassed	-12.8%

Although the way in which this questionnaire was presented to students in cycles 1 and 2 changed, the essence was very similar, as can be observed from table 43. When combining the values in the positive categories, the feeling that improved the most in both cases was comfortable and the one that improved the least was embarrassed. Therefore, although students still felt embarrassed when speaking SFL, they felt much more comfortable and relaxed in both cycles. These results seem to suggest that intralingual dubbing projects could be likely to help students feel better about speaking in SFL.

The previous results were not included in the main body of this thesis because the questionnaire had not been piloted, there was a lack of theoretical background on the subject and the data was not triangulated due to its psychological nature. Nonetheless, it is considered to be a good point from which to develop further research on the emotional aspects of SFL learning.

In addition, it is suggested that some improvements could be made to the previous questionnaires for future research. For example, the adjectives could be ordered from the more general to the more specific. In addition, the adjective nervous, which was mentioned by some students in the optional answer in cycle 2 could be included to pair up with embarrassed as two negative concepts that are usually associated with speaking in an FL. Furthermore, either important or intelligent, which seemed to produce similar results in both cycles, could be removed. Therefore, the proposed questionnaire would include the following categories: (1) good, happy; (2) intelligent, proud; (3) comfortable, relaxed; (4) motivated, confident; and (5) nervous, embarrassed. Once corroborated with the appropriate literature review, the previous list could provide a wide range of emotions in order to find out how students feel when expressing orally in the FL.

This action research has provided some information on possible further research that could benefit the field of AVT in FL teaching, with a particular focus on intralingual dubbing projects. It is suggested that this study should be continued in a post-doctoral project in order to find out whether the intralingual dubbing techniques used not only help students to develop their oral expression from a perceived point of view but also have an impact on their final results. Together with this, ascertaining if there is a minimum amount of time to notice an improvement in students' oral conversations through intralingual dubbing activities will further benefit this thesis.

7.3. Summary

To summarise, this thesis has provided solid evidence that intralingual dubbing activities are useful tools to enhance speed, intonation and pronunciation in spontaneous conversations in SFL contexts. In addition, it has created a teaching and learning toolkit to use as a model when bringing intralingual dubbing exercises to the FL classroom and evaluating them.

Nonetheless, it is important to bear in mind that in most cases, this research has taken place in sessions that were run parallel to students' traditional and compulsory lessons. This project accepts that there is a natural evolution in the learning process, which is particular to each student. Therefore, it would be unrealistic to think that all variables could be controlled in this study. However, together, the data gathered provides enough

evidence that this project had a positive impact on the spontaneous speech of A-level and post-A-level students of SFL in the academic settings that participated in the project. Through the provision of and training in a toolkit for teachers, it is believed in this thesis that intralingual dubbing activities could become a regular part of the A-level academic curriculum and form part of a module for undergraduate FL students.

The main advantage offered by AVT techniques in the FL context when compared with more traditional methods is the fact that they allow students to practise multiple skills using a single resource, provided that the students practise all their language skills, directly or indirectly. In addition, the results in this thesis give evidence to support the benefits of AVT mentioned in the literature review: the use of student-centred activities; the inclusion of native-speaker language in daily life contexts; the encouragement of learning independence; the boosting of self-esteem and confidence; an increase of self-awareness and awareness of others; the practice of listening as an intrinsic element; the combination of verbal and non-verbal communicative elements; interaction with relatively real-world contexts without leaving the classroom; and the flexibility to adapt to different groups.

In particular, this thesis promoted the benefits of using intralingual dubbing exercises: drama techniques allowed students to perform in a less intimidating way; native-like speed in the dialogue encouraged them to speak faster to keep to the pace of the original speech; everyday situations presented through TV programmes provided more authentic situations for oral contexts; and vocabulary acquisition was enhanced through multiple rehearsals.

Finally, this thesis has provided evidence that intralingual dubbing activities can offer a viable and effective alternative to improve the current quality of FL teaching in England and to promote the study of FLs in the context of non-compulsory education.

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