PUTTING THE READER IN THE PICTURE:

SCREEN TRANSLATION AND FOREIGN-LANGUAGE

LEARNING

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Abstract

Portugal is traditionally a subtitling country, where most foreign-language audiovisual materials are viewed in the original audio version with Portuguese subtitles. In spite of this regular exposure to English, the population's foreign-language skills (English) appear as statistically low, particularly in the annual scores of the national high school examinations. This research stems from the juxtaposition of two propositions: the first one, that translation, as an activity in the educational area, is a necessary and desirable skill for foreign-language development and learning; the second one, that interlingual and intralingual subtitles – a form of screen translation - offer an opportunity to acquire or learn a foreign-language more rapidly. The aim of this research lies in evaluating the effectiveness of subtitling as a language-learning tool amongst learners in Portugal.

The data resulted from three experiments. The first two tested the understanding of content through exposure to subtitles: one was short-term and analyzed the impact of intralingual subtitled material (FL audio + FL subtitles) of Portuguese audiovisual materials on foreign students learning Portuguese; the other was over a longer-term and sought to evaluate the benefit of interlingual (and intralingual) subtitled material on Portuguese teenage students, as learners of English as a foreign-language. These students were exposed to English audio materials and subtitles in English or Portuguese.

The third experiment sought to evaluate the production skills in EFL, via the use of the mother-tongue, of students with prior exposure to subtitled material. This last group of informants also had to produce their own intralingual subtitles to audiovisual cued segments, using a non-professional subtitling tool for language-learning purposes.

The findings from the 3 experiments indicate that the presence of subtitles, interlingual or intralingual, always contribute towards viewers' comprehension of the content, even in culture-specific areas such as idioms.

Keywords: Audiovisual translation (AVT); effectiveness; idioms; institutional vs. natural settings; language acquisition vs. language learning; lexical approach; redundancy; screen translation; subtitling: interlingual and intralingual, open and closed captions, teletext

Ceder la palabra al lector: la traducción audiovisual y el aprendizaje de lenguas extranjeras.

Resumen

Portugal es tradicionalmente un país que subtitula: la mayor parte del material audiovisual se exhibe en versión original con subtítulos en portugués. Pese a esta continua exposición al inglés, la habilidad en lenguas extranjeras (inglés) de la población es estadísticamente baja, sobre todo en los resultados de los exámenes nacionales anuales de secundaria. Esta investigación parte de la yuxtaposición de dos supuestos: en primer lugar, la traducción, como actividad del área educativa, es una habilidad deseable y necesaria para el aprendizaje y desarrollo de una lengua extranjera; en segundo lugar, los subtítulos intralinguales e interlinguales – otro tipo de traducción audiovisual– ofrecen la oportunidad de aprender una lengua extranjera con mayor rapidez. El propósito de esta investigación consiste en evaluar la efectividad del subtitulado como herramienta de aprendizaje de otro idioma entre los estudiantes portugueses.

Los datos se compilaron mediante tres experimentos. Los dos primeros evaluaban la compresión del contenido por la exposición a subtítulos: uno era a corto plazo y analizaba el impacto del subtitulado intralingual (audio en LE + subtítulos en LE) en materiales audiovisuales portugueses para la enseñanza de portugués para extranjeros; el otro era a largo plazo y pretendía evaluar los beneficios del subtitulado interlingual (e intralingual) en los adolescentes portugueses en calidad de estudiantes de inglés como lengua extranjera. El tercer experimento buscaba evaluar la habilidad de uso de los estudiantes de inglés en un área muy específica de la lengua – las expresiones idiomáticas – mediante el uso de su lengua materna, tras haber sido expuestos a material subtitulado. También se pidió a los informantes que produjeran subtítulos intralinguales para algunos fragmentos audiovisuales usando una herramienta de subtitulado para el aprendizaje de idiomas.

Los resultados de estos tres experimentos indican que la presencia de subtítulos, ya sean interliguales o intraliguales, contribuyen siempre a la comprensión del contenido por parte del espectador, incluso en áreas culturalmente específicas como las expresiones idiomáticas.

Palabras clave: Traducción audiovisual (AVT); eficacia; expresiones idiomáticas; aprendizaje/adquisición de idiomas; subtitulado; subtitulado intralingual e interligual.

List of Abbreviations and acronyms used

AM – Approaches and Methods

AVT- Audiovisual Translation

CCTV – Closed-Captioned Television

CEFR – Common European Framework of Reference

CLT – Communicative Language Teaching

CLIL – Content Language Integrated Learning

CP – Critical Pedagogy

CRELT – Critical ELT

CUCB – The Common Underlying Conceptual Base

DVD – Digital Video Disk

EDL – European Day of Languages

EFL – English as a Foreign Language

EIL- English as an International Language

ELF – English as a *Língua Franca*

ELT – English Language Teaching / Training

ELP – European Language Portfolio

ENL – English as a native language

ESL – English as a Second Language

ESOL – English to Speakers of Other Languages

EYL– English for Young Learners (same initialism as for European Year of Languages)

EYL – European Year of Languages (same initialism as for English to Young Learners)

EU – European Union

FCC – Federal Communications Commission (US)

FL – Foreign Language

IPA – International Phonetics Association

LA – Language Awareness (same initialism used for 'Learner Autonomy')

LA – Learner Autonomy (same initialism used for 'Language Awareness')

L1- First language (native language or mother tongue)

L2 – Second language

MD - Materials design and production

MFL - Modern Foreign Language/s

MT – Mother-Tongue

NCI – National Captioning Institute (US)

NESTs – Native English-Speaking Teachers

Non-NESTs – Non-Native English-Speaking Teachers

NSF – National Science Foundation (US)

PLE - Português Língua Estrangeira (Portuguese as a foreign-language)

RTP – Radio Televisão Portuguesa (public television)

SIC - Sociedade Independente de Comunicação (a Portuguese commercial TV channel)

SL – Second Language

ST- Source Text

SLS - Same-Language Subtitling

TEFL – Teaching English as a Foreign Language

TELT – Translation and English language teaching

TLT - Teaching and Learning technologies

TVI – Televisão Independente (a Portuguese commercial TV channel)

TT- Target Text

UNESCO – United Nations Educational, Scientific and Cultural Organization

WE – World English (or in the plural form World Englishes (WEs).

CHAPTER 1 - Introduction

1.1. Presentation

The complexity of the "other" (language, country or people) is vividly depicted in Michael Cronin's *Across the Lines* (2000) with situations where the traveler has no knowledge whatsoever of the foreign language. He experiences these situations as "profoundly disabling – the traveler a mute presence in a world of foreign signs that is disorienting and threatening". Cronin goes on to explain how in this context, in the absence of language, the traveler's other senses come more strongly into play: "thus, sights, sounds, smells, tastes, sensations, are more keenly perceived because they rather than language become the primary vectors of communication" (2000: 82). It is an intersemiotic mode of traveling and of apprehending what is foreign. Being an occasional traveler to Catalonia, for the doctoral program at Universitat Rovira i Virgili, and a non-speaker of Catalan or Spanish, I have experienced this disorientation and an acute awareness of the "hard-of-listening" syndrome (Vanderplank, 1988: 272 finds similarities between hard-of-hearing subjects and those struggling with a foreign language considered as being "hard-of-listening"). And how many of my fellow colleagues struggled to "hear" when on occasion I spoke Portuguese with other Portuguese-speakers? To a greater or minor extent, at some point, we have all experienced similar disabling moments.

Susan Sontag refers to an example of this unease and how the traveler resorts to photograph-taking as a way of dissipating the felt anxiety (Cronin 2000: 82). It is like watching the world with the sound turned off. It appears that we can apprehend the world through multiple channels, leaning on one when others offer less assurance.

It is in this search for compensation that I propose a focus on subtitling, a mode which encompasses the channels of pictorial, sound and written text. The benefits of this aid as a pedagogical tool in foreign-language learning have been documented by some researchers and from different angles and perspectives. Danan (1992, 2004); Caimi (2002, 2006); Markham & Peter (2003) are examples amongst several who tested the availability of subtitles for improving second language reading and listening comprehension.

Studies seem to indicate that foreign-language learners with a post-beginner fluency in the language can use intralingual subtitles (same-language) to work on pronunciation, develop word recognition, and improve listening skills through reading, amongst other learning strategies (Vanderplank, 1988; Garza, 1991; Neuman & Koskinen, 1992; Baltova, 1994, 1999; Markham, 1999). When foreign language proficiency is low, learners seem to rely more on their first-language (L1) subtitles and pictorial information to increase comprehension of the second or foreign language (L2/FL) soundtrack. On interlingual subtitling and language learning, several studies attest to this benefit (De Bot et al., 1986; d'Ydewalle & Pavakunun, 1995, 1997; Koolstra et.al, 1999). Others (Holobow et al., 1984; Lambert & Holobow, 1984; Danan, 1992) have proven the benefits of reversed subtitling for facilitating encoding, assimilation and memorization of foreign language. Bird & Williams (2002) have proven the efficacy of bimodal subtitling for vocabulary acquisition, as well as comprehension.

This overlapping and crossing of other channels for information gathering is clearly a sign of our times, seeking to bridge the communication gap between cultures and nations. In the European Union language learning is a major component of our education and training programs, in the hope that all citizens have access to the advantages that language skills can bring. In 2001 the European Commission organized the European Year of Languages in cooperation with the Council of Europe. This same year the European Day of Languages (EDL) was celebrated for the first time. It is held annually on 26 September to celebrate language and cultural diversity and the benefits of being able to speak another language.

An Action Plan[1] for the promotion of language learning and linguistic diversity was approved by the Commission in 2003. This document proposed a series of actions to be undertaken from 2004 to 2006 in three broad areas, at European level, taken by local, regional and national authorities:

- firstly, the key objective of extending the benefits of language learning to all citizens as a lifelong activity;

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[1] **Action Plan**: communication from the Commission to the Council, to the European Parliament, to the European Economic and Social Committee, and to the Committee of the Regions: *Promoting the learning of languages and linguistic diversity. 2004-2006 Action Plan* (COM, 2003). There is also a 2007 Report on the implementation of the Action Plan at http://ec.europa.eu/education/policies/lang/policy/report_en.html

- secondly, the need to improve the quality of language teaching at all levels;
- thirdly, the need to build in Europe an environment which is really favorable to languages.

In 2005 the Commission approved a New Framework Strategy for Multilingualism and encouraged contact with languages and language learning within a political framework that promotes linguistic diversity. More recently, the European Commissioner responsible for Multilingualism, Leonard Orban, in his February 2007 address to the Culture Committee, encouraged the increase of subtitling for cinema and television, as an example of good practice for foreign-language learning:

> You know that in some countries films in cinema and television are subtitled, other countries have the tradition that you listen just to your mother tongue. It is suggested, and I personally agree from experience, to the argument that especially young people in countries where subtitling is used usually have better abilities to learn languages. I wish to engage in a dialogue with all Member States and obviously this Parliament about how increased subtitling could be encouraged. Why should we leave out the chance for probably the cheapest language school one could imagine? (Orban, 2007: 3).

Another European-wide initiative, supported by the European Commission to promote best practice in innovative and effective Modern Language learning is the European Award for Languages. Known also as the European Label, the Award recognizes projects demonstrating innovative, effective and replicable approaches to learning languages, with schools, colleges, businesses and other institutions welcoming applications.

A report outlining the main results of the implementation of the Action Plan called for a review in 2007, highlighting current trends in the reform of educational systems to better promote language learning. It evaluates what was achieved over the period 2004-2006 and provides a basis for further action in the field of multilingualism policy. Member States were invited by the Commission to send in national reports on the implementation of the Action Plan. Some Member States decided to provide a report and agreed to make it public. Portugal is not included on the list of the 19 states that provided this data. Additionally, an independent consultant to the Commission, Professor Jean-Claude Beacco (New Sorbonne University, Paris), carried out an

analysis of the national reports as well as additional information provided by the Working Group on Languages. His report outlines the main trends in language teaching in Europe and highlights good practice. It also advises "to reactivate cooperation with the countries which did not at all take part in the activities of 2006 of the GL[2] (Denmark, Portugal)", http://ec.europa.eu/education/policies/lang/policy/report/beaco: 85 .

In spite of this non-participation in the Action Plan, on a local or national level, foreign-language learning has been one of the main issues on Portugal's current government agenda. The implementation of English-language classes at primary-school level has recently become a reality.

On a global scale, the United Nations, at their sixty-first General Assembly, proclaimed 2008 the International Year of Languages, in an effort to promote unity in diversity and global understanding. This resolution on multilingualism seeks to dedicate appropriate attention to the issue of preserving linguistic and cultural diversity. In the European Union, 2008 will be the Year of Intercultural Dialogue. Culture, education, youth, religion, minorities, migration, multilingualism, the media and the workplace will be the main areas of concern (European Commission, 2007).

1.2. Topic and the need for this study

The place of translation in foreign-language teaching/learning has caused much controversy over the years because the nature of translation has been frequently misunderstood and its function in the learning process not adequately specified. Thus, for the purpose of clarity, let us specify and define translation, an activity which extends over different areas and with distinct objectives.

Vinay & Darbelnet in *Stylistique comparée du français et de l'anglais* (1958: 24-25) distinguish three main areas for the practice of translation as a specific skill: educational, professional and linguistic research.

As an activity in the educational area, translation is regarded as a learning device or a useful means for checking comprehension and accuracy. Conversely, as a

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[2] *GL:* working group on languages of the Commission, under the political unit for multilingualism, composed of national representatives (http://ec.europa.eu/education/policies/lang/policy/report/beaco)

professional activity, the translator does not translate to understand but to make others understand. The third area, specifically linguistic research, is based on the notion of translation as an instrument of linguistic analysis, shedding light on certain linguistic phenomena, through the comparative study of two languages and of how one language functions in relation to the other (*ibid*).

Since the focus of my subject is on the role of translation in foreign-language learning/teaching, the area of professional translation will be the least dealt with here. However, the audiovisual materials used in the first two experiments of this research contain the work of professional translators, in the form of screen translation, i.e. subtitles. The other two areas, the educational or pedagogical function and the linguistic research can, I believe, be combined to meet their respective objectives and as a method for furthering proficiency in the foreign language. If and how this can be achieved forms the subject of this study.

Work-wise, I come from a background in foreign-language teaching but the underlying motivation in my thesis - that translation, as an educational activity, is a desirable skill for foreign-language learning/maintenance - stems from an upbringing in a bilingual environment (English and Portuguese). It was a milieu where natural transduction and/or interpersonal autotranslation were performed, as an amateur "natural" interpreter.[3] This mental exercise, I believe, led to language and intercultural awareness, as well as an interest in language learning. At the start of the research, this was merely an intuition. Later, discovering findings by scholars interested in the cognitive facets of bilingualism and the conceptual bases of multilinguals versus those of monolinguals validated this intuition. This aspect will be discussed in more detail in a later chapter.

Regarding intercultural awareness, I would venture to claim that this feature is part of the Portuguese genetic makeup, as maintained by a news report in the *Washington Post* (July 2007). It stated that a version of the internet was invented in Portugal 500 years ago. At the time technology was crude, links were unstable but sailors in the so-called ages of exploration, such as Vasco da Gama and Bartolomeu

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[3] These are terms used by Harris and Sherwood in their attempt to trace the stages that a young natural translator goes through, cited in Toury (1995: 243). **Autotranslation** – translating what one has just said in one language into another (to oneself or to others). **Transduction** - acting as an intermediary interpreter between two other people and within the family.

Dias were avid for knowledge and for discovering places, things and people. This is the basic story of "Encompassing the Globe: Portugal and the World in the 16th and 17th Centuries", the largest exhibit at the Smithsonian's Sackler Gallery in its 19-year history. The almost 300 objects currently on exhibition speak of the cultural contacts that took place between Portuguese explorers and people in Africa, India, Oman, Sri Lanka, Indonesia, China, Japan and Brazil. The director of the Smithsonian's Sackler and Freer galleries says, "It's the first moment of globalization – information about the variety of the world, in terms of its peoples and cultures, was just pouring in".

The Eurobarometer survey, carried out in November 2007, on "Intercultural Dialogue in Europe" amongst respondents from the 27 member States strengthen this idea of Portugal as a nation of intercultural habitués. In the survey, respondents were asked to react spontaneously to the phrase "Intercultural dialogue in Europe", in an attempt to gauge the level of understanding of the concept across the EU. The findings indicated that, irrespective of the interaction, or lack of it, amongst people of different backgrounds, many EU citizens were not familiar with the term that the Commission selected to describe 2008's campaign. In several Member States about half the population could not associate a specific meaning to the expression "Intercultural Dialogue in Europe": Hungary (54%), Estonia (52%), Romania (50%), Malta, Cyprus (both 47%). On the other hand, the term was less problematic in Slovenia, where only 19% could not answer the question, in Luxembourg and Portugal (both 20%), and in Spain (21%).

Let us return to Portugal and see how the first steps in the scatterings of the language were taken, through the discoveries and the turns of history. This Romance language, often nicknamed "the language of Camões", and as "the sweet language" by Cervantes, spread worldwide in the 15th and 16th centuries, spanning from Brazil in the American continent to Goa in India and Macau in China, as well as in Africa, Asia and the Caribbean. Today it is one of the world's major languages, with over 230 million native speakers. It is a major lingua franca in Africa and it is the official language of several international organizations, such as The Community of Portuguese Speaking Countries (with the Portuguese acronym *CPLP – Comunidade de Países de Língua Portuguesa*), consist of the eight countries that have Portuguese as an official language – Angola, Brazil, Cape Verde, Guinea-Bissau, Mozambique, Portugal, São Tomé and Principe, and East-Timor since 2002. In 2006 Equatorial Guinea and Mauritius were

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admitted as Associate Observers and at the recent Lisbon Summit, July 2008, Senegal was admitted and other Eastern-European countries requested the status of Associate Observers. PALOP – *Países Africanos de Língua Oficial Portuguesa* - constitute the Portuguese colonies in Africa (Angola, Cabo Verde, Guinea-Bissau, Mozambique, S. Tomé and Principe) which gained independence in 1974/1975, as well as Equatorial Guinea which adopted Portuguese as its official language in 2007. It is gaining popularity in Africa, Asia (mainly due to East Timor's boost in the number of speakers in the last few years and in Macau, the last Portuguese colony handed over to China in 1999, where it is becoming the Chinese center for learning the language) and South America as a second language for study.

Portuguese and Spanish are the fastest-growing European languages, and, according to estimates by UNESCO, Portuguese is the language with the highest potential for growth as an international language in southern Africa and South America. In March 2006, the Museum of the Portuguese Language, an interactive museum about the Portuguese language was founded in São Paulo, Brazil, the city with the largest number of Portuguese speakers in the world.

It is clear how widely used the Portuguese language is, and the number of countries where it has the status of official language, but it still appears classified as a less-widely used and lesser taught language (LWULT). Still, beyond the old colonies, the Portuguese have had to learn other languages to communicate with the outside world.

How fares the foreign language competence of the Portuguese population (mainland Portugal), with this heritage of intercultural connections? Paradoxically, the official numbers point to a difficulty with foreign languages, as only 36% of the country's population claim to be able to speak another language other than Portuguese.

The Wave 63.4 of the Eurobarometer was carried out in 2005[4], with a survey fielded in 25 EU Member States, as well as the accession countries (Bulgaria and Romania), the candidate countries (Croatia and Turkey), and amongst the Turkish Cypriot Community. A total of 29 328 people aged 15 years and over were interviewed.

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[4] Studies of the European Economic Community first appeared as the Eurobarometer Surveys in 1974. The twice-yearly surveys, in spring and autumn, sponsored by the European Union, use a common questionnaire to determine trends in attitudes in various categories, such as cultural and national identity, in all European Union member countries (and in candidate countries).

As part of the questionnaire, the respondents were asked about their mother tongue, their knowledge of other languages, and the level of their language skills. Half of the citizens of the Member States assert that they can speak at least one other language than their mother tongue at the level of being able to have a conversation. This indicates 3 points more than that perceived in 2001 in the EU15 (EB 51.1). According to this survey, "not surprisingly, the best language skills are found in relatively small Member States with not widely spoken national languages". In Luxembourg 99% of the population know at least one other language besides their mother tongue, 93% in Latvia and Malta, and 90% in Lithuania. On the contrary, a large majority in Hungary (71%), the UK (70%), Spain, Italy and Portugal (64% each) claim mastery of only their mother tongue. In the then acceding and candidate countries (except Croatia), "the proportion of respondents being able to have a conversation in another language than their mother tongue was below the EU average".

In the 2006 Special Eurobarometer survey 64.3 'Europeans and Languages', also on the language skills of European citizens, 58% of Portuguese respondents claim to master only their mother-tongue, 6 points lower than in the previous survey, and 42% speak at least one other language. Table 1.1. gives an overall picture of the countries surveyed.

Table 1.1. EU countries surveyed for FL skills

	At least one language	At least two languages	At least three languages	None
EU25	56%	28%	11%	44%
LU	99%	92%	69%	1%
SK	97%	48%	22%	3%
LV	95%	51%	14%	5%
LT	92%	51%	16%	8%
MT	92%	68%	23%	8%
NL	91%	75%	34%	9%
SI	91%	71%	40%	9%
SE	90%	48%	17%	10%
EE	89%	58%	24%	11%
DK	88%	66%	30%	12%
CY	78%	22%	6%	22%
BE	74%	67%	53%	26%
FI	69%	47%	23%	31%
DE	67%	27%	8%	33%
AT	62%	32%	21%	38%
CZ	61%	29%	10%	39%
EL	57%	19%	4%	43%
PL	57%	32%	4%	43%
FR	51%	21%	4%	49%
ES	44%	17%	6%	56%
HU	42%	27%	20%	58%
PT	42%	23%	6%	58%
IT	41%	16%	7%	59%
UK	38%	18%	6%	62%
IE	34%	13%	2%	66%
HR	71%	36%	11%	29%
BG	59%	31%	8%	41%
RO	47%	27%	6%	53%
TR	33%	5%	1%	67%

Figure 1.1. EU countries and percentage of population able to speak at least two languages, other than their mother tongue.
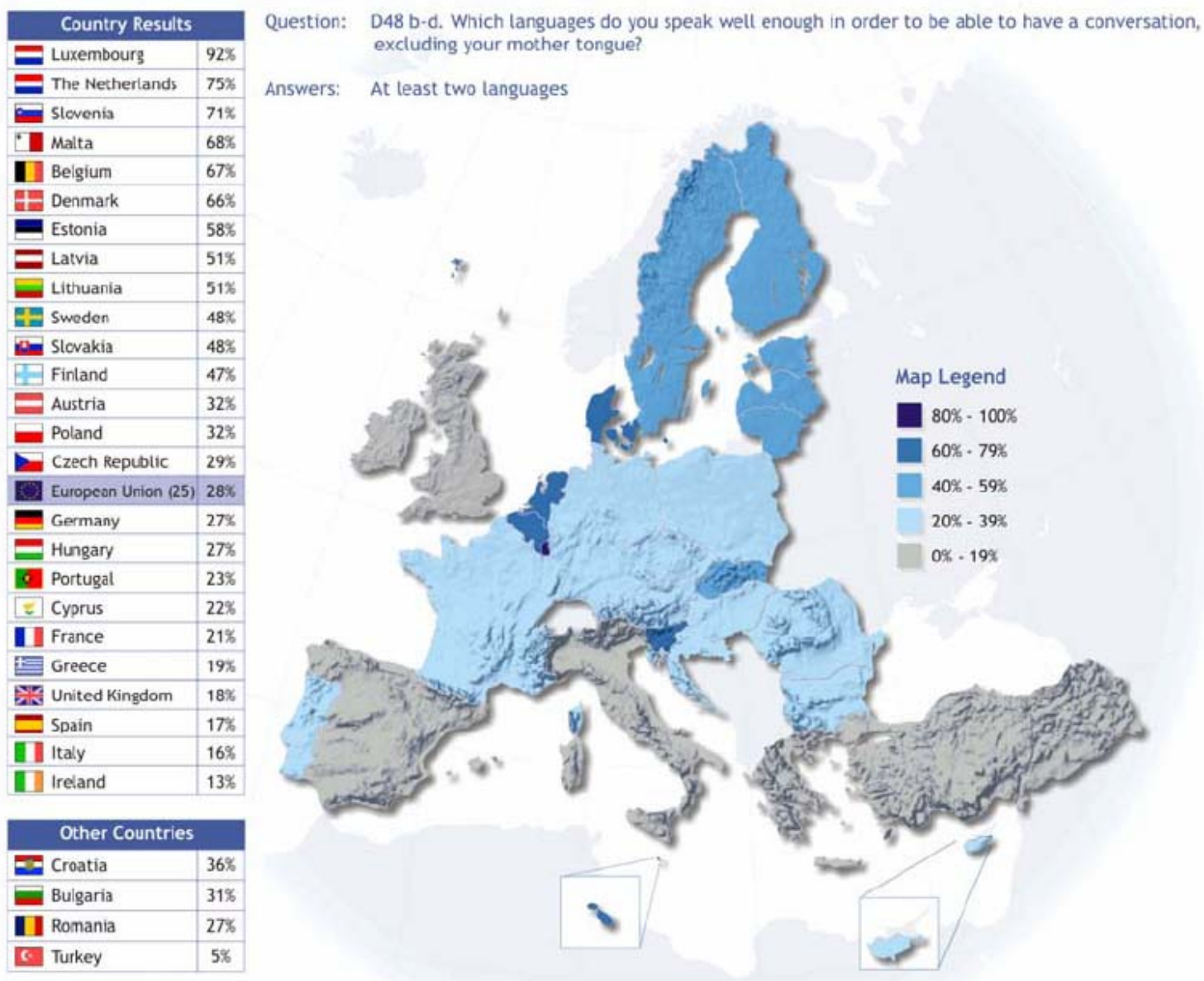
Another indicator of this difficulty towards foreign languages can be gained by observing the results for the Portuguese High School national exams, per subject. The map in Figure 1.2. indicates the results for the subject of English as a foreign language for 2005 nationwide, and the key at the bottom right hand corner shows the distribution of marks calculated throughout the country's different regions. The lowest marks are represented by the lighter shades of pink, in the north-eastern part of the country. Marks

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are given on a scale of 0-20 marks. The number in brackets is the number of regions in the country where the bracket performance occurred.

Figure1.2. Portuguese High School (secondary School) National Exam Results for English as a Foreign-language, for June 2005.
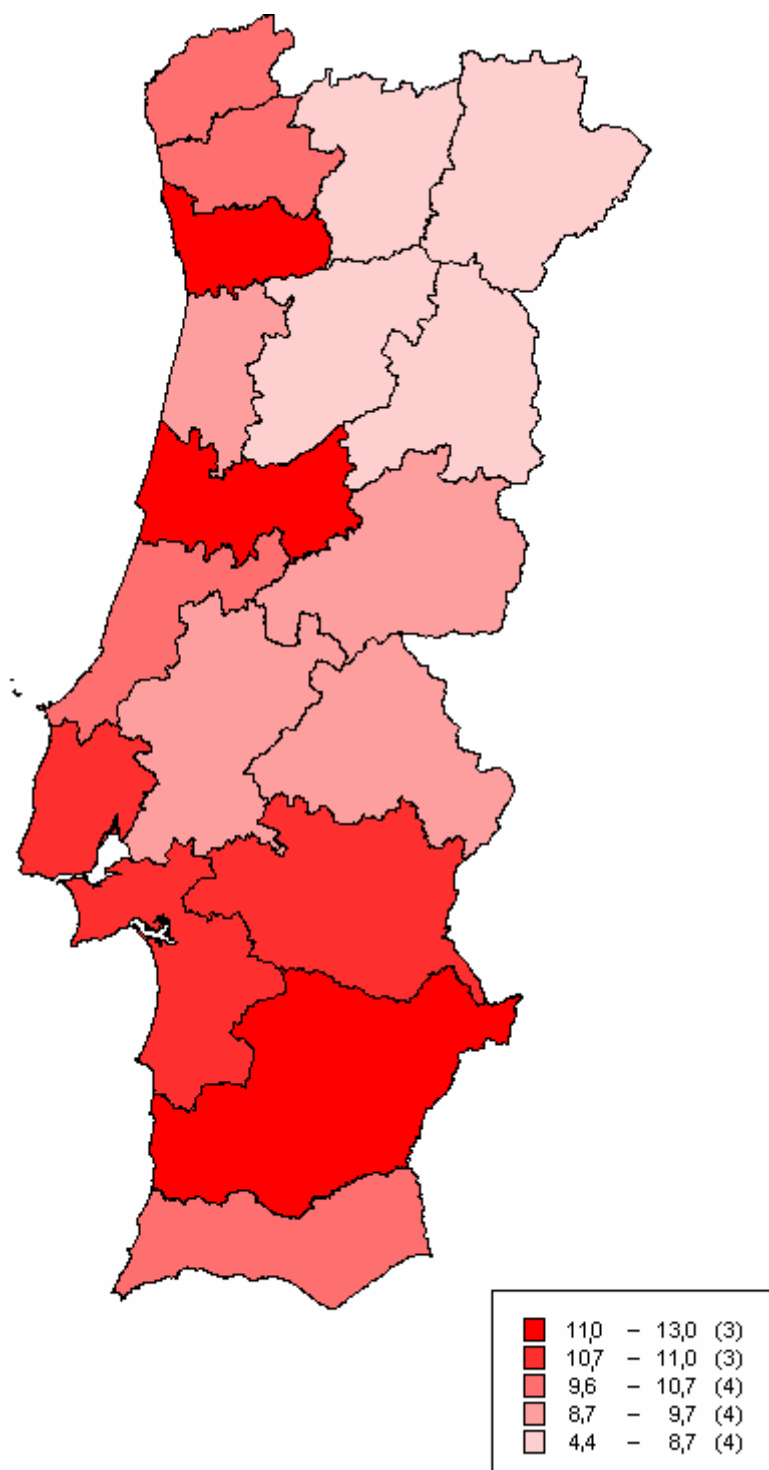
The highest scores, in three regions of the country, are represented by the bright red areas and are situated between 110 (55%) and 130 (65%). The lighter shades are the lowest results, in four of the country's regions, and bracketed between 22% and 43%.

In the years 2006 and 2007 the average results for the June national exams were 12,7 (64%) and 10,5 (53%) respectively, again an improvement on the 2005 results and surveys.

Once again in the Eurobarometer wave 64.3, in trying to find ways of learning that are perceived to be the most efficient and to identify best practices in the learning and teaching of languages amongst the Europeans, respondents were asked to state which methods they preferred for learning languages. The map in Figure 1.3. indicates the respondents that chose "language lessons at school". As we can see, most European citizens indicated language lessons at school. Portugal (31%), Spain (45%) and Italy (46%) have the lowest proportions of citizens who have learned languages at school,

Figure 1.3. Map of EU countries indicating preferred ways for learning languages.

Country Results	
The Netherlands	87%
Latvia	87%
Estonia	86%
Slovenia	86%
Denmark	84%
Sweden	84%
Malta	84%
Poland	83%
Lithuania	79%
Belgium	77%
Luxembourg	75%
Czech Republic	73%
Slovakia	73%
France	70%
Germany	69%
Cyprus	67%
Finland	66%
United Kingdom	66%
European Union (25)	65%
Austria	62%
Greece	58%
Ireland	55%
Hungary	52%
Italy	46%
Spain	45%
Portugal	31%

Other Countries	
Croatia	80%
Romania	69%
Bulgaria	68%
Turkey	41%

Question: A7a. I am going to read out several ways of learning a foreign language. Please tell me which of these ways you have ever used. (MULTIPLE ANSWERS POSSIBLE)

Answers: Language lessons at school

Map Legend
- 81% - 100%
- 71% - 80%
- 61% - 70%
- 51% - 60%
- 0% - 50%

although it is still the primary learning environment. This, we believe, reflects the actual distribution of language skills, since the groups that had the lowest percentages of citizens speaking at least two languages apart from their mother tongue were: Greece (19%), UK (18%), Spain (17%), Italy (16%) and Ireland (13%). Portugal had 23%, as per map in Figure 1.1. Self-learning methods such as using audio-visual materials or watching TV had a modest 10% of responses and listening to the radio 9%.

Finally, the survey concludes that a large part of European society is not enjoying the advantages of multilingualism and that, for many, school is the only place where they ever learn foreign languages. Also, the level of motivation of EU citizens to learn languages is moderate, with 69% of respondents claiming to have neither improved their language skills in the recent past nor intend to learn languages in the near future.

These indicators are part of the scenario that stimulated this research: I hope to test the usefulness of subtitled audiovisual materials in the foreign-language classroom, and whether screen translation, as an educational and linguistic device, facilitates foreign-language learning. It is also an attempt to understand what factors contribute to the surprising afore-mentioned statistics and, if possible, perhaps direct the findings to raise the awareness of policymakers and educational practitioners.

Portugal being a country with a tradition in subtitling of film and foreign TV productions consequently exposes viewers on a regular basis to the English language. Even so, the number of foreign-language speakers in the country is very low, as the Eurobarometer surveys and the country's national exam results indicate. If we compare the results for countries with a subtitling tradition such as Belgium and the Netherlands, their scores in the percentage of the population that can hold a conversation in at least two languages, other than their mother tongue are: 67% for Belgium and 75% for the Netherlands, as opposed to the 23% score for Portugal. Similarly, the map in Figure 1.3. indicating language lessons at school, as the preferred way to study foreign languages, places the Netherlands near the top with 87% and Belgium with 77%.

Possible explanations for these figures could be linked to the distinctive linguistic features of the Portuguese language belonging to the West Iberian branch of the Romance languages, and has special ties with other members of this group, such as Galician and Spanish, and most of the lexicon of Portuguese is derived from Latin and of all the Romance languages it is the closest to Latin in terms of vocabulary and possibly pronunciation. The Brazilian poet, Olav Bilac, aptly called it "the last flower of

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Latium", Latium being the Italian province that houses Rome and the area in which classical Latin evolved.

Although many Portuguese appreciate the personal and professional advantages of languages and are motivated to learn them, others need to be helped to overcome their reluctance and lack of motivation towards foreign-language learning.

Three experiments were carried out to try to understand the "how" of learning for future work in this area of subtitles and foreign-language teaching. By looking at subtitled audiovisual materials, both in the foreign-language and in the L1, I hope to: investigate the incidental language acquisition of FL vocabulary and to develop the ability in students to view language objectively and to look at it critically and analytically as an object of study. Consequently, I hope to test whether foreign-language learners can improve their FL proficiency through the use of subtitled audiovisual materials in the FL classroom and to investigate if the approach in the educational system is in any way indicative of the grim statistics presented earlier. Thus, my research questions in contention are explained in the next point.

1.3. Research Questions

This research aims to test the use of subtitles as a tool to help viewers/readers understand the content of foreign-language aural materials. The main objective is to test the vocabulary acquired by viewers and their general comprehension when exposed to programs with foreign-language soundtrack, subtitled or non-subtitled.

In the first study, which functions as pilot study, I concentrate on the learner as the key variable, looking at nationality, level of language competence (defined at the start through a language placement test and then through various vocabulary and comprehension questionnaires) and attitude to learning Portuguese as a foreign-language (*PLE*) with closed-captioned materials. The informants' performance in Portuguese, in the three proficiency groups, will be compared, analyzed and discussed on the basis of their results in the set tasks and questionnaires. Students are from different backgrounds and with different mother tongues (more detailed information in 4.1.) Since it is a study of incidental learning, no definitions or explanations of target

words will be given.[5] Shortcomings insofar as measuring the command of the target language as exclusively attributable to exposure to subtitles and foreign-language soundtracks should also be considered. Therefore, careful selection of target words and special contexts need to be taken into account. The participants' possible change in perceptions regarding subtitles will also be looked at (between the beginning and the end of the course). Given the short duration of the course – 3 weeks – the students will not have a lengthy exposure to target language – Portuguese as a foreign-language (subtitled and non-subtitled) so, the viewing sessions will be on a daily basis. The research questions for this study read as follows:

1- Do students react more or less favorably to subtitled TV programs depending on their country of origin and the foreign-language policy in that country (1 country, 1 mode)?

2- How do Portuguese AV materials, with Portuguese soundtrack affect the listening/reading comprehension of students learning Portuguese as a foreign-language?

3- How do the same AV materials without subtitles affect the listening comprehension of the same students?

In the second experiment the focus is on the 2nd/3rd Cycle Portuguese school-learner, used to viewing English-language audiovisual material with subtitles. One group of students will be exposed to regular subtitling – in the L1 (Portuguese) – and another group to captions in the FL (English). The study takes place over a period of 10 weeks, with one weekly viewing. The informants will be tested for their level of content comprehension, vocabulary retention and in particular, understanding and retaining of idiomatic expressions in English, immediately after each viewing. Three consolidation tests will be applied: one after the first 5 weeks, one after weeks 6-10 and one covering all 10 weeks. Finally, three months after the end of the study, a test to analyze lexical recall and retention will be given. It is also a study of incidental learning, similar to the first one and, as such, no definitions or explanations of lexical items will be given. As in the first study, and in particular in this second case, the target idiomatic structures and

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[5] By 'incidental learning' I mean the unintentional learning effect derived from watching the subtitled TV programs, without providing intentional instructions to learn.

lexical items need to be cautiously selected. In this second study, there is no group exposed to the episodes without subtitling at all, as in the first experiment. One group is exposed to material with audio/text combination of FL-FL and another group with FL-L1 combination. The research questions for this study were two:

1- Do two types of conditions have different effects upon the ability of $2^{nd}/3^{rd}$ Cycle school students to perform in post-viewing tasks?
  2- Does one viewing mode affect recall ability more than the other?

The third and final experiment arises out of the need for testing students' foreign-language comprehension of idiomatic expressions and their capacity beyond recognition and recall of certain expressions, in other words, the need to test the students' production skills. After exposure to the audiovisual materials used in the second experiment, this time with a different group of informants, the production-skills activity takes the form of: viewing an audiovisual clip in the foreign-language (English) and supplying the appropriate subtitles in the mother-tongue (Portuguese), through the use of the software under development for language-learning – LvS –Learning via subtitling (fully described in chapter 6). This 'hands-on' approach allows students to reinforce the acquired idiomatic structures and to translate their meanings into their L1. Three weeks later the informants are again tested on their recall and recognition capacities, as well as their production skills. They are given several paraphrases for the idiomatic expressions previously learnt and asked to supply the corresponding expression for each description. This time they produce the idiom in the FL, thereby revealing how much or how little learning has actually taken place. The research question for this study is:

1- Will exposure to idioms through audiovisual translation lead to active learning and real production in the foreign-language after some time has elapsed?

The hypotheses under testing for all three studies can thus be formulated.

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1.4. Hypotheses

In the first experiment, with intralingual subtitles, the hypotheses are:

i) Students will tend to react more or less favorably to subtitled material depending on their familiarity with this mode of translation.

ii) Portuguese audiovisual material with teletext subtitles will affect learners' listening/reading comprehension positively.

iii) Portuguese audiovisual material without subtitles will hinder students' comprehension of content.

In the second experiment, looking at interlingual (as well as intralingual) subtitles, the following hypotheses are formulated:

i) English-language audiovisual material with Portuguese subtitles will tend to affect Portuguese students' comprehension of content positively.

ii) Portuguese students viewing English-language audiovisual material with English teletext subtitles will tend to have more difficulty in understanding content in general.

iii) Recognizing and retaining English idioms in the audiovisual material will depend on having a translated version in the student's L1.

In the third experiment, after the informants' exposure to interlingual subtitled material, we hypothesize that:

i) After exposure to idiomatic expressions in audiovisual materials, later, by using a subtitling tool, students identify the idiomatic expressions and internalize their meanings.

ii) Students will be able to re-use these expressions in semi-guided written production in the foreign-language.

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1.5. Structure of the research

In the hope of providing a reader-friendly discourse, the layout of the present study is as follows: *chapter 1* contains the introduction, defines and clarifies concepts and terms used throughout the text.

Chapter 2 lays out the theoretical framework which will sustain the experiments and which is based on **foreign-language acquisition and language learning/teaching theories.** It focuses on Stephen Krashen's 'Input Hypothesis' (1985) which states that only when learners receive a sufficient amount of comprehensible input can acquisition occur (a sub/unconscious process in contrast to learning which results from instruction, a conscious process). We look at Susan Gass's (1997) concept of intake and how she enhances the value of input, through form-focused instruction and the importance of interaction. Vanderplank's adaptation of Bloom's taxonomy of cognitive and affective objectives is also broached. Different approaches in foreign-language teaching, from the Grammar-Translation method to the Lexical approach and Language Awareness are discussed. The use of the mother-tongue in FL teaching/learning and the native-speakerism ideology within ELT are equally examined. The new trends in the ELT world of multilingualism are equally discussed. We take a look at David Crystal's perspective on the emergence of a global language through the arrival of the Internet, as well as the developing notions of linguistic diversity and new ways of focusing on language use. Kecskes & Papp's (2000) model of the multilingual Language Processing Device with a Common Underlying Conceptual Base serves to highlight the effect of foreign language learning on the development and use of mother tongue skills. The problem of conceptualization, for explaining the differences between language acquisition and FL learning is discussed through Kecskes & Papp's (2000) theories of conceptual fluency and metaphorical competence. Based on cognitive theory, students learning styles and preferences, as well as the principles of learning in the classroom are also analyzed, such as Svinicki's (1998, 2004) 'classroom principles'.

Notwithstanding all of the above, the role translation plays, as an educational resource in foreign-language learning and as a language-awareness tool, is the common denominator in this theoretical section and throughout this study.

The third chapter, on subtitles, deals with technical aspects, such as the terms 'subtitle', 'caption', and the functions of the various types of subtitles and the

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translation of subtitles. 'Screen translation' is explained through Henrik Gottlieb's translation strategies and examples. Finally, subtitling through the development of audiovisual research is contemplated as a didactic tool for Foreign-Language learning/teaching. It covers the research findings in the two modes: **intralingual** (Danan, 1992, 2004; Caimi, 2002, 2006, amongst others) and **interlingual subtitling** (e.g. Garza, 1991; van de Poel & d'Ydewalle, 1997; Bird & Williams, 2002, to name but a few) and introduces **translation, as an educational activity and as a pedagogic tool, in the form of subtitles, or screen translation** (Hummel, 1995; Williams & Thorne, 2000; Caimi, 2006; Sokoli, 2006).

The first experimental study on the use of intralingual subtitles is presented and fully discussed in *chapter 4.* The audiovisual materials are in Portuguese, and in this experiment it is taught as a foreign language (FL+FL). As the respondents in this study were all foreigners living outside Portugal, they had very limited exposure to the Portuguese language and it seems appropriate to refer to it as a foreign-language, although they were learning it in the native country. In this first study there were 32 informants with a mixture of backgrounds and different mother-tongues. The reaction of viewers not used to viewing subtitled audiovisual material was one of the aims of this study. The other was to gauge the amount of reading and listening comprehension that took place amongst learners of a foreign-language through exposure to intralingual subtitled materials in that foreign-language.

Chapter 5 presents the second study – on interlingual subtitles (and intralingual) – and results. Here the audiovisual materials used were with English audio+English subtitles (L2+L2) and English audio + Portuguese subtitles (L2+L1). The amount of exposure to the English language in Portugal, mostly on TV and on a daily basis, places it not on the level of a second-language but the population's familiarity with it clearly allows for a distinction between this situation and the one discussed in the previous chapter, where Portuguese was a foreign-language. In this chapter, the nature and complexity of idioms in the foreign-language are looked at and how this feature is frequently neglected in FL teaching. The study accesses how students apprehend the meaning of idioms in the FL and what mechanism or tools they use. A total of 77 Portuguese 13 and 14 year-olds from 3 different public schools made up the sample of this second study.

Chapter 6 describes the third study – evaluation of production skills, through a screen translation activity. The audiovisual materials were the same as in the previous study (L2+L2 or L2+L1) and the respondents were a group of 20 university undergraduates, enrolled in English-language classes. The production task in this third study required the following from the respondents: recognition of the idiom or fixed expression in the audiovisual segments and provision of the respective subtitles for these expressions; later it tested students' knowledge of the meaning of the idiom, through paraphrases in the mother-tongue and effective production through the writing of the exact idiom or fixed expression in English- the target language under study.

Chapter 7 is the concluding chapter and focuses on the implications of the findings of the three experimental studies. A recommendation of a tentative framework for foreign-language learning/teaching in Portugal's public schools has equally been attempted, as the basis of justification of the research questions. It also acknowledges drawbacks and limitations within the experiments carried out. Finally, it addresses future possible research in this field of study.

The references appear immediately after chapter 7, followed by the appendices section, constituting a sample of materials used in experimental studies 1, 2 and 3. In addition to the appendix section, there is a DVD containing samples of the audiovisual material used in the three experiments and the LvS software used for implementing the subtitling activity in experiment 3.

Clearly then, this research will focus on **screen translation, in the form of interlingual and intralingual subtitling and their function, as didactic aids, in foreign-language learning/teaching.**

A final note on the use of the subjective first-person: it is a feature to be found only in this introductory section. I have used it as a device for stating my own agenda within this field of research, as well as to make contact with the reader. My own cultural and ideological backgrounds have been stated in the hope of adding transparency and accountability, and at the same time for emphasizing the everyday nature of this qualitative research. The next chapters and the written studies will follow the conventions of impersonal, objective discourse of social science academic writing.

1.6. Definition and clarification of terms and concepts

The definition of key concepts and the clarification of terms, abbreviations and acronyms used throughout this study are best explained at this point, although some warrant further detailed explanations at other points within this study.

Active learning

A process whereby learners are actively engaged in the learning process. It involves reading, writing, engagement in solving problems, analysis and evaluation. It is also known as cooperative learning.

Assimilation

Absorbing new information and fitting it into existing knowledge (in Piaget's theory)

Cognitive

Concerned with the psychological processes of perception, memory, thinking and learning

Effect

Chesterman (1993: 13) defines 'effect', in the empirical study of translation effects, as "a change of mental state (emotional, cognitive, etc.) in the reader". This he designates as a *proximate effect*, not directly observable. Some *secondary effects* are defined as the subsequent actions and are observable; can also be called behavioral effects. "Other effects are less easily observed (effects due to an increase of knowledge, an aesthetic experience, etc."). There are still the *tertiary effects,* observable in the target culture, but these are not pertinent to our object of study.

Effectiveness/efficiency

The entry for 'efficiency' in http://www.dictionary.com offers as possible definitions: "degree to which this quality is exercised; the ratio of the effective or useful output to the total input in any system; a measure of effectiveness". Synonyms for this noun are: adequacy; productiveness; response; capability. The use of these terms, both efficiency

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and effectiveness, in our studies is in the sense of evaluating to what extent subtitles (as a language-learning tool) produce the desired results we hypothesize about.

Foreignization

Lawrence Venuti (2000) used the term Foreignizing Translation to refer to those translated texts that maintain elements of 'otherness' or 'foreign' of the original texts. The opposite strategy to this is 'domesticating translation' where the translated texts reveal a transparent, fluent style in order to minimize the strangeness of the original texts.

Input hypothesis

Term used by is Krashen in an attempt to explain how the learner acquires a second language. It deals with acquisition and not learning. It is further clarified in 2.1. – Second Language Acquisition and Krashen's Hypotheses- where a detailed distinction between the concepts of *language acquisition* versus *language learning* is also presented.

Incidental learning

This is the unintentional learning effect derived from, for instance, watching subtitled foreign TV programs. The learning that takes place in a language classroom, in general, is intentional learning, whereas the exposure to audiovisual materials with subtitles, may lead to unintentional or incidental learning.

Institutional versus natural settings

An institutional setting is a class where the naturally occurring conditions have been distorted or manipulated to try out a particular pedagogic method or approach. For example, a setting where the students do not know the teacher is institutional. A natural setting, by contrast, is where a naturalistic observation of the participants is conducted. All the research studies planned in this design will be carried out in a 'genuine' language classroom and with the usual participants, in real time and during their normal lessons. The only distorted element in these studies is the researcher not being the students' regular language teacher.

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Language Awareness (LA)

Term defined by the ALA (Association for Language Awareness) as 'explicit knowledge about language and conscious perception and sensitivity in language learning, language teaching and language use' (*Routledge Encyclopedia of Language Teaching and Learning,* 2004: 330). Further details on this term will be elaborated on in chapter 2.

Language transfer

The substitution of oral discourse (speech in films) by written textual discourse (in the form of subtitles) is a transformation of discourse mode, i.e. transfer of code. Subtitles, although not added at the time of film production, must integrate with oral, visual and audio information when added later (De Linde & Key, 1999: 17).

Metacognition

Awareness and conscious use of the psychological processes involved in perception, memory, thinking and learning

Mother tongue (MT)

The Routledge Encyclopedia of Language Teaching and Learning (2004: 418) under the entry "mother tongue" informs us that it is a term which has a number of different meanings. Historically it was used to refer to the first language acquired as a child and it was assumed that this first language would be the one spoken by the child's main carer, taken to be the mother. Changes and cultural differences in child-rearing practices mean that there have been objections to this definition. See further observations on this term, its use and modifications in chapter 2.

Multilingualism

Refers both to a person's ability to use several languages and the co-existence of different communities in one geographical area. The European Commission, while stressing its supporting role behind the member states, says it regards respect for linguistic diversity as a core value of the European Union (EU Policy summary, www.eruactiv.com)

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Non-native speaker teacher

Defined in the *Routledge Encyclopedia of Language Teaching and Learning* (2004:444) as being a foreign language teacher for whom the foreign language being taught is not his/her mother tongue. They usually work with monolingual groups of learners whose mother tongue is usually the same as that of their students. This term non-native teacher is legitimate only if the existence of the non-native speaker can be justified. This aspect is discussed in more detail in chapter 2.

Personal Adoptive Language (PAL)

Term created by the Group of Intellectuals set up to advice the Commission on the contribution of Multilingualism to Intercultural Dialogue. They refer to citizens who have a 'second mother tongue' also called a *personal adoptive language*, with which they identify for personal or professional reasons (2008: URL in References section)

Redundancy

This term is often used when certain elements in an information system become predictable because of the availability of other elements within the system. In the case of subtitled programs, redundancy is present given that the same information is offered twice, namely by two different types of stimuli (d'Ydewalle and Gielen, 1992).

Screen translation/audiovisual translation

The term *screen translation* encompasses all products distributed via a screen (television, cinema or computer screen) and *audiovisual* (AV), meaning film, radio, television and video, highlighting the multisemiotic dimension of all broadcast programs. Although the term 'screen translation' is used in this study it refers specifically to TV and film translations. In the case of intralingual subtitles, the translation from one language to another is absent but the interpretation of the spoken and visual channels are transferred into written subtitles.

Subtitle

The term *subtitle* appeared with the introduction of speech to motion pictures and was the term for a subordinate or additional title of a literary work. It began with what we now call *intertiles* (first seen in 1903 as descriptive explanations and commentary): text,

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drawn or printed on paper or cardboard, filmed and inserted between sequences of the film (Ivarsson & Carroll, 1998:9). They then came to be called *sub-titles*, and were used in the same way as subtitles in newspapers or in books. The spoken text, normally of one or two lines, is rendered in written translation at the bottom of the screen. Géry d'Ydewalle refers to subtitles as "a translation of the voices" heard on the soundtrack (2002: 59), but there are also subtitles within the same language. Thus, a clear distinction has to be made between interlingual and intralingual subtitles.

Subtitle – Interlingual

Interlingual subtitling or *open caption* involves moving from the oral dialogue to one/two written lines and from one language to another, sometimes to two other languages (Gambier, 2003).

Subtitle – Intralingual

Intralingual subtitles or *closed captions* (in Europe referred to as *Teletext* subtitles), also a printed version of the spoken text, appear in the same language as the original speech and are primarily aimed at the deaf and hard of hearing viewers. More specifically, the distinguishing element of translation is present in interlingual and absent in intralingual. However, both can be used for language learning. We will be using both terms throughout this dissertation to refer to intralingual subtitles - teletext and captions-, depending on literature being cited and the term used by the particular researcher.

CHAPTER 2 - Methods and approaches in foreign-language teaching

He who is ignorant of foreign languages, knows not his own.

Johann Wolfgang von Goethe, *Kunst und Alterthum*[6].

2.1. Introduction

The European Commission states that "language learning is something that everyone can do – and do it throughout their lifetime – you're never too old or too young to learn a language!" (http://ec.europa.eu/education/policies/lang/learn/why_en.html).

Considering that language acquisition is one of the central topics in cognitive science and cognitive psychology has shown that people think not just in words but in images Pinker (1999) adds, "[w]e have digital minds in an analog world (1999: 320). Even so, "one has to know what people are saying in order to make the approximate match with one's own or with a familiar model of speech" (Vanderplank, 1988: 281). This is why 'translation', for the purposes of our research seen as the use of the mother tongue in the foreign-language classroom, and considered a learning device, is positive and necessary, in our opinion. By looking at the various approaches to foreign-language teaching/learning and trends over the years, we hope to highlight the relevance of contrastive analysis between the foreign-language and the first language for facilitating the foreign-language learning process. It will help pupils develop more open attitudes and cultural relativism. The approaches we focus on are those that show how similarities and differences between languages can influence grammar and vocabulary acquisition. This is the relevant issue for our research and the studies carried out.

Before looking into the different aspects of FL teaching and learning and the different methodologies, it seems convenient to briefly state the Council of Europe's

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[6] German original: "Wer fremde Sprachen nicht kennt, weiss nichts von seiner eigenen".

and the European Commission's most ambitious project to date and their agenda on language education. They seek to promote plurilingualism/multilingualism as a means to facilitate mobility in Europe and to encourage linguistic tolerance and respect. The Common European Framework of Reference (CEFR), also a tool used in the Portuguese curricula, will be briefly looked at.

2.2. The Common European Framework

A first draft of the Framework was published in 1995 and later a revised version (Council of Europe, 2001) as part of the European Year of Languages and seeks to:

> Provide a common basis for the elaboration of language syllabuses, curriculum guidelines, examinations, textbooks, etc. across Europe. It describes in a comprehensive way what learners have to learn to do in order to use a language for communication and what knowledge and skills they have to develop so as to be able to act effectively (Council of Europe, 2001: 1).

The Common Reference Levels are at the core of the Framework and consist of a comprehensive description of levels of language learning and are becoming increasingly important in the organization of language teaching and assessment. They are structured into a global scale of six levels – A1, A2, B1, B2, C1, C2 – with general descriptions of language competence for each level. Instead of the classical division of beginner, intermediate and advanced, there are higher and lower specifications for each of the 3 levels. The names for each of the six levels are: *Breakthrough* and *Waystage* (A1 and A2); *Threshold* and *Vantage* (B1 and B2) and *Effective Operational Proficiency* and *Mastery* (C1 and C2). Each item is expressed in positive 'can-do' terms and follows the order: reception, production, interaction, mediation (= translation, interpretation). The scale is organized in the following manner:

A	B	C
Basic user	Independent user	Proficient user

| A1 | A2 | B1 | B2 | C1 | C2 |
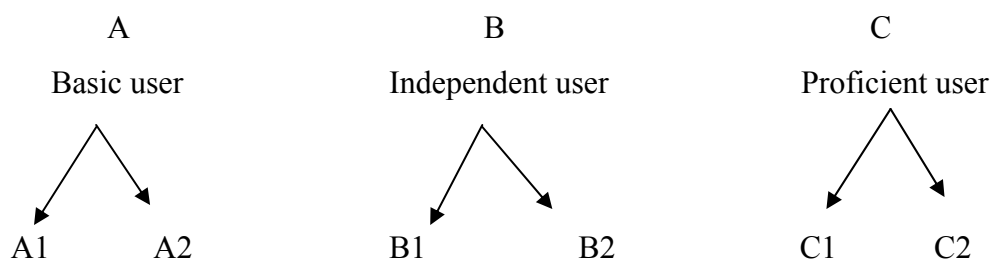
The Framework does not prescribe a particular approach to language teaching, although the language learning view appears to be action-based and communicative. It encourages readers to reflect on their practice. One of its aims is to:

> Promote methods of modern language teaching which will strengthen independence of thought, judgment and action, combined with social skills and responsibility (Council of Europe 2001: 4).

In Portuguese public schools the CEFR is used as a guide to the programs in foreign languages. The Council of Europe recently referred to examples of good practice in its final report on Education and Training 2010 – Languages (http://ec.europa.eu/education/policies/lang/policy/report/beaco_en.pdf)

> *Description of the reference levels of the CEFR by language*
> Estonia, the Czech Republic and numerous other countries are carrying out, have carried out or plan to carry out (Germany, Spain, Italy, France, Portugal, the United Kingdom) descriptions of the levels of the CEFR by language. These instruments make it possible to specify the objectives in languages, since the CEFR concerns communicative competences in all languages. They start from the descriptors of the CEFR and seek to identify the necessary forms (lexicon, grammar, functions, and concepts) necessary to achieve the targeted verbal tasks. They are therefore essential for those who design programmes, handbooks and certifications.
> These frames of reference by languages are also in a position to fulfil the awaited requirements of transparency of certifications.
> Finally, the participating countries generally seem to use the CEFR only to determine homogeneous competence levels and certifications that fulfil it for all the competences. What can be adapted for certifications independent of school education is no longer so when teaching programmes are made of these levels. But the CEFR does not constitute in any way a programme, as has already been underlined. This tendency is all the more

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surprising as Member States are in general rather concerned of their educational culture. However it is seen that a kind of standard European programme tends to become general: A1 is fixed as objective for the language taught in the primary cycle, A2/B1 are expected at the end the first cycle of the secondary/end of compulsory schooling, B2 at the end of secondary education.

This is normally what happens in the Portuguese school cycles. As we will see, our second group of informants in study 2, at the end of their cycle of compulsory schooling (9th grade), was at A2/B1 level. The third group of informants, in study 3, having completed their secondary education, was at B2 level (although some students were weaker and on the threshold of B1/B2 level).

Leading on from these parameters of language reflection and independence of thought, the importance of the Language Awareness methodology will be our next point under observation.

2.3. Language Awareness

The notion of Language Awareness, taken under the influence of educational psychologists, is part of a wider learner Autonomy credo, in that learners should be guided to focus on aspects of language and to explore for themselves how language works. Teachers play the role of 'facilitators' of the learning process. It is defined in the Association for Language Awareness constitution as 'explicit knowledge about language and conscious perception and sensitivity in language learning, language teaching and language use' (Routledge Encyclopedia: 330). Its purpose is to develop the ability to view language objectively, to look at it critically and analytically as an object of study.

The LA movement in education was launched by Eric Hawkins in Britain in the seventies, as a proposal to introduce in FL study in UK secondary schools, to remedy the poor FL achievements of most pupils. It developed considerably in the eighties and is widely used outside Britain, in Europe and elsewhere.

Hawkins (1981, 1984) laid some theoretical foundations advocating language awareness (LA) as a bridge between mother-tongue and foreign-language education. Its

broad definition allows it to extend into areas that include literature, folklinguistics and translation (Routledge Encyclopedia: 330). Benefits claimed for LA range across five dimensions: affective, social, power, cognitive and performance (331). The affective dimension involves attitude and motivation, which endorses Krashen's affective filter (cf. the discussion of this concept in 2.4.1 – *Krashen's hypotheses*). The cognitive goals do not imply a return to traditional grammar learning but rather the grammar rules supplied by the teacher take the form of discovery techniques and consciousness-raising tasks given to students. (Routledge Encyclopedia: 460-461).

LA methodology consists in making pupils explore their mother tongue and the target language, across grammar, phonology, the lexicon, discourse, morphology, civilization and culture. In order to find regularities and irregularities between mother tongue and target language, students will, in our opinion, inevitably be involved in a form of translation activity.

For the purposes of this research, it is pertinent to consider some characteristics of the English language, in comparison and contrast to the Portuguese language.

2.3.1. The English language

English being the first available choice of a foreign-language in the Portuguese public school systems, it appears significant to understand some of its linguistic characteristics, by comparison to those of Portuguese. Also, further points will be discussed in this chapter, covering different approaches to teaching foreign-languages, with or without the use of the learners' mother-tongue. For the purposes of our research, the foreign-language is always intended as the English language.

Ross Smith (2005) considers several criteria for a language to qualify as a good international auxiliary language, in other words, as a *lingua franca*. The most likely features would be: easy pronunciation, regular grammar, particularly with regard to verb inflection and orthography, simple sentence constructions with simple rules, and non-ambiguity. He concludes that English fails dismally to meet these most important features which would make it an easy language to learn.

Let us consider the first criterion - maximum speakability, i.e. a range of phonemes as small as is feasible without restricting communicative capacity. English pronunciation is difficult for most non-native speakers, in particular because English

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has an unusually large number of vowel phonemes. According to the International Phonetic Alphabet there are 12 vowels (other counts have 14) and 10 diphthongs. Spanish, for example, has 5 vowel phonemes. Ross specifies that "speakers of Romance languages cannot pronounce the omnipresent *shwa* (/ə/ as in *a*go and in b*u*t (when unstressed) or distinguish between /I/ in s*i*t and b*i*t, and /i:/ in s*ea*t and b*ea*t" (2005: 58-59). We have to disagree as, Portuguese, a Romance language, does not fall within this definition. It is remarkable for the number of nasalized vowels and diphthongs, including contrasting nasal and oral diphthongs. There are 12 oral vowels and 5 nasalized vowels. European Portuguese has 14 phonemic diphthongs (10 oral and 4 nasal), all of which are oral or falling diphthongs formed by a vowel and a nonsyllabic high vowel. The words s*ai* , v*iu*, v*éu*, m*au*, etc., are examples of falling diphthongs.

Ross further exemplifies that speakers of German cannot distinguish between /æ/ in b*a*d and /e/ in b*e*d. Japanese learners fail to differentiate, among others, between /æ/ in r*a*n and /ʌ/ in r*u*n. Most foreign learners struggle with the long vowel sounds as there are no equivalent sounds in their own languages, and thus in their phonetic archive. English consonants are equally difficult to cope with, partly because there are so many of them. For instance, a Spanish speaker will encounter difficulty in pronouncing judge, since both consonant and vowel have no corresponding Spanish phonemes. According to Ross, a typical attempt would produce /tʃaʃ/ (2005: 59). French speakers struggle with *th, ch* and soft *r*. For speakers of Portuguese, the first phoneme is the only one without correspondence; the other two do not pose a problem. The consonant clusters in English, such as *ngths* in *strengths*, *spl* in *split*, and *sps* as in *crisps* cause difficulties for speakers of languages that habitually have a vowel between consonants. Again, although orthographically there are vowels between most consonants in Portuguese, unlike Brazilian Portuguese, the European variety eliminates many vowels phonetically. Where there are clusters, Brazilian Portuguese tends to break them up where the first sound is not /r/, /l/, or /s/ by the addition of /i/. Brazilian Portuguese has a phonology that strongly favors open syllables and European Portuguese sometimes elides unstressed vowels. The word "setembro", for instance, in Brazilian Portuguese is [se'tẽbru] but [s(†)'tẽbru] in European Portuguese. From this context, we can deduce that consonant clusters and most vowel sounds in English are not a problem for European Portuguese speakers. Apart from the articulation of /th/ as an interdental

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fricative, there is also the vowel sound /ɜ/ as in /bird/, /heard/ and /fur/ which pose some difficulties in pronunciation.

The second feature of the English language which would not meet the *lingua franca* criteria is its irregularity; English irregular verbs cannot be classified into fixed groups. In Romance languages, for example, and specifically in Portuguese, this is possible. Also, modal verbs such as must and can follow rules which differ from other verbs. The irregular orthography with its non-correlation between pronunciation and spelling is "probably the language's largest single disadvantage and a cause of endless misery for learners, from native infants to foreign business executives" (2005: 59). Portuguese spelling is largely phonemic and has as a distinctive feature, the nasalization of certain vowels and diphthongs (often identified by the tilde). It makes use of six diacritics: the *cedilha*, acute and circumflex accents, the tilde, the grave accent and the *trema* (only used in Brazilian Portuguese). Portuguese speakers may find the non-phonemic spelling of English daunting at first.

A complicated grammar is another feature which makes the learning of English difficult. The formation of negative and interrogative sentences can be very complicated. Some comparative examples (adapted from Smith's examples in English and Spanish) in English and Portuguese will illustrate this: I know how to drive; they do not know how to drive; Do you know how to drive? In Portuguese: *sei conduzir; não sabem conduzir; Sabes conduzir*? Other pitfalls for the learner, according to Smith, are "English's extravagant prepositions, the curious neutral *it*, totally inflexible syntax, and the diabolical phrasal verbs" (2005:59). For a Portuguese learner, and based on previous teaching experience with different age groups, we can confirm that prepositions are a major pitfall, particularly because they will often not translate into the direct equivalent in Portuguese. For instance, the sentence Mary is married *to* John, in Portuguese the preposition would be *with*. So students immediately produce: Mary is married *with* John. The next key problem-area is the phrasal verbs, and this constitutes one of the aspects under study in experiment 2.

Non-ambiguity is the fourth criterion which English fails to meet as candidate for a language easy to learn. Although English no longer has case and gender inflections and noun-adjective agreement, making it easier to learn, there are other aspects of its structure which cause confusion. English has a potential for ellipsis and most nouns can be used as verbs, and often as adjectives, without requiring any alteration in form. For

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example, the word *light* can be a verb, an adjective and a noun. This absence of semantic markers leads to ambiguity and readers or listeners have to rely on context, common sense or intuition. "This ambiguity is particularly problematic for translators and for computational linguists" (Smith, 2005: 60). Portuguese learners greatly appreciate the absence of gender inflections and noun-adjective agreements, as Portuese has not shed them.

Other aspects regarding the English language, and the different approaches and nuances to teaching it as a foreign-language will be discussed shortly in section *2.6.4. – English and the new status of foreign-languages.* Furthermore, the notion of Language Awareness is closely associated to the point under discussion in *3.5. – The Lexical Approach.*

2.3.2. Translation as educational activity and as instrument of linguistic analysis

In the seventies and eighties the energetic minority led by Eric Hawkins of York actively encouraged the inclusion of Language Awareness in modern foreign language (MFL) teaching and learning. They believed that an understanding of language per se and the connections between, in particular, the European languages, would be beneficial for language learning. It has taken until the turn of the century to see this pedagogic movement translate itself into a general reality. The UK Open University states in its homepage that "in teaching MFL we must be prepared for our students' awareness and make maximum use of it. Before we can make connections for our students, we have to be able to see them for ourselves and we need to have a clear idea of the expectations about language that our students bring to foreign-language class". These expectations are considered to be based on students' experience of their first language. For example, as mentioned earlier, Portuguese-speaking students are familiar with nouns being marked by gender (masculine or feminine) and articles, adjectives and pronouns must accord with the gender of the noun. Many of them are surprised to learn that English is not marked by grammatical gender.

In LA the pupils are asked to act as researchers by building a corpus – their basic data for research- and giving the teacher examples on how language works on a particular point. They then look at instances, place them into categories, make

hypotheses on how language works, test them, and discover the rules of the system, by studying both their mother tongue and the foreign language.

The relevance of translation as an educational activity in this approach seems obvious. This awareness-raising and contrastive analysis will contribute towards their autonomy and improve their comprehension and production skills in the FL. A more detailed discussion will appear in section *3.4. – Translation as a language tool in the classroom and on TV*. Once again, this is the object under investigation in the third experiment, where informants' comprehension, their recall ability and later on their production skills are tested.

2.4. Second Language and Foreign-Language acquisition/learning and FL teaching

The theories that will sustain the approach to this research are manifold but interconnecting, perhaps they may even appear a little 'redundant' at some points but, in our view, this enhances the pertinence of the points under discussion and sheds light on them. Before taking a closer look at some approaches and their specific features, reference needs to be made to the study of 'second language acquisition', the meaning of the term and its emergence, and the difference between acquisition and learning. This will allow for a general view of this area of study. According to Krashen there are two independent systems of second language performance. At this point we look at cognitive perspectives on language learning by Steven Krashen (1981, 1985, Krashen & Terrell, 1983) and Robert Vanderplank's adaptation (1994) of Benjamin Bloom's taxonomy on learning domains. Further acquisition and pedagogical aspects of second language learning will be depicted in Susan Gass's (1997) model of input-interaction-output. We also look at David Kolb's learning styles and experiential learning theory (1984). Cognitive theories in the perspective of Kecskes, 1999; Kecskes & Papp, 2000) and Svinicki (1998, 2004) will be considered later in this chapter.

2.4.1. Krashen's hypotheses

Stephen Krashen's five-point hypotheses published in the 1980s focused on the difference between the acquisition and the learning of a second language. It is widely

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accepted and recognized for its merits although it has many detractors. Followers are sometimes faced with difficulties in implementing it because of prejudiced views in more traditional establishments.

The first and central postulate is the Learning-Acquisition Hypothesis and differentiates the two terms as implicit knowledge of a language – 'acquisition' – and explicit knowledge about a language as 'learning'. According to Krashen (1981), adults have two distinctive ways of developing competence in second languages: by acquisition, in other words, by using language in communication and by learning, or 'knowing about' languages. This implies that acquisition takes place implicitly, subconsciously and learning is an explicit and conscious attitude. Krashen further classifies acquisition into informal situations that are dependent on attitude. Learning, on the other hand, is classified under formal situations, and these are dependent on aptitude.

For Krashen, acquisition is by far the more important process and he asserts that it is only acquired language which is readily available for natural, fluent communication. Also, learning cannot turn into acquisition and Krashen cites as examples the many speakers who are quite competent without ever having learned rules, while there are other speakers who may 'know' rules but continue to break them when they are focusing their attention on meaningful interaction rather than on applying grammatical rules for accurate performance. Unfortunately, detecting which system is at work at any given moment, acquisition or learning is extremely difficult to do (Lightbrown & Spada, 1993: 27).

The second hypothesis is the Natural Order Hypothesis, a theory that views beginners of first- or second-language acquisition mastering certain structures in a specific and rigid order, irrespective of who the learner is. It states that we acquire the rules of a language in a predictable sequence – some rules are acquired early while others are acquired late. For example, a beginner of English will never master the past tense before correctly acquiring the structure of plural nouns by adding the 's' to the singular form. It is a naturally occurring precedence *(*1981*).* Further, Krashen asserts that 'the natural order' is independent of the order in which rules have been taught. A large number of studies have provided evidence for this hypothesis, namely the morpheme studies, in which children's speech has been examined for accuracy of

certain grammatical morphemes. A similar natural order is found in second language acquisition

The third hypothesis is the Input Hypothesis, whereby acquisition of language is viewed as being dependent on the learner's exposure to comprehensible authentic input. This means presenting the language in a communicative manner, which may take many forms – conversation, television, cinema, books, newspapers, letters at a level on or slightly above the learner's competence, expressed by the formula $(i + 1)$. The 'i' refers to the student's current skill level of comprehension (reading and oral) and the '+ 1' stands for the slightly higher level of discourse that the student almost, but not completely understands. Provided the input is comprehensible it leads to acquisition as "humans acquire language in only one way – by understanding messages or by receiving 'comprehensible input'" (Krashen, 1981). In later writings (1983, 1985) Krashen admits that comprehensible input is a necessary but not a sufficient condition for acquisition. The other necessary condition is related to hypothesis 5- the affective filter hypothesis. Under this schematization it seems that the audiovisual setting for foreign-language learning (for the purposes of our research the context is foreign-language and not L2) is an appropriate teaching method, and at the same time, an acquisition method, to the extent that the material contains comprehensible input. Similarly, immersion teaching is equally considered a successful teaching method because it provides comprehensible input. In our view, captioned TV programs are a type of immersion measure, with authentic language in the audio mode and the written text providing the necessary level of comprehension for the total input to be effective. This scheme of conditions will be taken up later in our third study.

The fourth point is the Monitor Hypothesis, which amounts to a cognitive mechanism on which traditional foreign language students rely. Students consciously self-check themselves for grammatical accuracy based on learned grammatical rules (explicit knowledge). To monitor one's flow of speech, thinking about structures before articulating sentences is a slow process and very unnatural. Acquisition, therefore, in conjunction with learning, seems imperative for true competence in a second or foreign language to take place. Three conditions limit the successful use of the monitor:

1. Time. A learner needs sufficient time to choose and apply a learned rule.
2. Focus on form. The learner must focus on correctness or on the form of the output.

3. Knowledge of rules. The language user must know the rules and they should be simple to describe and should not require complex movements and rearrangements (Richards & Rodgers, 2007: 181-182).

The fifth hypothesis is the Affective Filter Hypothesis, meaning that the student's acquisition of a second language is intrinsically related to the student's attitude in acquiring it. It is "a mental block, caused by affective factors [...] that prevents input from reaching the language acquisition device" (Krashen, 1985: 100). In other words, if students experience a low-anxiety environment in the classroom, and captioning has been proven to have a beneficial effect in reducing the anxiety status, given the positive affective variables associated with it (Vanderplank, 1990), then the conditions necessary for acquisition to occur have been met. However, in countries where viewers are not used to subtitles, this could fail to work as well as in Vanderplank's documented studies. They were carried out in the United Kingdom, with speakers of other languages learning English. Our study 1 clearly investigates this aspect of the student's attitude towards learning via subtitled audiovisual materials, caused by affective filters. Study 2 and 3 do not directly evaluate the participants' reactions to audiovisual materials but their post-viewing comments also provide some enlightenment as to their learning and viewing attitudes.

According to Krashen & Terrell (1983), the acquisition process in language and reading is identical to what is termed 'incidental learning' (a term previously mentioned in the section 'clarification of terms' of this dissertation).

Learning, for other scholars such as Benjamin Bloom (1956) was classified as being of more than one type. The next point will look at his taxonomy in some detail and Vanderplank's adaptation of it. Bloom's Taxonomy of Learning Domains is relevant to our research as it focuses on three parts: the cognitive domain, the affective and the psychomotor domains. Bloom considered the categories or levels to be ordered in degree of difficulty. Also, each category must be mastered before progressing to the next one.

2.4.2. *Vanderplank's adaptation of Bloom's taxonomy of cognitive and affective objectives*

We have chosen the approaches by Krashen and Bloom's Taxonomy with the conviction that their inherent characteristics are still common currency and later modifications have been minor.

Taxonomy is simply a classification and the taxonomy of learning objectives is an attempt to classify forms and levels of learning. Bloom and a group of scholars identified three domains of learning: cognitive – mental skills (knowledge); affective – feelings or emotions (attitude); psychomotor – manual or physical skills (skills). Bloom never completed work on the psychomotor domain but compiled an elaborate list for the other two.

The cognitive domain is seen as involving knowledge and the development of intellectual skills. Recall and recognition of facts and procedure patterns fall into this category. Bloom created six major categories in this domain from the simplest behavior to the most complex and they are seen as steps in degrees of difficulty. In other words, higher levels cannot or should not be attempted before mastering the lower levels. This reminds us of Krashen's Natural Order Hypothesis, years later. The categories, listed in order of bottom to top are: knowledge, comprehension, application, analysis, synthesis and evaluation.

There were several criticisms of Krashen's hypotheses regarding the role of grammatical knowledge, the precise definition of 'comprehensible input' and conscious learning. Robert Vanderplank, aware of these shortcomings, proposes his own model (1990) with an 'Attention' stage between comprehensible input, at the start, and 'intake' as the language actually absorbed by the learner. By 'watching attentively' Vanderplank means "learners attend to the extensive comprehensible input offered by subtitled television programs consciously, systematically, and reflectively" (1990: 229).

In analysis of discourse and structure of several documentary TV programs Vanderplank noticed that the difficulties learners might experience in accessing the language spoken on television "lie largely within the cognitive domain of learning and may be resolved through technological solutions such as closed captions/teletext subtitles". Difficulties arising from program structure and from intentions and goals of program producers are "affective in nature and more difficult to resolve" (1994: 119). By looking at the cognitive and affective objectives of a program, learners become

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autonomous. Based on Kratwohl., *et al* (1964), Vanderplank lists the Cognitive Objectives, leaving out the level of 'synthesis':

1. Recall and recognition of knowledge
2. Comprehension of knowledge
3. Skill in application of knowledge comprehended
4. Skill in analysis of situations involving this knowledge
5. Skill in evaluation in that area of knowledge to judge value of materials and methods for given purposes

Anderson & Kratwohl (2001) made minor but significant changes to the Bloom's original model of the cognitive domain. They introduced a new top category and changed the nouns to verbs: remember, understand, apply, analyze, evaluate and create. The new top category is now about being able to create new knowledge within the domain. According to Atherton (2005) the positioning of 'understand' is problematic as "there is a higher, contextualized level of 'understanding' which comes only with attempting to evaluate ideas and to try them out in new ways, or to 'create' with them". Further discussion on the component of comprehension in second language acquisition will be duly discussed, by looking at Gass (1997) and her input-interaction-output model.

Vanderplank (1994) then applies the modified classification and offers corresponding language learning terms for each category:

a) Knowledge of facts and language, vocabulary building

b) Reading and listening comprehension, understanding how the facts and language fit together

c) Demonstrating knowledge and understanding, generating one's own language, transferring and adapting language to new situations and uses

d) Seeing patterns in discourse, being critical about one's own speech and   writing, editing, proof-reading, checking, evaluating other people's language

The affective domain includes the manner in which we handle matters emotionally. It is concerned with values, feelings, appreciation, enthusiasm, motivation and attitudes. This domain received less attention and Kratwohl., *et al* (1964) created

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the five major categories listed as: receiving, responding, valuing, organizing and conceptualizing and characterizing by value or value concept.

Vanderplank lists the combination of the cognitive and affective dimensions, according to Kratwohl et al.'s taxonomy under the following pattern (in Vanderplank, 1994: 125):

Table 2.1. Vanderplank's cognitive and affective dimensions

Cognitive Objectives	Affective Objectives
1.Recall and recognition of knowledge	1.Receiving and attending to stimuli
2. Comprehension of knowledge	2.Responding
3.Skill in application of knowledge apprehended	3.Valuing what has been responded to
4.Skill in analysis of situations involving this knowledge	4.Conceptualization of each value responded to
5.Skill in evaluation in that area of knowledge to judge value of materials and methods for given purpose	5.Organization of these values into a system and finally organizing the value complex into a single whole

As mentioned earlier, the psycho-motor domain was never completed by Bloom. There have been several attempts and Dave (1975) suggested one of the simplest versions. It draws attention to the role of imitation in skill acquisition and is the first level of the model, followed by manipulation, precision, articulation and naturalization (in Atherton: 2005).

2.4.3. Gass's model of Input-Interaction-Output

Gass's approach (1997) shows how different theories of language acquisition complement, rather than contradict each other. She argues for the need of an interactive model that integrates the features of second language acquisition, illustrating the different stages that transform input, intake and interaction into L2 output. Her model demonstrates that input and interaction play some role in language learning.

Gass distinguishes between Krashen's comprehensible input (from the perspective of interlocutors) and her comprehended input (from the perspective of the

learner). She differentiates two types of comprehension: semantic comprehension which is meaning-based, and syntactic comprehension which is necessary for further grammatical development. The latter type is necessary for transforming input into intake, the stage at which information is assimilated into the learner's grammar (1997: 134). Specific aspects of the L2 grammar may be comprehended easily or may be difficult to assimilate in spite of repeated occurrence in the input. This, according to Gass, may be due to the real or perceived similarities and differences between the target language and the other language or languages previously acquired (1997: 93-94).

Gass also considers the role of interaction as fundamental for the development of L2 grammar and attempts to link negotiated conversation to practical uses. Learners receive feedback through direct and indirect evidence and negotiation is described as "a facilitator of learning" (1997: 131). Finally output, the productive use of language, complements the comprehension aspect of language and is an "overt manifestation" of the acquisition process. The different stages, in Grass's perspective, may be influenced by a number of factors, such as saliency and frequency, prior knowledge, attention, as well as by affective factors. This model is of particular relevance to our third study, where we will be assessing the students' intake as well as output skills and Gass's approach will help in the interpretation of our results.

2.4.4. Common Underlying Conceptual Base

Chomsky (1965) argued that children are born with a Language Acquisition Device (LAD), a hypothetical brain mechanism which enables children to derive the syntactic structure and grammar rules of their native language rapidly and accurately. In Chomsky's opinion many of the structures and rules for linguistic competence do not have to be learned. Later research into this field brings evidence to the degree that children are born with a Multilingual Acquisition Device, allowing them to 'pick up' languages if exposed to them (Crystal, 2002: 8). Kecskes & Papp (2000) argue that what makes a speaker multicompetent in languages is the Common Underlying Conceptual Device (CUCB), rather than the existence of two or three language grammars.

Lately, linguists have become interested in the transfer from L2 – L1, resulting from a high exposure to L2 and a resulting development of the so-called Common

Underlying Conceptual Base. Also, intensive exposure to L2 is seen as promoting metalinguistic awareness. Kecskes & Papp (2000) presented a cognitive-pragmatic theory of language acquisition in bilinguals and multilinguals and examined the positive effects of learning a second language on the first language. They hypothesize that speakers of more than one language have a different knowledge of their L1, as subsequent languages developed their L1 skills. The other hypothesis is that a more conscious approach to learning an L2 will have a positive effect on the L1. Their third hypothesis is that because of the common underlying conceptual base, knowledge and structures obtained via the L2 can develop and improve the linguistic skills of learners in their L1, as well as in their L2.

Moreover, what is of particular interest to our research is the belief and findings from some research that for multicompetence to develop conceptual fluency plays an essential role. Researchers suggest that cultural exposure is crucial in the development of concepts. We will return to this aspect when implementing our third study.

2.4.5. Kolb's learning styles and experiential learning theory.

David Kolb (1984) acknowledged the early work of academics in experiential learning such as Rogers, Jung, and Piaget and created his own learning theory which sets out four distinct learning styles, or preferences, and defines three stages of a person's development. He suggests that our capacity to successfully integrate the four different learning styles improves as we mature through the developmental stages.

The stages identified by Kolb are: 1) acquisition – from birth to adolescence – the development of the basic abilities and cognitive structures. 2) the specialization stage – from schooling, early work and personal experiences of adulthood – the development of a particular learning style shaped by social, educational and organizational socialization. 3) the integration stage – from mid-career through to later life – the expression of non-dominant learning style in work and personal life. Whatever influences the choice of style, the learning style preference, according to Kolb, is the product of two pairs of variables, or axis, each with conflicting modes at either end. The east-west axis is called the Processing Continuum, or how we approach a task. The north-south axis is the Perception Continuum, or our emotional response to something.

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These learning styles are the combination of two lines of axis, formed between dialectally related modes of grasping experience (doing or watching) and transforming experience (feeling or thinking). The diagram illustrates Kolb's theory:

Figure 2.1.David Kolb's learning styles (1984)[7].
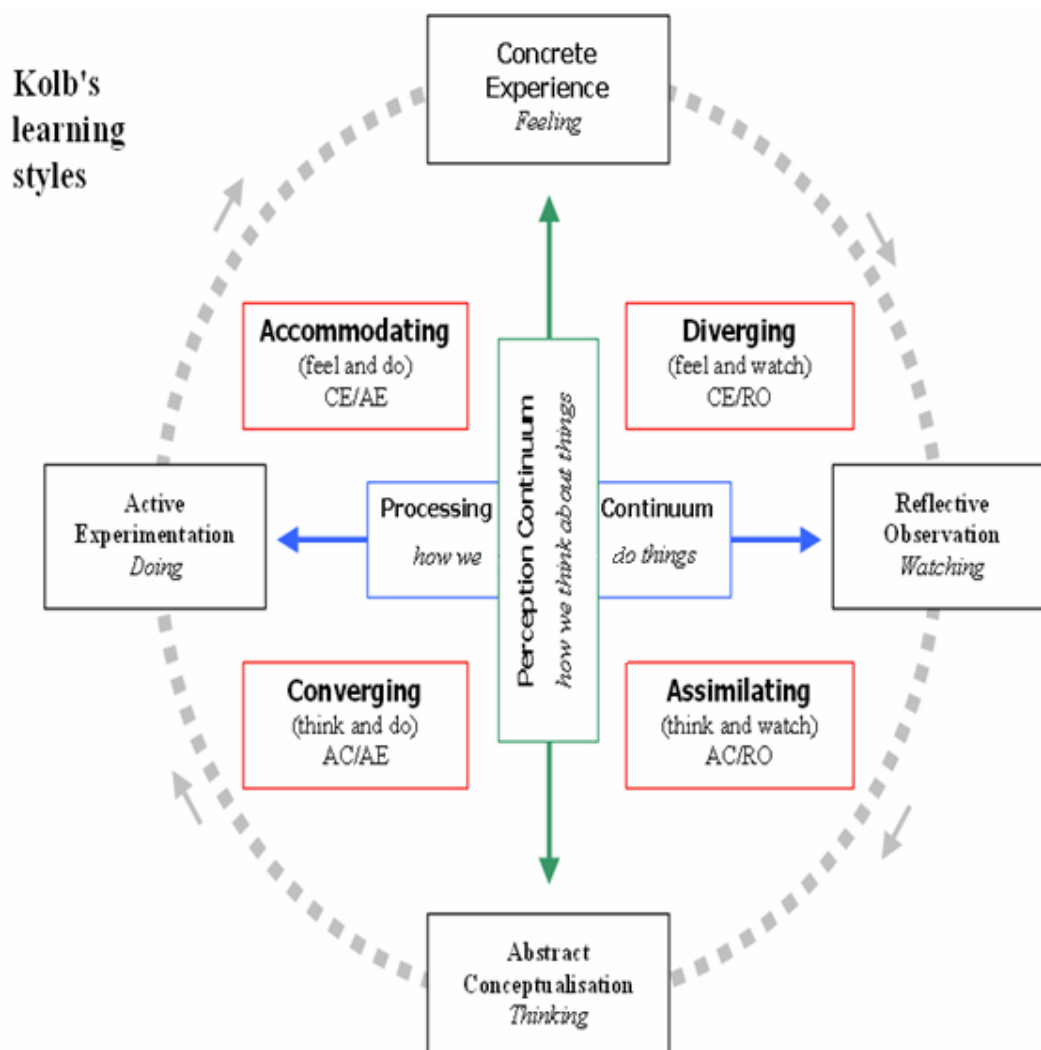
The combinations and opposing pairs of styles are numerous: visual/verbal, active/reflective, concrete/abstract, emotional/rational, synthetic/analytic, interpretive/deductive, cooperative/individual and relational/autonomous. There are

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[7] Available on www.businessballs.com – a free ethical learning and development resource run by Alan Chapman, Leicester, England.

various instruments used to determine a student's learning style. One such popular model is VARK (Visual, Aural, Read/Write and Kinesthetic), which uses the four main sensory receivers - Vision, Auditory, Reading/Writing and Kinesthetic (movement) to determine the dominant learning style. Although learners use all four to receive information, one or more of these receiving styles is normally dominant. This dominant style defines the best way for a person to learn new information by filtering what is to be learned. This style may differ depending on the tasks at hand. The learner may prefer one style of learning for one task, and a combination of others for another task. We are told that our learning styles are imposed on us from kindergarten through primary school, where information is presented kinaesthetically. In the following four years information is presented visually and the third stage is mainly through auditory and reading/writing.

How can we identify the different styles in a learner? Auditory learners often talk to themselves. They may also move their lips and read out loud. They may have difficulty with reading and writing tasks. Visual learners have two subchannels - *linguistic* and *spatial*. Learners who are *visual-linguistic* like to learn through written language, such as reading and writing tasks. They remember better what has been written, even if they do not read it more than once. They like to write down directions and pay better attention to lectures if they watch them. Learners who are *visual-spatial* usually have difficulty with written language and do better with charts, demonstrations, videos, and other visual materials. They easily visualize faces and places by using their imagination and seldom get lost in new surroundings. Kinesthetic learners do best while touching and moving. It also has two subchannels - kinesthetic (movement) and tactile (touch).They tend to lose concentration if there is little or no external stimulation or movement. When listening to lectures they may want to take notes. When reading, they like to scan the material first, and then focus in on the details (get the big picture first). They typically use color highlighters and take notes by drawing pictures, diagrams, or doodling.[8]

Kolb's learning styles are also used in Translation Studies, in thinking of would-be translators and would-be interpreters. Some will learn by visual and not by

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[8] Other concepts and further explanations on learning styles and suggestions are to be found at: www.vark-learn.com/english/page.asp

hearing/verbal. Nowadays with distance learning (e-learning) becoming more and more a popular pedagogic mode, it is relevant to know students' learning styles or students' preferences in order to adjust the instructional strategies on the basis of the content to be taught.

The scope of this research did not allow for delving into possible correlations between the effectiveness of subtitles and the students'/ viewers' learning styles. Only in study 3 did we apply a VARK questionnaire to the respondents to ascertain if visual was a preference of style amongst some of them and to raise their self-awareness about their own learning. But Kolb was concerned about student development and not simply the matching of instruction to existing learning styles. He argued for "integrative development" where students become competent in all four learning modes: active, reflective, abstract and concrete (Kolb et al., 1986). His aim is to produce balanced learners with a full range of learning capacities. The equally interesting theory of individual learning based on Howard Gardner's (1993, 1983) model of types of intelligence was also brought to students' attention while preparing to conduct and implement study 3 (*cf*. Chapter 6).

2.5. Different approaches in foreign-language teaching

Tell me and I forget

Teach me and I remember

Involve me and I learn

Benjamin Franklin

The Grammar-Translation method used in foreign-language instruction dates back to Roman youths learning Greek and later classical Latin. This method, in use until the 1950s, focused on explaining the meanings of words, translating grammatical forms, memorizing vocabulary, learning rules and studying conjugations. It emphasized accuracy, not fluency; form, not content, lots of writing and very little aural/oral work. The text is treated as exercises for grammatical analysis. Very little or no attention is

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given to pronunciation. The purpose of this method was to help students read and appreciate foreign language literature.

Reactions to the Grammar-Translation method brought about the oral/aural Direct method at the end of the 19th century. It attempted to integrate more use of the target language. Material is first presented orally with visual aids. It totally avoided the use of L1 and the emphasis was on oral communication and on stressing accurate pronunciation. There is no translation. Culture is also an important aspect of the foreign language under study.

The approach selected for practical and academic reasons is the Reading Approach, for people who require reading as the only necessary skill in the target language. Vocabulary is expanded as quickly as possible, very little attention is given to grammatical skills or pronunciation. Translation reappears in this approach, as a classroom activity for comprehension purposes of the written text.

Again in reaction to grammar-translation the Structural/Audio-Lingual approach came about. It was also a reaction to compensate the lack of speaking skills in the Reading Approach. Learning of language is systematic and learners are given plenty of controlled practice. Skills are sequenced into: listening, speaking, reading and writing. Its emphasis is on drills, pronunciation and intonation, through abundant use of laboratories, tapes and visual aids. Importance is given to precise native-like pronunciation. Use of the mother tongue by the instructor is permitted, for contrastive analysis between L1 and L2. Students are discouraged to use the mother tongue.

Humanistic approaches such as the 'Silent Way' and 'Suggestopaedia' appeared in the early 1970s. As the former suggests, the teacher should be as silent as possible in the classroom, allowing learners to produce as much language as possible. Language was taught through sentences in a sequence based on grammatical complexity. It was criticized for lack of real communication. The latter was based on the power of suggestion in learning. In other words, it was believed that positive suggestion would make the learner more receptive to learning. It made use of music, comfortable and relaxing environments and attended to learners' feelings and needs.

The 1980s and early 1990s saw the Communicative Approach, which discarded the Grammar-Translation method. Translation was seen as an academic exercise to learn about the target language but not to learn how to use the language. However, Communicative Language teaching might not work as well in EFL contexts as it does in

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ESL contexts considering English is not used in communication situations on a daily basis, outside the classroom.

Any method that imposes an L1-only offers no intercultural communicative ability. It is an approach appropriate for environments where the language can be practiced naturally, as in ESL settings. In an EFL classroom where the teacher is the sole provider of the foreign "setting", the teaching of communicative competence fails.

Some methods and approaches may have had their day but certain positive elements from more than one approach survive in today's language classrooms, creating conditions in which learners are receptive to learning. How many of us have used music in our classes or repeated sentences for consolidating certain grammar structures? Wei (2004) argues for the need of a Grammar-Translation methodology because offering students communicative competence in an EFL teaching context without correcting grammatical errors is counter-productive. Errors might become fossilized and students might misunderstand the exact meanings of the input contexts (Wei, 2004: 7).

In an attempt to resolve the drawbacks created by Communicative Language Teaching and Grammar-Translation methods, Canagarajah (1999 and according to Wei, 2004) suggests an integrative approach, with classes drawing on both methods and with teacher and students making use of L1.

Naturally Krashen's approach, helping us to understand the difference and similarities between language acquisition and learning enriched foreign-language instruction. Also, the Lexical Approach emphasized the importance of lexis and 'chunking' in communication (this approach is discussed in more detail in chapter 3).

The paradigms in Portuguese classrooms are founded on the Communicative approach with great emphasis on task-based learning.

2.6. The use of the mother-tongue versus the foreign-language or L2

2.6.1. The Mother-Tongue

The term mother tongue, as mentioned earlier in the section 'clarification of terms', has undergone some refinement of meaning and appears in the Routledge Encyclopedia (2004: 418) as follows:

[…] *mother tongue* is the first language that the child learns, and inherent in this description is the assumption that the learning takes place in a naturalistic way, i.e. not through formal teaching. Synonyms for mother tongue include:

-*first language*, the first language the child learns to speak and understand;

-*home language*, the language used within the home for everyday interactions;

-*family language*, the language most frequently used within the family or the language used as a *língua franca* between family members;

-*heritage language*, the language which is frequently a means of establishing and reaffirming consolidation with one's origins, though linguistic proficiency is not a prerequisite;

-*community language*, the language spoken by the immediate community, which may be identified as the mother tongue if the mother tongue is a vernacular and less widely used or perceived as of lower status.

A further observation in this same entry is that the mother tongue may not necessarily be the speaker's dominant language or the one most frequently used in everyday life. Mother tongue is, however, the language the speaker relies on for intuitive knowledge of language, its form, structure and meaning. Bilinguals and multilinguals choose the mother tongue for complex cognitive reasoning (2004: 418). However, based on personal acquaintance, we can add there are still the cases of children whose parents have a different mother-tongue each and, they in turn become bilinguals in each of the parents' languages. Additionally, if the family is living in a country that has an official language that is neither parent's mother-tongue, through immersion the children learn a third language in a naturalistic way. These are multilinguals without a clear, single mother-tongue and it is a situation which is becoming more and more visible.

2.6.2. Non-native speaker teachers

Traditionally, in the US, UK and Europe, the focus of educational research was on the native teacher. In Portugal, apart from the odd exception, public school teachers have always been non-native teachers of English. The overwhelming majority of English students and teachers learn their English from L1 Portuguese-speaking teachers.

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According to the *Routledge Encyclopedia of Language Teaching and Learning* most research was and still is carried out by researchers who were native speakers themselves (2004: 444). In spite of by far outnumbering the native teachers, the non-native teachers, especially those working in state education and in non-English-speaking countries have been much neglected. From late 1980 onwards this situation began to change and an extensive analysis of the differences between the groups of native and non-native teachers was produced in 1994. The author, Medgyes, considers them "two different species" on the basis of their differences in language proficiency and their different teaching behaviors. In The Non-native Teacher distinguishes the native and non-native English-speaking teachers, or NESTs and non-NESTs, on the basis of four hypotheses (1994: 27):

- NESTs and non-NESTs differ in terms of their language proficiency;
- their teaching behavior is different;
- the differences in language proficiency accounts for most of the differences in their teaching behavior;
- they can be equally good teachers in their own terms.

In the many surveys carried out by Medgyes (1994) to confirm these hypotheses he found that if the native teachers have the advantage of linguistic superiority over the non-native teachers, the latter come with a number of competencies, such as providing good learner models for imitation and teach learning strategies more effectively. Their non-native competency allows them to anticipate and prevent language difficulties better, make use of the learners' mother tongue and identify with the learners' needs and problems (Routledge, 2004: 444). In the end the groups balanced each other out with their respective strengths and weaknesses and Medgyes concluded that "different does not imply better or worse" (1994: 76). Thus, "the ideal native teacher is the one who has achieved a fair degree of proficiency in the students' mother tongue, and the ideal non-native teacher is the one who has achieved near-native proficiency in the target language" (Routledge, 2004: 445) but an issue not addressed is the complex relationship between different aspects of teachers' classroom practice and the difference between perceived attitudes and actual practice. The study of non-native teacher remains a largely unexplored area in language education (Routledge, 2004: 445).

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Suaréz (2000), an ELT teacher, teacher trainer and educator in Uruguay, considers Medgyes' coining of the terms NEST and Non-NEST as rather unfortunate. According to Suaréz, one associates the lexical item *nest* with concepts such as shelter, home, family, offspring, nurture – all positive connotations – and, " Non-NEST evokes exactly the opposite" (2000: 2). He further adds that although *native* is an ordinary word denoting locality of one's birth or where one was raised, "it is also used as a derogatory term to refer to the indigenous population of large parts of the world outside the racially 'white' English-speaking regions". Paradoxically it seems to have acquired highly positive connotations in the ELT context and being a 'native' is considered a good thing. But in countries such as Uruguay, where the majority of English teachers are L2 English speakers, not native-speakers, there are no stigmas attached to this. Thus, feelings of inadequacy or the tendency for L2 English teachers to compare themselves to L1 English teachers should stop.

Notwithstanding the new trends in the teaching of English, the huge explosion of number of learners worldwide calling for new teaching strategies and approaches, some areas still continue set in their traditional views. A recent announcement in Portugal, for a teaching post in a leading international chain of language schools, stated the following:

> 2 Teaching posts – fantastic opportunity to join a friendly team at IH Torres Vedras in Portugal. [„,] **Unfortunately, due to local market and work permit restrictions the school is only able to consider native speaker, EU citizens for these positions.**
>
> (bold font is our addition)

2.6.3. Using the mother-tongue: benefits for the students and the teachers

In the Introduction to their book Using the Mother Tongue, Sheelagh Deller and Mario Rinvolucri explain that although "orthodox thinking over the past forty years in the US, UK and Europe has been that the use of the mother tongue should be excluded from the foreign language classroom" (2002: 10), their contention, on the contrary is

> […] that mother tongue (MT), is indeed the mother of the second, third and fourth languages. It is from this womb that the new languages are born in the student's mind, so to exclude MT from the English classroom is like trying to wean a baby on day one of their life.

Deller's and Rinvolucri's book contains carefully-crafted activities to help teachers use the students' mother tongue in clearly-defined circumstances, thus helping students to willingly reduce their dependence on MT, which will happen earlier in their learning process than if MT were 'banned' from the classroom.

There are several benefits listed for the students and for the teachers. Students are considered to feel safe and grounded in the English classroom. Furthermore,

- At beginner level in particular, students' progress is much faster.
- At the upper levels, judicious use of MT allows students to fully enjoy the exercise of their linguistic intelligence.
- English grammar can be better understood by looking into the MT grammar mirror.
- New items of English vocabulary can be introduced in a clear and defined way, with students learning where a word is the same or different in their MT (2002: 10).

Benefits for the teacher, apart from the breaking of the constraints imposed by the taboo of 'no mother tongue in the English classroom', is that the book offers varied and student-centred activities exploiting the important resource that MT is. Also,

- The juxtaposing of two languages provides opportunities to develop linguistic awareness of the metaphorical, grammatical, phonological, prosodic, lexical and collocational aspects of English and MT.
- In multilingual as well as monolingual classes, there is a greater scope for developing student autonomy.
- Including MT allows maximum use of limited linguistic resources (the students' English or the teacher's knowledge of MT) (2002: 10).

In the various sections of the book, one of them looks at ways of using translation, not only for foreign-language teaching but for teaching translation "as a skill in its own right" (2002:11). The strategic objective, throughout the book, continues to be maximum interaction in the target language with the mother tongue having the role to "enrich the quality and the quantity of the interaction in the classroom, not to restrict or impoverish it" (2002: 5).

Mario Rinvolucri, an ELT professional and himself an adept of the Direct Method orthodoxy, thirty years ago realized the rich potential of MT through the work of Charles Curran, a theologian and counselor who used the Community Language Learning technique with beginners. Beginner learners in teenage and adulthood express themselves first in their mother tongue, which need to be translated into the target language before being able to say it themselves in the target language (2002: 4).

Subtitling offers a rich opportunity for teaching a language instrumentally and communicatively, in a simultaneous manner. Like the Grammar-Translation method, subtitles as a pedagogical tool can be used to teach learners the nuances between L1 and L2/FL in a less mechanical fashion.

Current trends indicate this turn back to translation, as we can attest from examples of academic events. A recent conference in Ireland, in March 2008 had as its title "Translation in Second Language Teaching and Learning" which focused on the relevance and the place for translation in second language learning. Its call for papers announcement stated that:

> While translation exercises in recent decades have been increasingly disregarded as unsuitable devices to facilitate and enhance foreign language learning, the concept of translation has, at the same time, entered the discourses of cultural and social studies, thus expanding the traditional linguistic concept of translation to social and cultural contexts. These developments had repercussions for the notion and status of translation in the foreign language classroom since the new approaches focus not so much on translation as linguistic-textual products but rather on the dynamic processes involved and on the socio-cultural contexts of concepts. For foreign language teaching/learning methodology there are undoubtedly a number of elements in the emerging enhanced status of translation which merit a more thorough consideration; some of them are of a more practical nature (e.g. the comparatively stress-free confrontation with the written text as opposed to classroom communication) but some are of more fundamental, even philosophical character (e.g. the question of semiotic mediation, cultural re-contextualisation, conceptual appropriation, metaphorical competence and conceptual fluency). Furthermore, there is the vitally important issue of encountering the voice of the 'other' and his/her 'otherness' through original texts in a natural habitat, which, for a number of reasons,cannot be adequately reproduced in didactically structured textbooks.

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The host organizers at NUI Maynooth indicated possible topics for consideration as:

- the potential for a re-evaluation of translation exercises in foreign language methodology and classroom practice;
- the role of translation in the area of facilitating intercultural awareness and intercultural competence;
- the procedural character of translation as a means of appropriation of concepts;
- the potential of translation for stimulating a heightened awareness of differences of linguistic perspectives in general;
- the potential of translation for motivation;
- translation and the construction of identity in the process of learning a foreign language;
- limitations of translating culture-specific concepts, values, practices and norms;
- the relevance of translation for constructing hybrid intercultural spaces.

Similarly, in June 2008, the University of Montpellier 3, France held a conference under the title of:

Audiovisual Translation: Multidisciplinary Approaches /La traduction audiovisuelle : Approches pluridisciplinaires. It aimed at exploring audiovisual translation from an interdisciplinary perspective. Contributions on any form of audiovisual translation were welcomed, including cultural studies and language teaching and learning.

From the above we can see the relevance of the trends in language teaching/learning and its association with translation.

2.6.4. English and the new status of foreign-languages

According to David Crystal, in the article "Is there a World Standard English?" (www.davidcrytsal.com/DC_articles/English52.pdf: 3), "there is no linguistic subject more prone to emotional rhetoric or wild exaggeration than the future of the English language". Over the centuries there have been optimists and pessimists. For example, the British philologist Henry Sweet wrote in 1877 "[…] by that time (a century hence) England, America and Australia will be speaking mutually unintelligible languages, owing to their independent changes in pronunciation" (3). The German philologist, Jakob Grimm, wrote in a lecture published in 1852 "Of all the modern languages, not one has acquired such great strengths and vigour as the English […].

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David Graddol (2007) analyses the status of the English language in the global context and, "in globalised countries, English seems to have joined the list of basic skills" (72) alongside literacy in the national language and numeracy. Its function and place in the curriculum, according to the author, is no longer that of 'foreign language'. If we look at 'models' of English, in the sense of a framework which includes issues of methodology and variety, the context and practice of learning English, 'English as a Foreign Language' (EFL) was the dominant model in the second half of the 20th century.

The EFL tradition, largely a 19th century creation, "tends to highlight the importance of learning about the culture and society of native speakers" and "emphasizes the importance of emulating native speaker language behavior" (2007: 82). In Graddol's perspective, this approach, like all foreign languages curriculums, position the learner as an outsider: "the learner is constructed as a linguistic tourist – allowed to visit, but without rights of residence and required always to respect the superior authority of native speakers" (2007: 83). Furthermore, it appears to tolerate high levels of failure, at times leading to considerable stress and resentment by learners.

This profile seems to fit the Portuguese context over the last decades, concerning the High School curriculums for teaching and learning English. Although the curriculums fall within a framework of communicative methods, attainment by learners has not improved, judging from performance results at the end of high school. Until recently, learners started studying English at the age of 11, immediately following primary school. In line with the traditional approach of EFL, classes focused on "the language as a timetabled subject, with stress on such things as grammatical accuracy, native-speaker-like pronunciation and literature" (2007: 83). Here too, in line with tradition and according to Graddol, an approach "designed to produce failure". The results for the high school national examinations, as presented in the Introduction, are evidence of this state of affairs.

In contrast to the model of EFL is the quite different approach in the ESL tradition. Here learners are supposedly immersed in an English-speaking world where English is learnt as a Second Language or, ESOL – English for Speakers of Other Languages. This is clearly not the context we are working in and, as such, is not our prime concern. What appear to be emerging are the new trends in political and economic realities, which in turn affect the teaching and learning of English. According

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to Graddol, three new models represent significant departures from the traditional EFL and ESL, as new global English is learned and used.

These models are: Content and language integrated learning (CLIL), English as a lingua franca (ELF), and English for young learners (EYL). The first is an approach to bilingual education in which diverse subjects, such as, for example, Biology or Mathematics, and English are taught together. In most cases it seems to be taught in secondary schools, relying on basic skills in English having been taught at primary school level (2007: 86). In Portugal this will be difficult to implement at secondary school level, at least for some years (see discussion of EYL model further on) unless the teachers of other subjects are bilingual. What seems to be growing quite fast is the teaching of non-language courses, at university level, in English. Clearly this is in response to budding student mobility within and outside Europe and the need for internationalization of the Higher Education Institutions.

The model of English as a *lingua franca* concentrates on how non-native speakers use English to communicate with other non-natives. In international and intercultural communication what is of primary importance is intelligibility, instead of the native-like accuracy within EFL. Graddol emphasizes that:

> The target model of English, within the ELF framework, is not a native speaker but a fluent bilingual speaker, who retains a national identity in terms of accent, and who also has the special skills required to negotiate understanding with another non-native speaker (2007: 87).

The 42nd Annual International IATEFL (International Association of Teachers of English as a Foreign Language) conference and exhibition opened its 2008 session in Exeter with a plenary session by Alastair Pennycook[9], addressing the "Changing global ELT practices" and exploring key concerns such as:

> the changing linguascape of English and the continuing debates about what constitutes English; changing ways of thinking about language in terms of ecologies and practices; an understanding of English as a language always in translation, with particular

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[9] Alastair Pennycook has been involved in language education as a teacher of English for many years in Germany, Japan, China, Canada and Hong Kong. He has published widely in areas such as the global spread of English, colonialism and language policy and critical approaches to TESOL.

implications for changes to how we think about native speakers, culture, and translingual language use; the ever-changing mediascapes, which present us with particular challenges for an engagement with the popular cultural worlds inhabited by our students.

Although the name of the association designates EFL practices, the approaches are rapidly changing. The next annual conference, in Cardiff 2009, is to have five plenary speakers from geographically diverse areas of English-speakers and learners: Argentina, Canada, USA, Pakistan and Israel.

Pedagogic practices and curriculums are changing equally rapidly. This can be said to be the case with Portugal and the newly implemented learning of English in all primary schools throughout the country. As such, curriculums have had to change and, English has been given status of 'basic skill'. The figures published in 2005 and as seen in Figure 2.2 are now quite different. In 2002 there were 31-40% of primary school pupils learning English in Portugal. Almost six years later, the government has made it compulsory for all primary state schools in the country to offer English to Young Learners. Portugal now figures alongside Norway and Austria (in the 2002 map – Figure 2.2) with 100% of primary school pupils learning English.

Figure 2.2. Percentage of pupils learning English at primary school in EU countries (Based on Eurydice data published in 2005) and in Graddol (2007: 88).
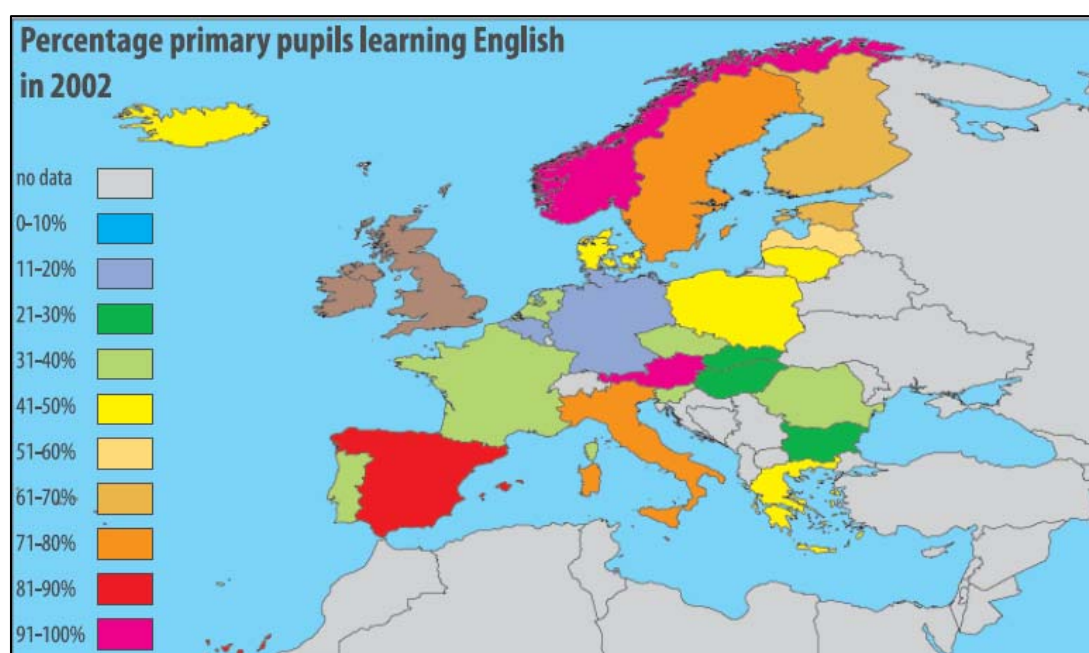
From the table of language learning models (Table 2.2.) it can be said that Portugal has followed the EFL model, as described in the first column, with slight modifications in some points. Where the model varies, in our perspective at least, the difference appears registered in the second column – "EFL in Portugal".

Table 2.2. Language learning models (in Graddol, 2007: 90-91)[10].

	EFL	EFL in Portugal	ESL (a)	ESL (b)
Target variety	Native speaker, usually American or British	=	Native speaker – host country; may be non-standard	Local variety (e.g. Indian English): might include a local standard as well as non-standard
Skills	Focus on speaking and listening communicative curriculum	Focus on speaking and writing[11]	All skills, including literacy	
Teacher skills	Language proficient, trained in methodology	=	Native speaker who understands immigrant's problems	Bilingual teacher in local community
Learner motives	Mixed; often poor motivation	=	Integrational	Usually part of inherited identity, so little choice
Starting age	10-13 years old, secondary school	=	Whatever age a person immigrates	From birth
Primary purposes	To communicate with native speakers; to satisfy entrance requirements for jobs, universities	=	To function in host country; sometimes to acquire new nationality	Communication within local elite; national communication across linguistic boundaries

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[10] The column "EFL in Portugal" was added for the purpose of understanding the EFL situation in the country.
[11] Although the focus in the syllabus states the skills of speaking and writing, the type of input practised in classrooms does not generate practical communicative skills. This point will be taken up in chapter 6 and discussed further.

Values	Liberal: improves tolerance and understanding of other cultures	Such values are already held by the majority	Values of host society (e.g. British, US, Australian)	Local social values but may have Western orientation
Citizenship	In E.U. seen as a component of developing European citizenship	=	Often used as vehicle to teach about rights and duties in host country	
Learning environment	Classroom focused; timetabled subject; occasional visits to native-speaking country	= but visits to native-speaking country very seldom occur	Host society provides immersion experience; some family members may provide model; perhaps part-time ESOL or special support classes	English is often a language of the home; community is saturated with: English material. Role of school to develop competence in standard variety
Content/ Materials	Local government textbook; international publisher	Local government textbooks	Very variable; may include realia and government forms, etc.	Often local textbooks of a traditional academic kind
Assessment	Either: local exams or international (IELTS, Cambridge ESOL, TOEFL, TOEIC)	National exams in final year of high school (until 2006); alterations introduced in 2007	Citizenship or visa exams	Local traditional exams
Failure pattern	Low proportion of learners reach high proficiency	Very low proportion of learners reached high proficiency.	Often age/ generation dependent	Depends on social class/group

The next chart (Table 2.3.) describes the characteristics of the new approaches to the teaching of English, as English to Young Learners (EYL) and Global English.

Forthcoming academic events indicate the attention given to the field of the new language policy centering on Global English or English as a Lingua Franca (ELF). It should be noted that other terms used more or less interchangeably with English as a lingua franca are: English as an International language (EIL), English as a global language (EGL) English as a world language, or World Englishes (WEs) and English as a medium of intercultural communication (cf. Seidlhofer, 2003). Seidlhofer points out that the terms EIL or EFL are misleading as they suggest "there is one clearly distinguishable, codified, and unitary variety called International English, which is clearly not the case" (2004: 211). There are two senses behind the use of the term: one refers to the local Englishes of those countries where it has an intranational institutionalized role, but where it is not the mother-tongue. Some researchers, though, also include the mother tongue English countries (Jenkins, 2006). The other sense of *international English* is used to "refer to the use of English as a means of international communication across national and linguistic boundaries" (2006: 160). The two meanings, according to Seidlhofer, are in "complementary distribution" (2004: 210). To avoid the confusion of the word international, as Jenkins (2006) points out, ELF researchers prefer the term *English as a lingua franca* to *English as an international language*, although both are currently in use (2006: 160).

Furthermore, WE and ELF is attracting the attention of TESOL and ELT professionals, in general, as "speakers of WEs and ELF vastly outnumber those of English as a native language (ENL) and even those of English as a second (immigrant) language (ESL) and English as a foreign language (EFL)" (2006:158-159).

The First International Conference of English as a Lingua Franca was held in Helsinki earlier this year, 2008, and, following its success, the University of Southampton is announcing the second conference in the series for April 2009. Their latest LLAS (Subject Centre for Languages, Linguistics and Area Studies) e-bulletin, July 2008, available on the website at the time of writing: http://www.llas.ac.uk/e-bulletin.aspx states "ELF has become a vibrant field of research, and one of the most frequently discussed and hotly debated topics of our time".

To date, the largest and most advanced research project in ELF is Seidlhofer's corpus, VOICE. The focus of her corpus is on lexicogrammar but the objective is to find out which items are used systematically and frequently by non-native speakers of

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English and used differently by native speakers. The corpus, she says has brought to light:

> In particular, typical 'errors' that most English teachers would consider in urgent need of correction and remediation, and that consequently get allotted a great deal of time and effort in English lessons, appear to be generally unproblematic and no obstacle to communicative success (2004: 220).

Some of the salient features of ELF identified by Seidlhofer are: non-use of the third person present tense-s; interchangeable use of the relative pronouns *who* and *which*; omission of the definite and indefinite articles and insertion where they do not occur in native speaker English and a few more. However, of particular interest to our own research motivations is Seidlhofer's identification of unilateral idiomaticity (2004: 220). This, according to Seidlhofer is one of the main causes of communication breakdown and it occurs when one speaker uses a native speaker idiomatic expression, such as an idiom, phrasal verb, or metaphor, which the interlocutor does not know.

Table 2.3. New approaches in ELT teaching / learning

EYL	Global English
Typically claims to use native speaker variety as target, but problems of teacher supply often makes this unrealistic.	Focus on international intelligibility rather than a specific variety; carry-over of some L1 characteristics; expected to maintain national identity through English; need for receptive skills in a range of international varieties
Young learners may not have L1 literacy skills, so emphasis is on speaking and listening	All skills including literacy; translation and interpretation skills often required; emphasis also on intercultural communication strategies.
Language proficient including good accent; also needs training in child development	Bilingual with subject knowledge and understanding of local exams;
Young learners rarely have clear motive; they may just like the teacher	Usually instrumental
Kindergarten – Grade 3 Primary (5-9)	Builds on foundation provided by EYL
To develop language awareness and prepare for higher levels of proficiency in later years	To get jobs in own country; to communicate with non-native speakers from other countries
All education at this age has strong moral and ideological components which usually reflect local, rather than 'Anglo-Saxon' values	Secondary materials may include global issues such as human rights, environment, poverty, gender inequality

Content may reflect needs for national integration and unity; provide information about basic health, community values and so on	Growing notion of global citizen; English may be needed to function in some areas of national life; plays role in European citizenship
Often informal in kindergarten, pre-school or primary classroom. Affective factors are important	Classroom is a key context but is insufficient. Private sector and home tutoring often play a role
Activity-based play, songs, games	Content often relates to another curriculum area in CLIL-style approach
Usually local testing or informal assessment, though international exams are available	Existing exams often not appropriate; assessment often via assessment of ability to carry out tasks in English or by assessing knowledge taught through English
Often successful in developing basic oral skills but if badly done can deter child from language learning	'Mission-critical' process where broader education or employment is dependent on actual skills (rather than token certification)

The teaching of EYL in Portugal contains some of the characteristics outlined in Graddol's (2007) Table 2.3., namely that teacher supply and teacher training for this level and age-group of learners is very inadequate at this point in time. Teaching is informal, at primary school level, mostly activity-based play, songs and games. However, language proficiency of teachers, namely good accent and training in child development are not thoroughly attended to. And, according to the last item in the table, this type of teaching, at this critical age in learning is "often successful in developing basic oral skills but if badly done can deter child from language learning". A remedial strategy for this state of affairs would be to make teachers and decision-makers aware of the benefits of using the rich array of audiovisual materials in the target language as classroom learning/teaching tools.

Interestingly, an upcoming event in ELT is the 1st International Conference on Teaching English as a Foreign Language, to take place in November 2008, at the Lisbon University. The conference organizers state that:

> the conference seeks to be a forum for all teachers of English (with a particular focus on Primary to Secondary level), policy makers, researchers, teacher trainers, academic coordinators and practitioners in order to have a critical and constructive assessment of current research and practice on the teaching of English.

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Amongst the many topics proposed for discussion are: CLIL, Changes in EFL grammar, Cultural Studies and ELT, Translation and English language teaching, and teaching English to young learners. Clearly there are visible signs of a changing ELT scenario in Portugal. One of the proposed speakers on the conference program has as abstract title, "The Intercultural Dimension and Teaching of English in Portugal". By looking at the English Language syllabus of the 2nd and 3rd Cycles of Basic Schooling in Portugal, and conducting a survey on the opinions of students and teachers regarding the cultural dimension, he concludes "there is still a long way to go before we can say there is an intercultural approach in the teaching of English in Portugal" (Vieira, 2008).

Although our research focuses on the Portuguese context, we cannot refrain from observing the trends elsewhere and in close neighboring territories. In the region of Galicia, the University of Santiago de Compostela is holding the First International Conference on English Language Teaching and Learning (ICELTL) from 10th – 13 September 2008. On this portion of the Iberian Peninsula, at the final destination of a thousand-year-old pilgrim route – the Way of St. James – which UNESCO declared a World Heritage City, thanks to its multicultural nature, ELT teachers, researchers, professionals and practitioners from near and far will be brought together to discuss and develop their ideas on the general topic of English language teaching and learning. The conference focus, according to the University's website, will be on a wide range of ELT-related subjects and, apart from the usual topic areas to be found at similar events, some of the more current issues are:

- Teaching and Learning technologies (TLT)

- Approaches and Methods (AM)

- Translation and English language teaching (TELT)

- Teaching English to young learners (TYL)

- Materials design and production (MD)

- Learner Autonomy (LA)

- Critical ELT (CRELT)

Worthy of mention is the fact that the plenary speakers will be a distinguished set of language professionals and ELT practitioners: David Crystal, Amos Paran, Eddie Williams, Jeremy Harmer and José Manuel Vez Jeremias.

2.6.5. Mother-tongue as 'heritage language'

One of the synonymous terms for 'mother-tongue' mentioned at the start of 2.6.1. was 'heritage language'. In the United States this term is a synonym to 'home language' in which someone speaks a language in the home that is different from the dominant language spoken in the society. A 'heritage speaker' is someone who speaks or even just understands that language. There are Heritage Language Programs and projects in the United States to address those students who are neither typical students of a foreign language, nor fluent speakers. One such example, starting in 2001-2002, is the Linguistics Department at University of California, San Diego (http://ling.ucsd.edu/Language/heritage/index.html). It launched the Heritage Language Program, aimed at speakers who require a different kind of instruction to enhance the language skills they already have and the need to amplify their cultural literacy. This particular Department of Linguistics offers courses in Arabic, Filipino, French, German, Italian, Korean, Persian, Portuguese, Spanish and Vietnamese, and is likely to offer courses in Armenian, Cantonese and Hindi/Urdu in the future. The rationale behind these programs is to offer students an array of opportunities, as defined in the University's Linguistic Language Program site, ranging from: enhancement of knowledge of home culture, fun and personal satisfaction through studying in a supportive environment, meeting peers from a similar background, keeping the culture and language of one's community alive, thus contributing towards the community to additional career and life opportunities provided through proficiency in the heritage language.

The online *Heritage Language Journal* established in 2002 and published jointly by the Center for World Languages of UCLA and the UC Consortium for Language Learning and Teaching, is now in its sixth volume. The latest issue (Spring 2008) is a special issue on Russian as a Heritage Language. Others have focused on Arabic, Armenian, Chinese, Japanese and Spanish. These different approaches have led to research in the intersection area between heritage language learning and L2 development/learning.

These are indications of the changes, and new sensibilities in this area of languages. The recent documentary, "The Linguists", funded in part by the National

Science Foundation[12], reflects a resurgence of interest among linguists in smaller languages, as well as an activism on the part of the speaker communities. This is the opinion of Douglas Whalen, program director for NSF's Documenting Endangered Languages program (http://www.nsf.gov/news/newsroom.jsp). Reported in the documentary is the finding of a recurring pattern in countries such as India, Siberia and the United States, where schools set up to 'civilize' indigenous children had taught them the pointlessness of their native tongues, and pushed them toward abandoning that language and culture associated with it. In "The Linguists", the communities involved speak for themselves regarding these measures and these forces.

The importance of protecting and preserving all languages, big and small, as a legacy to mankind and civilization is now a generally accepted measure. The case of the UK, where for decades school children in Wales were discouraged to use their mother tongue, and even punished for doing so, has now seen the revival of their minority language. Wales is now a bilingual country, since the introduction of the Welsh Language Act 1993, which gave Welsh equal status with English in the public sector in Wales. The 2004 Welsh Language Use Survey shows that 21.7% of the population of Wales are Welsh speakers and this is an increase from 18.5% in 1991 (Welsh Language Board: http://www.byig-wlb.org.uk). There has even been recent pressure on the European Union to reconsider the status of regional and minority languages and introduce translation and interpretation for Welsh, Catalan and Basque (www.euractiv.com – Article published 5 June 2008).

2.7. Internet and foreign-languages

On the occasion of the first European Day of Languages Professor David Crystal was invited to address the Council of Europe's Parliamentary Assembly. In his speech Professor Crystal speaks of linguistic revolution and suggests that the European Day of Languages should be an annual event. Although he considers that most people have yet to develop a language conscience, there is the presence of the undeniable technological

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[12] The National Science Foundation (NSF) is an independent United States government agency responsible for promoting science and engineering (in all the non-medical fields) through research programs and education projects.

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and social revolution of "computer-mediated communication". Although the arrival of the Internet led to the emergence of a global language - English – it also developed our notions of language endangerment and linguistic diversity.

Crystal considers the Internet also a linguistic revolution because of the features of language unique to this medium, which he designates as "Netspeak". The Internet is revolutionary because it has created new vocabulary and jargon, because of the speed at which innovation in language can be circulated world-wide, and because it has provided mankind with an alternative way to communicate. He characterizes it as being "neither speech nor writing" (Crystal, 2002:7). Also, the absence of face-to-face communication and immediate feedback has led to the creation of "new ways of expressing rapport and anticipating reactions (the invention of emoticons, or smileys […])". The case of the 'Chatroom' conversations is unlike speech as they enable people to participate in many conversations at the same time. 'Netspeak', according to David Crystal, has adapted features of spoken language and written language and added other features "that neither speech nor writing could ever convey" (2002: 8).

The World Wide Web only came into existence in 1991, with its point of origin in the USA and although it began as an exclusively English-language medium, by mid 1990s it had already attracted other languages. Other large languages came increasingly on-line, such as German and Japanese but the Net also provided the opportunity for minority and endangered languages to be present. According to statistics, the number of languages now present on the Internet must be around 1500.

2.8. Principles of learning in the classroom

Be it at pre-secondary, secondary school level, or at university level, new material in a foreign language cannot be presented once, acquired temporarily, applied briefly and left at that. After a brief exposure to new material, students will not be able to apply newly-acquired concepts and vocabulary in new situations in the future. Although the behaviorist approach (emphasizing repetition of material so that it becomes natural to the learner/ student) has lost followers, we are led to believe, through investigation into learning, that learning is a complex and extended process, which involves more than just repetition. Nevertheless, we as foreign-language learners and practitioners know

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how important it is to have a certain amount of significant repetition, at various levels of competence and proficiency of the speakers/ learners.

More recent attempts explaining how to encourage learning can be found in the cognitive approach, which draws on aspects of memory, logic, critical thinking and problem solving. This is of course not directed exclusively at foreign-language learning but the characteristics clearly also fit this area of learning activity and we shall briefly highlight the most relevant points.

Marilla Svinicki in "Practical Implications of Cognitive Theories" (1998) uses her educational background in psychology and experience as director of the Center for Teaching Effectiveness at the University of Texas-Austin to summarize her research work on learning. She names the principles of learning to be applied in the classroom.

Principle 1: Emphasize a few key ideas. Using too many result in less learning. The central ideas need to be highlighted and stressed in each class session and across the entire course. This principle spells out that if information is to be learned, it must first be recognized as important. This implies that the more a learner's attention is effectively directed toward what is to be learned, the higher the probability of learning.

Principle 2: Be aware of prior knowledge. "[...] prior knowledge and experience affect current behavior and learning" (1998: 27). Learners attempt to connect what they already know with new content, to make it more meaningful. Instructors should, for example, encourage students to make connections between what is being studied in one class and what they have learned in previous classes or in other contexts.

Principle 3: Tap into motivational sources – motivation is what activates the learning process.

Principle 4: Build structural knowledge to achieve understanding – teachers have to help learners structure and organize their newly acquired knowledge and to then retrieve it. The key idea in this principle is that "knowledge is retained only when embedded in some organizing structure" (1998: 40).

Principle 5: Structure learning to support encoding of the content – without new information being stored in long-term memory, in organized manner, learners will not be able to retrieve it for future use (1998: 24). Teachers should present their information in an organized structure, related to an existing understanding of the world. We will try to apply this principle in the third study of this research.

Principle 6: Use Modeling to teach skills – skills are learned through apprenticeship. It becomes as important to decide what to model as how to model it.

Principle 7: Give lots of active, coached practice. By expanding on their understanding, learners are refining what will be retained. The use of the subtitling tool for educational purposes – LvS (Learning via Subtitiling) - will be a form of "active, coached practice" for students to practise the newly-acquired idiomatic expressions. Again, this will be further discussed in study 3 – chapter 6.

Principle 8: Teach in ways that promote transfer - Teachers should provide opportunities for learners to transfer their learning to new contexts. This is not automatic; it results from exposure to multiple applications. Also, the way the material is taught can also accelerate the process. Once again, the methodology used in study 3 will also contemplate this principle.

Principle 9: Help students become aware of their own learning strategies and to monitor their use of them. Learners who are aware of their individual learning styles and preferences will learn more rapidly. Study 3 will also broach this principle and make students aware of their individual learning styles and preferences.

Principle 10: Respect individual differences in learning – Teachers should be flexible about students' individual learning approach/preference in the class (1998: 229).

Although all the principles are inter-connected in the cognitive view of learning, for the purposes of our research we hope to consider, with more emphasis, principles 5, 7, 8 and 9 when implementing study 3 – Chapter 6.

2.9. Synthesis

We looked at the different approaches to FL teaching, Krashen's hypotheses, Vanderplank's adaptation of Bloom's Taxonomy (as well as Anderson and Krathwohl's modifications of it) and Hawkins's proposal of Language Awareness as a bridge between mother-tongue and FL education. We also looked at Gass's conceptualization of L1 and L2.

Language awareness actively involves students in the learning process and by arousing their interest we motivate them in their learning. In this type of methodology

the teacher acts as a guide who helps students contrast their own knowledge of the mother tongue with the foreign-language and discover the regularities of the foreign-language system. In this way, translation exercises, in the form of screen translation/ audiovisual translation, can be seen as a language-awareness tool. By helping learners reach a contextualized level of understanding, the ground is made fertile for creativity or production in the target language.

After years of viewing the mother tongue as 'taboo' in the foreign-language classroom, ELT professionals are now publicly advocating a change of attitude and liberating this 'skeleton in the cupboard' and viewing it as a potentially-rich resource in linguistic culture. Non-native teachers need not feel guilty for using the MT on occasion.

The technological medium of communication – the Internet - was also broached and its contribution to the global spread of English, and to developing notions of linguistic diversity and the endangerment of minority languages. The characteristics of 'Netspeak' bring to mind the characteristics of screen translation, a mixture of oral and written speech.

We also highlighted some of principles of how learning takes place, drawn from cognitive theory, as well as some implications for classroom teaching. Some of these principles will be taken into account when designing and carrying out study 3 (*cf.* Chapter 6).

CHAPTER 3 - Screen translation: subtitles in FL teaching and learning

"Language is the roadmap of a culture. It tells you where its people came from and where they are going."

Rita Mae Brown

(in *Starting from Scratch:* 1988)

3.1. Introduction

In this present chapter we focus our attention on the first and foremost element of our research: screen translation in the form of subtitles.

Subtitles have been acclaimed for the educational purpose of promoting second language learning, through both intralingual and interlingual subtitles, and for improving reading skills in the first language, in the case of intralingual, amongst other benefits. However, Gambier (2003: 184) points out that:

> In terms of language learning and reading skills, the relevance of subtitling is barely recognized and has hardly been researched even though some Television Channels – BBC1, BBC2, World (UK), TV4, TV5 and F3 (France), STV4 (Sweden) – have emphasized the role of intralingual subtitles in enhancing reading skills and language development. Some communities have to watch and 'read' television because more than 80% of their prime time programs are subtitled (in Finland, for example).

This is particularly true of the scenario in Portugal, where, as far as we could gather, no research in this field has been conducted, apart from Veiga (2002) on subtitling reading practices and Neves (2004) with brief remarks on the language benefits derived from the course of subtitling offered at polytechnic level. And, as mentioned before, most foreign programs, series and films on Portuguese TV channels are English-language productions with Portuguese subtitles.

Closed captions/teletext subtitles with their near-verbatim text of the spoken discourse have a reported value to language learners. Major reports in language learning literature such as Vanderplank 1988, 1990, 1993a, 1993b, 1997; Neuman & Koskinen, 1992; Bogaards, 2001; Markham & Peter, 2003, to cite a few, attest to this. It is important to bear in mind that viewer's familiarity with subtitled television is a factor considered to affect comprehension (d'Ydewalle: 1988).

We will refer to a few technical aspects which characterize subtitles and the different types, as well as their distinctive features as a form of translation, before looking at several examples of research carried out in this area.

3.2. Subtitling

Subtitles, sometimes referred to as captions, are transcriptions of film or TV dialogue, presented simultaneously on the screen. Technically-speaking, there are two types of subtitles:

- open subtitles (not optional) which include cinema subtitles, being a physical part of the film, and on television, being broadcast as part of the television picture.
- Closed subtitles (optional, transmitted as teletext). These include television subtitles for the Deaf and Hard of Hearing (DHH), which the viewer can select by remote-control and which are generated by a decoder in the television set; interlingual television subtitles transmitted by satellite, allowing different speech communities to access different versions of the same program simultaneously (*Routledge Encyclopedia of Translation Studies*, 2004: 247).

Linguistically-speaking, we can distinguish two types of subtitling:
- Intralingual subtitling (in the original language) and referred to as 'vertical', in that the subtitler changes mode, from speech to writing, but not language. It is used on domestic programs for the DHH and on foreign-language programs for language learners.

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- Interlingual subtitling. This type is referred to as 'diagonal' in that the subtitler moves from spoken text in one language to written text in another, changing mode and language.

The entry for "subtitling" in The Routledge Encyclopedia of Translation Studies tells us that as far as film, TV and video translation are concerned, the world is divided into four blocks:

- Source-language countries, English-speaking, with hardly any foreign import and the few imports, normally 'art' movies aimed at a literate audience, tend to be subtitled.
- Dubbing countries, mainly German, Italian, French and Spanish-speaking in and outside Europe where most imported films and TV programs are dubbed.
- Voice-over countries, namely Russia, Poland and other large or medium-sized speech communities that cannot afford dubbing. In the voice-over procedure, one narrator interprets the entire dialogue, turns down the volume of the original soundtrack and speaks the interpreted lines.
- Subtitling countries, including several non-European speech communities as well as a number of small European countries with a high literacy[13] rate.

It is worth mentioning that Ukrainians prefer the Soviet tradition of dubbing. Commenting on the current debate in the country about film-dubbing and the law requiring Ukrainian and not Russian versions, Liudmyla Gordeladze, director of the first cinema in Kyiv, built in 1930, explained that "during Soviet times, subtitles were provided only for deaf people and those studying languages". She estimated that only 30 per cent of movie-goers would prefer subtitles but "as more Ukrainians study English and want to become closer to European countries, this tradition might change" (*Kyiv Post*, 2008: 8).

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[13] The traditional definition of 'literacy' is considered to be the ability to read and write, or the ability to use language to read, write, listen, and speak. In modern contexts, the word refers to reading and writing at a level adequate for communication. UNESCO has drafted the following definition: "Literacy is the ability to identify, understand, interpret, create, communicate and compute, using printed and written materials associated with contexts. Literacy involves a continuum of learning to enable an individual to achieve his or her goals, to develop his or her knowledge and potential, and to participate fully in the wider society" (http://en.wikipedia.org/wiki/literacy).

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Table 3.1 illustrates the main geographical distribution of subtitling, dubbing and voice-over procedures:

Table 3.1. Geographical distribution of dubbing and subtitling in Europe

Countries using film dubbing procedures	Countries using subtitling procedures	Countries using voice-over procedures
Austria, France, Germany, Italy, Spain, Switzerland	Belgium, Cyprus, Croatia, Denmark, Finland, Greece, Hungary, Ireland, Iceland, Luxemburg, Norway, Portugal, Slovenia, Sweden, The Netherlands, Wales and English-speaking countries with few foreign imports.	Poland, Russia

In most countries where subtitling is applied the basic rules are the same: two lines of text, each with a maximum of 32 characters and spaces that can be displayed at a time. These are displayed for a maximum of 6 seconds. Shorter subtitles are proportionally time-scheduled according to the 6-s rule, although nobody seems to know how this 6-s rule was arrived at (d'Ydewalle, 2002: 59). Hatim and Mason (2000) mention a minimum of two and a maximum of seven seconds (*cf.* section 3.3.3. for further constraints of subtitling). As a rule, they are placed at the bottom of the picture and are either centered or left-aligned.

Gottlieb refers to the characteristic parameters which comprise subtitling: "Subtitling can be defined as a 1) written, 2) additive, 3) immediate, 4) synchronous and 5) polymedial translation" (1992: 162-163).

The synoptic chart, Table 3.2., reproduced from Caimi (2002: 30) synthesizes the types of subtitling, their characteristics, their functions and the target audiences they are or can be intended for. L2 is the foreign language of learners.

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Table 3.2. Chart representing the types of subtitling, their functions and target audiences

	Intralinguistic		Interlinguistic	
	Subtitles in the **same language** as in the original film		Subtitles in a **language different** to that of the original film	
	1	2	1	2
Target Audience	The Deaf and Hard of Hearing	L2 learners	Public in general L2/ FL learners[14]	L2 learners
Distinguishing Characteristics	Simple transcription and simplification of original dialogue	Simultaneous representation of original dialogue with a full transcription	Standard subtitling: dialogue in L2, written translation in L1	Reverse subtitling (Danan 1992): dialogues in L1, written translation in L2
	1	2	1	2
Functions	Mainly to make the information on TV or in the cinema accessible	A useful didactic tool in various language-learning scenarios	Reproduction and adaptation of the dialogues into the viewers' language, making the FL understandable	Useful for long-term recall of vocabulary and particularly effective with language-learners at Beginner level.

3.2.1. Intralingual subtitles/closed-captions

Intralingual subtitling, sometimes also referred to as monolingual subtitling (as well as closed-captioning) is of two types. One is used as an accessibility aid for a target audience that is hearing-impaired and the other is used as a didactic aid for an audience not familiar with the language spoken on the audiovisual material (Caimi, 2006).

The subtitling used for the deaf and hearing-impaired viewers is a mixed intra-semiotic and inter-semiotic audiovisual translation. It transcribes the spoken text as well as the supra-segmental traits such as tone, intonation and other vocal features. Extra-

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[14] Our addition

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linguistic sound effects are also transcribed if they are crucial to the understanding of the visual environment. Caimi (2006: 3) points out that the distinguishing feature of subtitling as an accessibility aid lies in its supplementary and complementary nature. As accessibility aids the source text combines visual and verbal information, often within the same linguistic and cultural environment.

The other type of intralingual subtitling caters for a target audience who has no sensorial disabilities and, as second or foreign language learners, find the subtitles a didactic tool. The transfer from the spoken form to the written support is to help the viewers' to better understand the dialogue exchanges carried out in the foreign language. As didactic aids Caimi considers that "the contact with a different linguistic and cultural context opens a window on cultural self-definition, which is processed in relation to what is perceived as different from one's own cultural identity" (2006: 4).

The launching of closed-captioning TV in the USA in 1980, aimed at the hearing-impaired, was an option that rapidly gained other users and benefactors, namely the immigrant population in America. The spoken dialogue in English with matching on-screen subtitles (also in English) was regarded as a helpful pedagogical resource.

The many studies conducted in this area have tested several aspects of the benefits of intralingual subtitles, from comprehension of context, through reading and listening comprehension, word and vocabulary recall, to oral and written performance. We will consider but a few, published in different journals as they are the scope of research conducted by different disciplines such as, for example, foreign-language didactics, linguistics, psycholinguistics, developmental psychology, and translation studies.

The first empirical study attempting to establish the relationship between captioned TV programs and the learning of a foreign language was carried out in 1983 by Karen Price of Harvard University. This researcher established a positive correlation between captions and increased comprehension amongst the 450 participants in her study and found that captions improved vocabulary and comprehension of the linguistic information contained in the video material she tested. In addition, she found that students were enabled to "acquire more of the cultural script" that native speakers of English share.

At the level of listening comprehension, Brown and Yule (1983b) suggest there are four clusters of factors which can affect the difficulty of oral language tasks:

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- relating to the speaker (how many there are, how quickly they speak, the accents they have);

- the listener (role of participant or eavesdropper, level of response required, individual interest in the subject);

- the content (grammar, vocabulary, information structure, background knowledge assumed);

- support (pictures, diagrams, visual aids to support the text).

In a series of experiments, Anderson and Lynch (1988) found the difficulty of listening tasks to be particularly influenced by the following:

- the organisation of information (texts with an order of information presented matched chronological sequence in real life were easier than texts in which the information was presented out of sequence);

- the familiarity of the topic;

- the explicitness and sufficiency of the information;

- the type of referring expressions used (for example, use of pronouns rather than complete noun phrase referents made texts more difficult);

- whether the text described 'static' relationships (for example, geometric figures) or dynamic relationships (for example, a road accident).

Lambert & Holobow (1984) in Canada found that a group of 10–11-year-olds were bi-lingual due to a French language immersion program, taught exclusively in French. They had acquired French almost as naturally as their first language. Since then, the testing of this language tool has been carried out in numerous studies.

Another researcher, Markham (1989), observed that university-level ESL students exposed to video materials with captions performed significantly better on reading/listening comprehension. His later research (1999) on advanced university-level students tested the effect of captioned video material on listening word recognition and whether the effects remain consistent regardless of the passage content.

Garza (1991) conducted research to evaluate the use of captioning as a pedagogical aid to facilitate the use of authentic video materials in the foreign-language classroom. He focused on advanced and upper-level courses, but using Russian and

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ESL as target languages. The strong correlation between the presence of captions and increased comprehension of the linguistic content of the video material suggest that captions "bridge the gap between the learner's competence in reading and listening" (Garza, 1991: 239).

A different element introduced in the said study was the use of entirely verbatim transcripts of the dialogue for each segment, produced by the researcher, as opposed to NCI- generated captions (National Captioning Institute)[15], which are accurate but simplified paraphrases of the original audio script because of time and space restrictions (see *'Loss of information in subtitles'* in section 3.3.3. of this thesis for a more detailed explanation of this issue). Garza also conducted some oral interview sessions after the viewing segments, during which students were asked to recall and retell any one video segment of their choosing. He concluded "the addition of captions to the video material contributes significantly to the memorability of the language of a segment and, consequently, facilitates the student's ability to use that language in the proper context".

The data collected indicated that by providing students with a comprehensible graphic representation of an utterance, they gradually build their aural comprehension in relation to their reading comprehension, reading being a better-developed skill than listening. "Like learning a new vocabulary item when reading, the student working with captions will likely not miss the aural cue of a captioned expression the next time she/he encounters it in speech" (Garza, 1991: 246).

Neuman & Koskinen (1992) investigated the incidental acquisition of word meanings in context and whether captioned television might provide comprehensible input in comparison with other media. On all measures of word knowledge, students who viewed captioned television consistently outscored those who did not and students in the captioned group appeared to remember more information than others. Also, it was found that visual and printed contexts in the study, which provided explicit, and thus redundant information supported incidental word learning (1992:104).

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[15] NCI – The American National Captioning Institute provides captioning services for broadcast and cable television, home video and DVD, and government and corporate video programming. NCI also provides subtitling and language translation services in over 40 languages and dialects. The company is headquartered in Virginia near Washington, D.C. and has a European subsidiary, the European Captioning Institute (ECI), located in London, England.

Furthermore, "the results of this study indicated that students' ability to acquire vocabulary through context is influenced by their level of linguistic competence. Those who were more fluent in L2 learned more vocabulary than those who were of limited English proficiency" (1992: 104).

Neuman & Koskinen, in this study of captioned television and incidental vocabulary learning amongst bilingual students, refer to several reasons for their findings that captioned television might especially benefit students learning a second language:

- the combination of pictures and sounds might help children establish relationships between words and meanings;
- the entertaining qualities of television make it an easier medium to access than text which might help in minimizing fear of failure in learning;
- when appropriate content is used, viewing can be a cognitively active experience, engaging children in making meaningful predictions of new vocabulary and content as they watch for entertainment (1992: 96).

Another variant of intralingual subtitling is 'The Same Language Subtitling' (SLS) – verbatim matching of audio and text – has had a reaffirmed potential as a teaching tool in India. Research projects have shown that it contributes to reading skill improvement and raises literacy skills, especially amongst neo-literate people and disadvantaged school children (Kothari et al. 2002). It is being used with Hindi film songs on television and, despite the simplicity of SLS, the benefits encountered are listed as:

SLS - raises the literacy skills of all early literates on a mass scale;
- increases the frequency of literary practices;
- motivates non-literates towards literacy, through entertainment and popular culture;
- makes reading an automatic and reflex phenomenon in everyday life;
- increases the entire population's exposure to print;
- builds on people's existing knowledge of lyrics, enabling early literates to anticipate the subtitles and read along;
- and its inherent repetition in songs makes them (subtitles) ideal for practice.

The penultimate item listed is a close reverberating of Garza's (1991) impression (quoted in the previous page of this work) that students exposed to captions will probably not miss an aural cue when next hearing it. In the SLS experience, the inverse occurs: students 'hear' the cue in their mind and the written representation reinforces the reading and recognition skills.

Neuman & Koskinen (1992) confirmed that intralingual subtitling helped secondary school students in acquiring and recognizing vocabulary items.

Another study on the effects captions have on literacy skills, but amongst learners of a second language, was conducted by Koskinen et al (1996). They tested the incidental vocabulary acquisition of 72 inmates of a Pennsylvania correctional facility exposed to captioned TV. These inmates had minimum literary skills, but differed from the previous experiment in that they spoke Spanish as their first language. Thus, the captions were second-language input. The literacy skills results indicated that participants with the highest level of oral proficiency at the beginning of the study made more progress than others with less proficiency in English (1996: 368).

Markham (1999) studied the effect of intralingual subtitles on listening recognition. More recently, South Africa, in a nationwide agenda to develop its eleven official languages, considers various literacy-programs to help the population develop a second language or acquire a third language, and includes the use of intralingual subtitling (Kruger & Rafapa, 2002) as a method.

An experiment using intralingual subtitles in Britain, intended for hearing-impaired viewers, showed they helped learners of English as a second or foreign language. Students appeared to be successful in identifying and collecting unfamiliar phrases and words and able to appreciate regional and dialectal features of speech, as well as comprehend verbal humor. They also appeared to develop personal strategies for maximizing the usefulness of the subtitles (Vanderplank: 1988). Vanderplank, on observing the typical foreign language learner remarks (1997: 15):

> In general terms we have found that language learners and the hearing impaired show many similarities when it comes to watching television. Both groups need louder volume, clearer speech and more redundancy. Both groups benefit greatly from the synoptic subtitle text of the dynamic fleeting speech [...] The bi-modal input with the same semantic content appears to increase redundancy and facilitates understanding.

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Clearly comprehension is grasped from a combination of various channels, the context, extra-linguistic signs such as the visual element. Gambier (forthcoming: 5) adds that "for a long time, conference interpreters have insisted on the importance of seeing the speaker to better understand the message, thus emphasizing therefore the role of non-linguistic means in grasping the meaning of what was said and what was meant".

The linguist Steven Pinker (1994: 181) quotes the logician Quine, who explains why many systems have redundancy in them:

> It is the judicious excess over minimum requisite support. [...] It is why we address our mail to city and state in so many words, despite the zip code. One indistinct digit in the zip code would spoil everything... A kingdom, legend tells us, was lost for want of a horseshoe nail. Redundancy is our safeguard against such instability.

Pinker offers his own example of the presence of redundancy in our language system, in phonological rules: "Thanks to the redundancy of language, yxx cxn xndxrstxnd whxt x xm wrxtxng xvxn xf x rxplxcx xll thx vxwxls wxth xn 'x'" (1994: 181).

Research found that in comprehending aural language listeners do a great deal of constructive and interpretative work in which they integrate what they hear with what they know about the world. (Nunan 1991, 1998: 24-25).

Vanderplank stresses the importance of subtitles and their value to the understanding of less familiar accents. According to him, viewers are not simply exposed to accent but they can also use the comprehension of the speech to facilitate tuning in to the value of the sounds of a particular accent (1988: 281). This is not very distant from the experience of a foreign language and its incomprehensible sounds. Having subtitles thus eases the task of the learner, in a way similar to parental speech to young children, redundant with its context, for easy comprehension, and eventually leading to language acquisition, as seen in Pinker (1994).

For enhancement of the value of intalingual subtitles, Vanderplank (1994), who refers to them as teletext subtitles, lists four axioms (Vanderplank, 1994: 120) and it is the fourth one (here listed as last), which is of particular interest to our research, as we are testing the acquisition of idiomatic expressions:

- Teletext subtitles transform general output programmes such as documentaries and situation comedies into a rich language resource for learners.
- Teletext subtitles redress the balance of visual and verbal elements in a television programme.
- Teletext subtitles have a liberating effect on both teachers and learners in terms of choice, control and responsibility.
- Teletext subtitles enable learners to watch programmes in a native-speaker-like way.

Linebarger (2001) inverstigated caption use, sound, and reading behavior of 76 children who had completed 2nd grade. She found these beginner readers to recognize more words when they watched television with captions. The efforts made to read appeared to help the children focus on the central elements of the story and not on distracting information.

Research in the field of intralingual subtitles (closed captions) also indicated that captioned movies are more effective than non-captioned ones in terms of improving overall listening comprehension and helping EFL students' comprehension ability. Jane King (2002: unpaginated) lists the value and benefits of using captioned films for language learners as follows:

- they motivate students to learn English, especially to listen to the dialogues in movies;
- they reinforce students understanding of English context-bound expressions;
- they allow students to follow a plot easily;
- students learn new vocabulary and idioms;
- students develop concentration in following the lines;
- students develop word recognition;
- they help process a text rapidly and improve rapid reading;
- they enable students to keep up with the captions that accompany the spoken dialogues;
- students comprehend jokes and have a few hearty laughs;
- students learn different strategies and styles for processing information;

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- students easily get a clear image of related dynamic verbs and sound effects as words in brackets appear on the screen, synchronized with corresponding actions and sounds such as 'slam the door' and 'giggle'.

Bird & Williams (2002) conducted two experiments showing how bimodal subtitling is effective in vocabulary acquisition, overall comprehension and recognition memory.

The practice of intralingual subtitling is now widely in use by some TV channels. In the UK it covers around 100% of the programing on BBC1 and BBC2. Other smaller channels have around 50% of their programs subtitled, such as BBC3 and BBC4 and BBC News 24. Sky TV subtitles around 80% of SKY Box Office films, 40% of the other movie channels, 60% of Sky One and 20% of Sky Sports. Other international operators are also following suit but live programs and the news reports are less frequently subtitled. It is mostly films and pre-recorded transmissions (Caimi, 2006).

Spain has a National Accessibility Plan, scheduled to be implemented between 2004 and 2012 under the motto *Achieving Equal Opportunities and Full Participation through Design for All.* One of its aims is to boost accessibility through new technology with the plan to provide closed captioning for the hearing-impaired population of viewers. The aim is to reach 100% of TVE programing.

Portugal offers closed captioning on some programs on the national state channels – RTP1 and RTP2 and some of the smaller channels which are outlets of RTP, such as RTP Africa, RTP Internacional. Other commercial channels have a small percentage of their programs subtitled. Live programs and news reports are seldom subtitled, contrary to what is happening with the Italian public network, RAI, which "has started live subtitling the evening news in response to hearing impaired users' requests" (Caimi, 2006: 5).

The implications of the studies mentioned (especially those of Vanderplank, 1988, 1997, Garza, 1991, Linebarger, 2001, Bird & Williams, 2002) raised several questions, which led to our first experiment – Study 1, the use of intralingual subtitles-, albeit small-scale and short-term. It is an attempt to gauge if the correlation between captions and increased content comprehension is applicable to Portuguese as a foreign language. Also, are source languages of the foreign-language learners and their viewing habits decisive factors? Most of the research on the use of captions in foreign-language

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learning is derived from English-language materials, with some in the French language. We hope to address this issue looking at Portuguese as the target foreign language, with participants offering a variety of source languages as their mother tongue. The study is presented and discussed in chapter 4.

3.2.2. Interlingual subtitles

Having looked at the value of intralingual subtitles (closed captions/teletext) in foreign-language learning, we will now consider the major research findings in interlingual subtitles – soundtrack in foreign language accompanied by translated written script in L1/mother tongue. A theoretical construct on multichannel[16] processing is also discussed.

Researchers working on the language pair English+Dutch have found language learning through exposure to interlingual subtitles to be of an incidental nature (d'Ydewalle & Pavakunen, 1989, 1997; van de Poel & d'Ydewalle, 1997; Koolstra et. al., 1999).

Danan (1992) examined how subtitled video programs could enhance foreign-language learning. Three viewing methods were compared with beginners and intermediate French college students. French audio only, standard subtitles in English and reversed subtitles (English soundtrack with French subtitles). The most beneficial condition was the reversed subtitling, explained by the way translation facilitates foreign-language encoding (Danan, 1992: 497).

In explaining the success of reversed subtitling, Danan (1992) casts a different light on the use of translation exercises in the foreign-language classroom: "Without the help of translation, beginners are usually unable to benefit from most contextual cues when they read a foreign language text" (*ibid*: 503). They are unable to use discourse constraints, have difficulty recognizing semantic information in the immediate context and must therefore rely on morphological and syntactic cues. Beginners must therefore make use of rigid grammar rules in their slow process of deciphering the meanings.

Reversed subtitling, contrary to standard interlingual subtitling, offers contextual information in the audio channel and helps process the foreign discourse of the subtitles,

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[16] By multichannel or multisensory processing we mean the audio, video, and print components of subtitled audiovisual materials.

i.e. it facilitates encoding and a connection between the two languages is established (*ibid*: 503). It must be noted, however, that Danan (1992) in her comparison of the three methods of approach, students viewed a 5-minute video extract designed for language teaching.

The matter of primary importance to Van de Poel & d'Ydewalle (1997) is whether viewing subtitled programs increases the viewers' comprehension and knowledge of a second language. The channel in which the foreign language is presented should be processed and the presence of the native language should facilitate the foreign-language acquisition. They believe the pictorial information may also help in the understanding of the two available languages. They refer to existing evidence of "superior acquisition of a second language when the input and process of learning are implicit and also, that the incidental learning through the use of pictures has been shown to be very effective, and under these conditions retention is extremely high" (*ibid*: 260).

Their study included children from four different grades at primary school between the ages of 8 and 12 years, native speakers of Dutch, some with formal learning of French at school, others not, depending on the grade. They were shown a 10-min long movie but with versions of French and Danish as foreign-language, either in the soundtrack or in the subtitles.

To assess language acquisition, three different tests were set up: the Vocabulary Test contained 20 words (10 for the visual part and 10 for the auditory part) and the correct translation of the foreign words had to be selected from a list of three alternatives. The Syntax Test contained sentence constructions with three alternatives differing in word order. Again, the correct one had to be picked. The Morphology Test contained 10 sentences (5 for the visual part and 5 for the auditory part) with only a few marked words differing among the three alternatives. Because of the various language combinations, we will refer to general results only: younger children performed better in the auditory presentation mode. Adults, in previous tests conducted by these and other researchers, seemed to perform better with visual presentation of the foreign language.

In conclusion, Van de Poel & d'Ydewalle's (1997) findings pointed to children acquiring more vocabulary when the foreign language was in the sound track than the subtitles, contrary to the adults. With adults, the reversed subtitling mode (with foreign language in the subtitles and the native language in the sound-track) results in more vocabulary acquisition than in the normal subtitling mode (foreign language in sound-

track and native language in subtitles). For adults, more new words are acquired when presented visually rather than auditorily.

The use of a subtitled TV program to help Dutch students in Grades 4 and 6 learn English words was analyzed and found that Dutch elementary school children can incidentally acquire vocabulary in foreign language through watching subtitled programs (Koolstra et. al., 1999). These researchers found that reading of subtitles on TV programs by primary school children enhanced their development of decoding skills, as reading offers practice in decoding words. Apart from word meanings, one may learn the meaning of expressions or standard sentences and the appropriate context for using these sentences or expressions. It is believed that there may also be improvement in the ability to discern separate words from the flow of spoken language, which without the aid of subtitles may sound indecipherable. Word pronunciation and proficiency in constructing correct sentences may also be acquired. Because the words are not being learnt but rather the learner is trying to grasp the meaning of what is being said or written, it is learning from context.

Portugal being a small country imports a large number of television programs from abroad, the majority of which get subtitled. Standard subtitling is English audio with Portuguese subtitles and young viewers, teenage school students tested for their viewing preferences (Veiga: 2002) were found to have the following: 43% of the students in the studies claimed to prefer subtitled films against 12.8% who would like them dubbed; 36.5% prefer subtitled cartoons against 2.5% who prefer dubbed; 28.6% students prefer subtitled sports programs against 26.6% who would rather have them dubbed. It seems that foreign-language sound track does not detract from their enjoyment of watching films and cartoons, where interference of L2 or 'forced' reading of L1 could be negative factors. This motivation could lead to incidental acquisition of foreign-language.

Research on the practice of teaching English to young Spanish-speaking children at kindergarten level was carried out in the United States, with numerous studies showing that phonological awareness taught to young children improves phonological abilities and promotes early reading acquisition (Giambo & McKinney, 2004: 95-116).

In addition to sound discrimination there seems to be a relation between working (short-term) memory and acquisition of a new language. Results indicate that children

in the phonological awareness group (by comparison to children in the story-reading group) showed greater gains in oral L2 proficiency scores.

Koolstra *et. al*. (1999) refer that recent studies indicate there is a growing interest among foreign language teachers to use videotaped television broadcasts for educational purposes and that

> [...] when used correctly, subtitled television programs, through their unique combination of multisensory presentation of information, may add to the variety and effectiveness of educational activities when learning a foreign language (1999: 59-60).

An additional supporting opinion in this regard is to be found in Guillory's (1998) theoretical construct of multichannel processing. This model, replicated below, purports to explain the breakdowns in comprehension that students seem to have after viewing a video with captions. The reason for their inability to answer some of the questions on the comprehension tests is that there are four kinds of information available in captioned visual materials. The images are interpreted by the viewers, who also read and assign meaning to the text appearing on the screen as captions. Also, sounds that are not dialogue are additional linguistic information, such as a door slamming, a car hooting.

The linguistic information, "such as phonology, syntax, semantics, and discourse (hesitations, returns, repeats, tone of voice, etc.) is perceived as basic content for audio messages" (1998: 96). The four categories of information, through multiple channels, are fed into an attention moderator in the brain. Here it gets filtered for the next processing component. The filtered information together with the viewer' schemas leads to restructured information, which is comprehension (see figure 3.1.). According to Grimes's model (cited in Guillory, 1998: 97), if there is an interruption in the multichannel input, the normally simultaneous processing becomes sequential. As the attention moderator breaks off from the multiple channels and attends to one channel at a time, the comprehension process breaks down, as part of the information coming from the other channels is lost. These interruptions, according to Guillory, occur when learners need to concentrate on one channel more than another. For example, "more to the textual channel than the linguistic message" (1998: 97). Also, if the video/visual channel demands more attention than the textual channel, then the benefit of the captions can be lost.

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Figure 3.1. Taken from Guillory (1998: 96).

The Input Processing of Multi-channel Feeds Including Grimes' (1991) Attention Moderator Construct

Information

| Video | Textual Rendering of Speech | Sounds | Linguisic Information |

Multichannel Input

Attention Moderator

Association of Information to schemas

Comprehension
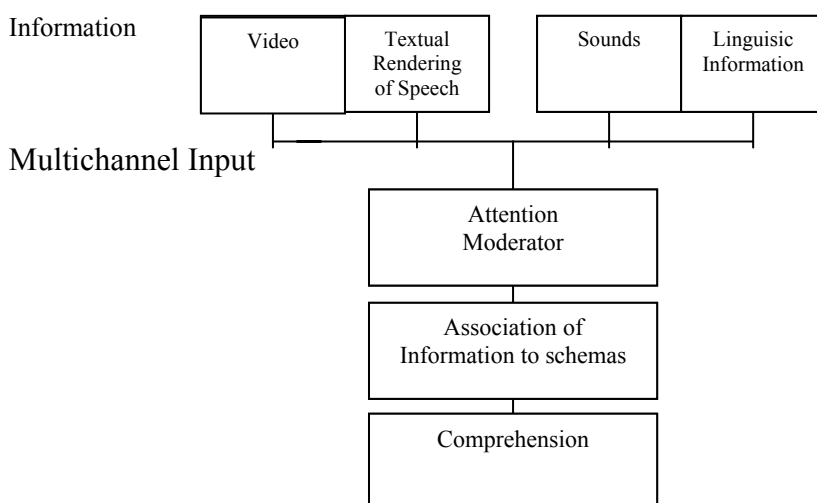
A system designed for complementing the study of a foreign language course, is the "DualSubsView" (Bayon, 2004). It is based on the concept of displaying subtitles in 2 different languages during the viewing of a DVD movie with the objective of vocabulary acquisition and reinforcement, complimented with listening and reading skills. The system is an improvement on the current technology for subtitles and sub-captioning, allowing for the visualization of subtitles in 2 languages at the same time (the native and the target language). A typical strategy to use with this system is to match the foreign audio/foreign track and rely on the native text to match the words that are unknown. Students can reinforce the listening, the vocabulary that they already know and acquire new vocabulary. Given that research on cross-lingual reading strategies point to bilingual students resorting to mental translation as a facilitator in the readers' semantic processing, the preconceived idea (mentioned earlier) of encouraging students to think in one language and transfer into another seems to be automatic. The "DualSubsView" is used in response to specific obstacles to comprehension, to allow readers to consolidate meaning, retain information, clarify syntactic difficulties, verify information and check comprehension (Bayon, 2004).

3.3. Advantages and disadvantages of subtitles

3.3.1. Subtitling as a mediator of cross-cultural communication

It is not our intention to linger on translation theories and the purposes behind certain translations, namely those in the form of interlingual subtitles. As Pym (2004) remarks, "the question of defining the purpose of a translation requires applied sociology, the ethics of communication and a gamut of considerations that are loosely held under the term 'cultural studies'". However, certain strategies are obvious, without excessive theorizing and it will appear clear that 'foreignizing' is diametrically opposite to 'domesticating'. The first privileges the source culture and does not try to elude the reader that it is a domestic production. The latter, domestication, on the other hand, highlights the target culture and 'wipes out' elements of the source text. Clearly then, subtitling, which retains the original soundtrack, can be called a form of foreignization, whereas dubbing, which replaces the original soundtrack with another in the target culture, is a form of domestication. But perhaps things are not so clear-cut. In a world where cross-cultural communication is the keyword, Pym (2004) draws our attention to mediated cross-cultural communication. He contrasts translation to language learning as possible strategies to be adopted for the sharing or adapting of referents:

> [...] The adoption of language-learning strategies (which includes the use of passive language competence) is usually beneficial when the communication act is of medium or large dimensions, particularly over time.
>
> The adoption of translation or adaptation strategies is usually beneficial when the communication act is of reduced dimensions or relatively short-term (2004: 7).

To our understanding, what appears to happen is that in the case of subtitling, a mode of mediation that uses translation, the communication act is one of short-term duration but the strategy is culturally implemented over a long-term period (over decades). Thus, over time, this adaptation method will convert into a language-learning strategy, without being imposed, but as a naturally occurring consequence of the selected short-term mode of communication. If we consider countries such as Finland and Holland, where subtitling is the preferred mode of screen translation, we will find a

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high English-language competence in their inhabitants (*cf*. Vanderplank, 1988 and Markham & Peter, 2003 for further clarification on this issue).

3.3.2. Language maintenance

Apart from the benefits in foreign-language incidental acquisition through exposure to subtitles, De Bot et al (1986) reported on the role subtitles can also play in the maintenance of an acquired level of proficiency in a foreign language. They consider the possible correlation between maintenance of a foreign language and the amount of contact with that language, where that contact may occur, even if accidentally. In De Bot's study, visual and pictorial contexts that provided explicit and redundant information supported incidental word learning (1986: 27). Yet it was also found that "without direct teacher intervention, input alone is not sufficient for those who are below a threshold of linguistic competence in their new language" (*ibid*: 27).

3.3.3. Loss of information in subtitles

We can speak of another type of information loss in the modality of subtitles. Owing to the nature of this language transfer strategy, there are inevitable constraints. Hatim and Mason (2000) refer to four broad kinds:

- Certain features of speech (non-standard dialect, emphatic devices such as intonation, code-switching and style-shifting) will not automatically be represented in the written form.
- Physical constraints of available space (generally up to 33 keyboard spaces per line; no more than two lines on screen) and the pace of the sound-track dialogue (titles may remain on screen for a minimum of two and a maximum of seven seconds).
- Reduction of source text because of the above point. Intended meaning has to be retrieved in a more concise target language version. Also, unlike other forms of written communication, the reader is not allowed to backtrack for the purpose of retrieving meaning.
- Matching the subtitle to what is actually visible on screen (2000: 430-445)

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Whatever may be omitted or lacking in the written mode will be compensated for through the visual and acoustic presence of the original, i.e. the multi-semiotic text. The advantage of the semiotic approach to meaning, referred by Nida, is "the equal attention that must be given to designative and associative meanings" (in Van de Poel & d'Ydewalle, 1997: 114). In the case of subtitling, it "is particularly informative because it supplies the viewer with the following three different channels of information: the pictorial information, the original sound track, and the translation of the text in the subtitles" (Van de Poel & d'Ydewalle, 1997: 260). The visual supplements the verbal and the variable of relevance (*cf.* Gutt 1991, Carston 1999 and Chesterman 2000) makes up for the loss and ensures that the audience appreciates the resulting product. "The aim of the target text is to aid the audience in comprehending and appreciating the filmic message" (Bogucki, 2004). Also, "ideally, when presented to the audience together with the visual, verbal and sonic stimuli of the original (subtitling is additive, the TT does not replace the ST but supplements it), the effect it produces is maximal comprehension and appreciation at minimal processing effort." (2004: 14).

Having discussed uni-lingual and interlingual subtitles at length, we need to turn our attention to the role of translation in foreign-language acquisition and/or learning.

3.4. Translation as language tool in the classroom and on television

Translation exercises as a strategy in the foreign-language classroom produced numerous debates over the years but there seems to have been a shift from past belief that first language in EFL settings was detrimental to foreign-language development to one that regards it as a valuable resource. Hurtado (1990) referred to the use of translation in foreign-language classroom as: "Es un ejercicio dañino y prejudicial porque impide a los alumnos pensar en la segunda lengua; crea interferencias y dependencia respecto de la primera lengua" in Zabalbeascoa, 1990: 76).

Another article (Newson 1998: 63-64) lists the disadvantages of using translation in the EFL situation as a teaching and testing tool as:

- encouraging thinking in one language and transference into another, with accompanying interference
- not allowing for emphasis on initial fluency in spoken language
- not allowing for the use of communicative language use
- lack of situationalized, contextualized language
- non learner-centered language learning.

In order to minimize the above drawbacks, the author proposes simultaneous translation as an alternative to working exclusively with the written word, whereby the instructor reads out source language statements and the correct translation provides examples of the pattern in the target language under consideration.

This strategy becomes unnecessary with subtitled programs as, unlike artificially created exercises for language teaching, the subtitled material is authentic, contextualized and situationalized. Also, given that translation is present in subtitling, the question of interference would not apply; there is a dual emphasis in subtitling, in original spoken language and the written target language; although the production of communicative language is not immediate, the viewer is exposed to the communicative language situation in the soundtrack. Thus, audiovisual translation would not pose the aforementioned disadvantages of exclusively written translations. Gambier points out the inherently ambiguous nature of audiovisual communication: "it's aimed both at the addressees, namely the characters on the screen, and at viewers" (2003: 185). Although the viewers are not directly addressed they are constantly present and translators must maintain the coherence of the dialogue between the primary addressees on the screen and seek to transmit this coherence to the audience. The translator acts as mediator between source 'text' (dialogue, commentary), target receivers, and performance 'text', such as subtitling (2003: 185).

A criticism of translation used as a test of language competence is the problematical way of measuring command of the target language. One of the suggestions offered is to work with authentic, representative language drawn form a data bank of representative texts. Again, in the case of subtitles, they offer a written transfer of authentic contextualized language and not fabricated FL material.

Richard Stibbard (1998) argues in favor of the first language in EFL contexts, as a valuable resource. He illustrates the case of Hong Kong, where English and Cantonese

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are intermixed languages in everyday conversation, making translating a natural activity. It would seem that the underlying motivation for this natural interchange of languages is that "Hong Kong people have a deep emotional attachment to their own language, but a practical acceptance that English is the language of world communication" (Stibbard, 1998: 70). Drawing on Krashen's concept of low-anxiety filter, he explains that one justification for using translation in EFL teaching lies in the "role assigned to it in affective-humanistic approaches to TEFL, which emphasize the need to reduce anxiety in the early stages of language learning by allowing some use of the mother tongue" (1998: 71).

Stibbard further proposes translation as a linguistic ability to be included as a fifth skill, alongside the other four skills, reading, writing, speaking and understanding speech. Successful classroom translation work will also see the need to translate for a clearly defined target audience, in order to contemplate cultural and social issues. Thus, teacher and students need to create an imaginary audience, a context not far-removed from that of screen translation. If oral translation can be seen as a device "aimed at helping learners to develop communicative strategies, oral fluency and the skill of using the foreign language creatively" (1998: 75) then it follows that subtitling, a code in itself more encompassing, with cultural, social and communicative components, should also hold true.

Scholars such as Christine Heiss (2000) see film translation and multimedia translation as instruments in the advanced teaching of foreign languages and cultures, as film dialogues are similar to authentic conversations and therefore a real communicative situation. She advocates using film translation and dubbing as a didactic tool for foreign-language acquisition and sensibility to foreign cultures. It is currently being done in Forli, Italy with 3rd and 4th year students.

Paul Bogaards (2001) examines the learning of foreign language vocabulary through different types of lexical units. Although the procedures he uses do not involve audiovisual materials, "both studies underscore the importance of knowledge of form – but not of previously learned meaning – for the learning of new meanings for familiar forms" (2001: 321). In one experimental study totally new lexical units are compared with multiword items that are made up of familiar forms. In a second experiment he compares different types of new senses of familiar forms. Both these studies involved

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the same learning procedure where participants were engaged in a reading and translating task that could lead to incidental vocabulary acquisition.

Paul Bogaards investigated if knowledge of the form could be considered helpful or a hindrance in the acquisition of new lexical units. Results from experiments conducted led to the conclusion that totally new single-word units are harder to learn and retain than multiword units of the same meaning but with a form that is made up of familiar words. It seems to be the familiarity with the forms making up the multiword items that made them easier to learn and retain than one-word items that were new to them (2001: 336).

3.4.1. Translation as a subtitling exercise

By making use of a non-professional subtitling tool, designed with the didactic purpose of foreign-language learning/teaching, students can become aware of nuances between L1 and L2/FL. The text to be translated in the proposed language classroom activities proposed will have certain characteristics that differentiate it from the "traditional" written text, which is normally used in translation exercises. Sokoli (2006) summarizes the features that distinguish the audiovisual text:

- Reception through two channels: acoustic and visual
- Significant presence of the nonverbal element
- Synchronization between verbal and nonverbal elements
- Appearance on screen – Reproducible material
- Predetermined succession of moving images – Recorded material

The combination of the acoustic and the visual channel together with the verbal and the nonverbal elements results in the four basic components of the audiovisual text: the acoustic-verbal (dialogue), the acoustic-nonverbal (score, sounds), the visual-nonverbal (image) and the visual-verbal component (subtitles). The spatio-temporal relationships between these four components are represented in Figure 3.2., where the solid arrows represent the existing relationships in an audiovisual text and the dashed arrows represent the relationships established by the subtitler:

Figure 3.2. Relationships between the basic components of the subtitled AV text
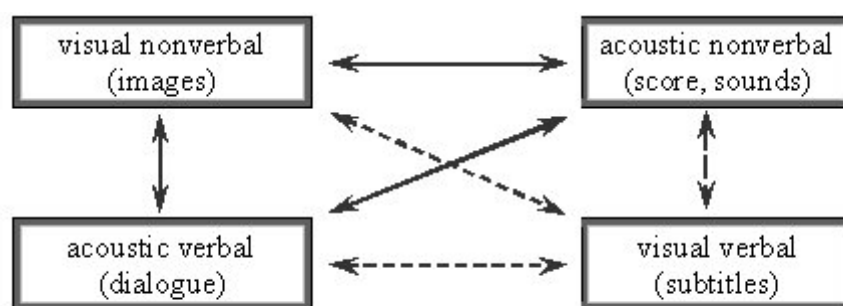
Sokoli further adds that "the requirement for synchrony between these components imposes certain time and space constraints, which render a literal, word-for-word translation impossible. Thus, the student/subtitler is liberated from the 'requirement for faithfulness' and forced to focus on the core of the utterances heard". This is the case with intralingual subtitling (L2+L2). In our Study 3 – Chapter 6 – students are exposed to L2+L2 AV materials and are then required to produce L2 subtitles for the auditory segments also in L2. Here the focus is on a literal, word for word written reproduction. In the case of interlingual subtitling, the standard type of subtitling, with L2+L1, the student/subtitler is required to render an almost literal written version of the acoustic verbal dialogue. This is normally the type of subtitling carried out for the purpose of the hearing impaired viewers. Obviously in the case of audiovisual translation, the context (e.g. facial expressions and movements, intonation) all need to be taken into consideration. The potential for focusing on various aspects of the target language (and even the mother-tongue) is enormous.

Josélia Neves (2004) reports that in the process of learning how to subtitle, students who were in the subtitling course became more proficient in the source language, English, and in their mother tongue, Portuguese. Training in subtitling raised students' awareness to language, through media text analysis, script analysis, and translating and editing of the subtitles.

Our purpose lies in testing the extent to which students understand and learn new structures in an L2/FL through exposure to them via audiovisual materials. The materials and experiment design will be within the framework of the Lexical approach. Some researchers' findings point to multi-word units being easier to learn and retain than single-word units (Bogaards, 2001).

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3.5. The Lexical approach

Major popularisers of this approach are, for example, the writer Michael Lewis (1993, 1997) and Dave Willis (1990), who discussed the approach and wrote about a lexical syllabus. Willis asserts that "language consists not of traditional grammar and vocabulary but often of multiword prefabricated chunks" (Lewis 1997: 3).

3.5.1. Idiomaticity and formulaic language

Speaking a language but sounding bookish is not communicating effectively and this is where understanding and using idiomatic expressions come into play. We have mentioned Seidlhofer's views on unilateral idiomaticity in section *2.6.4.* and her findings on idiomatic language as being one of the main causes of communication breakdown (2004: 220). Other researchers also equate native speaker fluency with a mastery of idioms and successful language learning (Fernando, 1996; Schmitt & Meara, 1997).

The CEFR contains a can-do descriptor at C1 level as: "Can recognize a wide range of idiomatic expressions and colloquialisms" (2001: 66).[17] This mastery is important for achieving command of authentic language but, idioms being a special learning problem, teachers often have to fabricate their own materials and are then faced with the surplus difficulty of deciding which idioms should be taught. Once again, audiovisuals appear to be an answer in offering a rich context. Cooper (1999) states that in the reading process, not understanding idioms is probably one of the most troublesome barriers to comprehension. In a study on the reading and understanding of idioms participants displayed several strategies and in their rank order 'guessing from context' was used most frequently. This was found to be the major strategy in arriving at the meaning of the expressions. "Recognition of the idiom might be influenced by: the context of the idiom, the literal meaning of the idiom, or an expression in the native language" (Cooper 1999: 241). The question arises as to whether the picture-sound-text milieu of subtitles provides the ideal context for 'guessing'. We believe it does.

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[17] The terminology of 'idioms' and 'colloquial language' comes under a larger term of 'formulaic structures/sequences' (FS).

A perusal at daily newspapers and television series in the UK will reveal a plethora of idiomatic expressions as a part of everyday language. An appreciation of such expressions can certainly improve a learner's receptive skills (reading and understanding conversation) and develop confidence in when and how to use them appropriately. One approach to learning idioms could be through comparison of idioms in the source language (original soundtrack) and corresponding/translated idioms in the target language (subtitles). Awareness of differences or similarities can be a means of remembering them more effectively. The 'DualSubsView' could also be of particular pertinence for this purpose. Of particular interest to our research in interlingual subtitles are: learning of new vocabulary and idioms, developing word recognition, reinforcing students' understanding of English context-bound expressions, all of which play an important role within communication strategies.

In general terms, idioms appear defined as a phrase, the meaning of which cannot be predicted from the individual meanings of the morphemes it comprises. For example, the phrase "take after someone" contains elements that were known to students in isolation but the meaning of it as a fixed lexical unit – to be similar to someone - was unknown to them. Idioms, according to Jackson & Amvela (2004) may be characterized by several features but may be summarized under two main headings: ambiguity, since they are made up of morphemes that may also be used non-idiomatically, and syntactic peculiarities (2004: 67). The above example, "take after someone" can be used in the literal sense of running after someone. Another feature we consider relevant to our purposes is that idioms are not always easy to locate on a dictionary, not to mention that dictionaries have different policies regarding where to place them and it is not always clear that a particular lexeme enters one or more idiomatic phrases. The Collins COBUILD Learner's Dictionary defines its policy according to the earliest important word in the phrase, except when a later word is clearly the key word in the phrase.

Others register idioms under the first noun it contains. If it contains no noun, it is entered as the first adjective, or the first adverb. If no adverb, the first verb, if no verb, under the first word. We tried looking for an entry to explain the phrase "if it bleeds, it leads", expressing the media's fixation with tragedy. Under the first verb – "bleed" – we found only the isolated meaning. The same for "lead". Several online dictionaries returned with "no matches found", except for www.dictionary.com which is a multi-source dictionary.

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Consequently, for a comprehensive treatment of idioms, students must consult specialist dictionaries devoted to idioms but, we emphasize the fact that, even those that organize the idioms by topics are still not easy to find. Wright's *Idioms Organiser* (2002) divides the idioms and organizes them by metaphor areas, topics and key words. The areas, for instance, are subdivided into: animals, the body, building, clothes, colors, etc. For example, *a pain in the neck* will appear in the 'Body Idioms' section and *he was caught red-handed* will appear under Colour Idioms'. Yet, looking in the index under "blood" the offered phrases found were: "blood is thicker than water"; "I was spitting blood"; "It's different when it's your own flesh and blood"; "It's like getting blood out of a stone"; "they killed him in cold blood"; and "Things like that make my blood coil". There was no entry for "if it bleeds it leads".

Why are idioms and metaphors so important? Wright's *Idioms Organiser* offers three reasons: firstly because they are very common, making it is impossible to speak, read, or listen to English without meeting idiomatic language. Secondly because very often the metaphorical use of a word is more common today than its literal use. And thirdly, because this kind of language is fun to learn and to use (2002: 9). However, in the answer to the question "can you translate idioms?" they offer a categorical "NO". The explanation being: "one of the reasons idiomatic language is difficult to translate is because it is the area of language closest to culture. The metaphors of one culture will be different from those of another" (2002: 10). An aspect which the idiom organizer refers to is the problematic issue of translation.

Boers & Demecheleer (ELT Journal, 2001: 255) addressed the impact of cross-cultural differences on learners' interpretation of what they designate as 'imageable idioms'. These are figurative expressions that tend to call up a conventional scene in the native speaker's mind (ELT Journal, 2001: 255) and depending on the degree of imageability, the semantic transparency may be enhanced. For example, *keeping someone at arm's length* is more imageable than to *kick the bucket*. The higher the transparency the easier it is for the language student to guess at the meanings, with the lexical components helping to reach an interpretation. The more opaque idioms, on the other hand, make it necessary for the learner to rely on contextual clues to figure out the meaning (2001: 255). The authors refer to a list of interplaying factors as contributing towards the degree of semantic transparency of idioms. These include:

- idioms with constituents that individually make up the overall interpretation.

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These are more transparent than those that cannot be decomposed into individual constituents. For instance, the idiom in the title of this thesis, based on - '*putting someone in the picture*' – if decomposed can become more transparent than *kick the bucket*.

- idioms belonging to a cluster of expressions reflecting a common metaphoric theme are more imageable than the isolated cases.

- idioms that have a clear etymological origin tend to be more transparent than those whose origin has become obscure. For instance, a Portuguese idiom expressing someone working or moving at great speed is "*andar a nove*" (literally, "travelling at speed nine"). The origin of this expression dates back to the tram cars, appearing in Lisbon over a century ago. They operated (and the few remaining ones still do) on a lever with nine gears, the last one only used when high speed was attained, and seldom, considering the steep hills and narrow roads of Lisbon.

The culture-specific grounding is another variable which affects the idiom's degree of transparency. Another example to illustrate this is the Portuguese idiom "*para inglês ver*", literally translating as "for the English to see". It is used when referring to someone's attempt at creating an impression. The origin of the expression dates back to king Edward VII's visit to Lisbon in 1903. One of the city's preparations for the event was the speedy design of the city park – *Parque Eduardo VII* – referred to at the time as being done to impress the English monarch – "*para inglês ver*" (for the English to see). To this day it remains a common fixed expression amongst Portuguese speakers. The example we offered in the previous factor can also serve to illustrate this variable. As far as we are aware, this expression is not used in English-language contexts. For our purposes, this variable – the non-arbitrary nature of the expression- is of particular relevance to our topic.

As stated by the same authors, the straightforward imageable idioms in one language may not have straightforward images in another culture. Even where languages share the same metaphoric themes, their degrees of conventionality may differ. To evaluate the salience of a given metaphoric theme the authors counted the variety and frequency of occurrence of its expressions in a linguistic corpus. For example, the domains of HATS and SHIPS are richer in English than in French, whereas the domain of FOOD is a more productive source for metaphors in French than in English (Boers & Demecheleer, 2001: 256). This led to investigating learners' ability

to infer the meaning of unknown idioms. Results indicated that idioms relating to a metaphoric theme that is more salient in the target culture will tend to be less easily "guessable" to language learners than those relating to a metaphoric theme that is more or equally salient in the L1 culture. Thus, idioms using the imagery of SHIPS will prove less easily "guessable" to French speakers than idioms using the imagery of FOOD.

Upon measuring the impact of cross-cultural variation on learners' interpreting of idioms, Boers & Demecheleer offered the following pedagogical implications for the teacher and guidelines for the classroom:

- Language teachers need to be aware of cross-cultural as well as cross-linguistic differences.
- Language teachers should give extra attention to figurative expressions in the target language that relate to metaphoric themes that are less salient in L1.
- Learners can be encouraged to first try to decode imageable idioms, as a deeper level of cognitive processing is known to be beneficial for long-term memory storage (Ellis, 1994). With high imageability idioms, learners can be encouraged to first infer the meaning from the lexical constituents and then test the hypothesis against the context.
- With idioms that have a low level of imageability, learners can first resort to inferring the meaning from contextual clues and then test the hypothesis against the lexical constituents of the idiom. Teachers will, however, need to assess whether it is feasible for the learners to infer the meaning of particular idioms from their constituents.

If the idiom reflects a metaphoric theme that seems absent from the learner's culture, inform or remind the learner of this metaphoric theme in the target culture. If the idiom exemplifies a metaphoric theme that is more salient in the target culture than in the learner's culture, the learner's awareness of this cross-cultural variation should be raised. According to Glucksberg (2001), "problems arise when culture-specific knowledge is involved or when an expression's literal meaning might interfere with understanding". Glucksberg points out that idioms, like fixed expressions, must be memorized and the level of difficulty depends on the idiom type, whether they are compositional and transparent or opaque. Giora (2003) draws her model of figurative language comprehension (metaphors, irony and idioms) on the degree of salience and on context. To be salient, the meanings of words or phrases have to be associated with familiarity and frequency. For example, to an Internet enthusiast, the non-literal meaning of *surf* is salient but its literal meaning may be less salient.

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Of course translating of idioms from one language into another can fail as idioms are deeply connected to the culture of both languages and communities. Sometimes even transparent idioms cannot survive literal translation. Recall the example of the Portuguese football coach who had recently arrived in England and, at a press conference tried to explain that, given time, the truth around a particular football matter would be known. The Portuguese idiom he chose to express the idea figuratively was "*a verdade é como o azeite, vem sempre ao de cima*". His literal translation into English was: "*truth is like oil, always comes to the top*". Clearly the meaning is not opaque; it could be understood from the composition and decomposition of the various constituents, and did not pose any great problem. This 'deviation' from the standard idiomatic phraseology could be interpreted, according to Prodromou's (2003) view as: not a deviation at all, but an attempt at expressing meaning that is crucial to the speaker's cultural identity, and, as such, legitimate and "[...] even, on occasion, [a] creative 're-patterning' of the standard, native-driven language" (2003: 47).

Kecskes (1999) explains that the problem with metaphorical language is primarily conceptual and not grammatical. Foreign language learners rely on the conceptual base of their mother tongue and map target language forms on L1 conceptualizations (1999: 148).

Stengel, as far back as 1939, clearly emphasized the importance of idiomaticity of a new language. He refers to moments of unease produced by culture changes and idioms, in particular, are an example:

> [A]cquiring a new language in adult life is an anachronism and many people   cannot easily tolerate the infantile situation… [I]n some people a feeling of   shame arises when they have managed to say something in a foreign language, particularly when saying something specific, e.g., an idiom. Idioms are largely   responsible for specific features of language. Idiomatic speech is a kind of secret speech… [idioms] are riddles… They are traps in a language…they are petrified jokes and their symbolism is very often incomprehensible… [W]e feel the strange effect of foreign idioms because they force on us…pictorial thinking… [W]hile learning, we often suspect a latent original idea behind the word (Stengel, 1939: 476-477, in Glucksberg, 2001).

Once the meaning of the idiom is established, learners could be invited to associate it with a more vivid or concrete scene. This strategy helps to show the non-

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arbitrary nature of many figurative expressions, not to mention that concreteness and vivid imagery facilitate the retention of new vocabulary (Sökmen, 1997).

If there is a risk of the idiom being mistaken for a resembling expression in L1, the learner should be alerted to this risk. This proposed strategy aims at enhancing the learner's awareness of three aspects of comprehending imageable idioms: the existence of cross-linguistic differences, the existence of cross-cultural variation and the non-arbitrary nature of many figurative expressions. The idiom used in the title of this research –*Put the reader in the picture* – does not find a direct equivalent in Portuguese and translates best, although it does not map the English idiom exactly, as "*dar a palavra ao leitor*" (let the reader have the word).

Another aspect of idioms which is of particular interest to our research is the fact that although it is frequently assumed that language development is complete at an early age, researchers have found that many language functions continue to develop during adolescence. For instance, comprehension and use of figurative language such as proverbs and idioms emerge during adolescence (Huber-Okrainec & Dennis, 2003; Nippold, & Taylor, 2002; Nippold & Martin, 1989) and continue to develop through late teens and young adulthood. Also, literacy tests, in the form of *National Educational Development Tests* in the USA and Canada at high-school level (Thorum, 1986), for example, were used to examine the relationship between idiom interpretation and literacy levels. The findings provide some support for the view that "idioms are part of a broader picture of literacy development" (Nippold & Martin, 1989: 65). Although we cannot conclude that competence with idioms will make a student more literate, we can deduce that the teaching of idioms in educational settings is worthwhile, for more than one reason. Students will develop lexical competence and a greater cultural awareness. In our opinion, this is applicable not only in mother-tongue contexts but also when learning of foreign-languages, particularly if we consider Kesckes & Papp's theory (2000) of foreign-language influencing written skills in the mother-tongue (this aspect is discussed at the end of Chapter 5).

Similarly, Williams & Thorne (2000) found that students training in interlingual subtitling improved their communication competence in both L1 and L2.

If we take into consideration the definitions of 'formulaic sequences' (the umbrella term for *idioms* and *colloquial language* in the CEFR), they bring to light the importance of focusing on idiomaticity and of learning it from an early stage. Sinclair

(1991) referred to the 'idiom principle' as: "the principle of idiom is that a language user has available to him a large number of semi-preconstructed phrases that constitute single choices, even though they might appear to be analyzable into segments" (1991: 110). There is no single definition for formulaic language, but Wray's theoretical position (2002) appears to be as inclusive as possible of this particular kind of language processing:

> A formulaic sequence is a sequence, continuous or discontinuous, of words or   other elements, which is, or appears to be, prefabricated: that is, stored and   retrieved whole from memory at the time of use, rather than being subject to   generation or analysis by the language grammar (Wray, 2002: 9).

3.6. Synthesis

We have briefly covered the grounds of interlingual and intralingual subtitling and that of translation, in the classroom and on TV, and in a mock-professional context where learners subtitle for language-learning purposes. We do not advocate a traditional grammar-translation methodology, i.e. translating texts from L2 to L1, although there may be some benefit in practicing writing in the mother tongue. We also do not claim subtitles to be a miraculous, all-problem-solving device for learning a foreign language. We do, however, propose integrating a Language Awareness methodology with a Lexical approach, focusing on idiomaticity, and other activities most relevant and motivating to the particular needs and preferences of the learners. All these principles in an eclectic approach, with audiovisual subtitled programs, and in the space of a learning-centered classroom (in Kiraly's definition, 2000) will, in our view, contribute towards foreign-language acquisition/learning with a student positive attitude and an anxiety-free environment. This in turn, will contribute towards students' international intelligibility as speakers of the foreign-language in question.

We set out to test this belief and the next chapter describes the first experiment wherein a group of foreign students learning Portuguese as a foreign-language (*PLE – Português Língua Estrangeira*) were exposed to intralingual subtitled audiovisual material, i.e. Portuguese audio + Portuguese subtitles (L2+L2).

CHAPTER 4

Study 1 – Intralingual subtitles, L2 + L2 (Portuguese), used as a didactic aid

4.1. The aims

The aims of this study were: to test the usefulness of the option of same-language subtitled viewing material for foreign language learning whilst accommodating learners with different interlanguages (from different interlingual backgrounds), different learning styles[18] (stemming from the traditional mode of translation, as a professional activity, in their country of origin) and different needs (students' profiles are discussed in 4.4.). It also aimed at making learners aware that they can adapt this audiovisual learning resource to their own particular needs and styles. We hoped to show that a within-respondents examination might demonstrate how each condition treatment has an effect on students' performance in different vocabulary tests and overall comprehension (*cf.* concept of 'effect'). Another objective was to try to assess which types of programs especially need subtitles for comprehension purposes. The options and procedures of the study are discussed in detail below and the questionnaires used and examples of task sheets can be found in the 'Appendix' section.

Given the students' different linguistic backgrounds, a brief television - viewing questionnaire was administered at the start of the study to assess the participants' reactions to subtitled television programs. At the end of the study a similar questionnaire was again administered to test for possible significant changes in reaction, regarding attitude and to test for students' perception of knowledge gained via the viewed material, with or without subtitles. These perceptions were gathered by means of students' self - report technique whereby they expressed their reactions, comments and opinions. Examples of such student comments and reactions can be found in section *4.8. – Results.*

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[18] For this study and these groups of respondents we did not formally test for individual learning styles, in terms of visual, aural, reading/writing or kinaesthetic. They were simply asked to state their reactions to subtitled audiovisual material.

The viewing material consisted of a variety of genre, presentation, content, style and pace. The same type of program (two excerpts) was shown once with subtitles and once without.

Tests were administered during or after each viewing session to test for word recognition, word meaning and general comprehension of program content. Respondents were asked to consider the degree of their dependence on the written text (when available), by means of a direct question at the end of some task - sheets. Thus, the effects of using Portuguese subtitles or no subtitles with Portuguese language soundtrack (L2+L2) on students' listening/reading comprehension were tested. Here, the same informants were exposed to two conditions – subtitled and non-subtitled material – a situation, in our view, worth testing and likely to render interesting findings. If in separate treatment conditions informants are asked to reflect on their perception of language learning and text dependence (in the subtitled condition), here, the informants can more easily equate their viewing behavior under the two distinct conditions. Also, the ease or difficulty with which the post-viewing tests are answered should be an indication to the participants (and to the researcher) of how comprehensible the input was, depending on the condition treatment. In other words, the degree of accuracy of the answers in the post-viewing tests will determine the ease or difficulty of understanding the content.

In summary, the present study differs from previous research on intralingual subtitling in that the same informants are tested on both conditions – subtitled and non-subtitled materials. It also addresses a different target language – Portuguese.

Our own position in this study was one of observer and at the same time part of the experimental protocol. We handled the few minutes of the viewing sessions and post-viewing questions/tests and the different language teachers handled the rest of the lesson-time for each of the three groups. Naturally it should be taken into consideration that students could have felt inhibited (at least initially) in knowing their performance was being evaluated.

4.2. Research Questions:

1. Do students react more or less favourably to subtitled television programs depending on their country of origin and foreign language policy in that country (1 country, 1 mode)?

2. How does Portuguese-language DVD soundtrack material with Portuguese-language subtitles affect the listening/reading comprehension of students of Portuguese as a Foreign Language?

3. How does Portuguese - language DVD soundtrack material without subtitles affect the listening comprehension of students of Portuguese as a Foreign Language?

4.3. Hypotheses

i. Participants will react more or less favourably to subtitles programs depending on whether they come from countries with a dubbing or a subtitling policy.

ii. Portuguese - language DVD soundtrack material with Portuguese - language subtitles will affect students' listening / reading comprehension positively.

iii. Portuguese - language DVD soundtrack material without subtitles will have a negative effect on students' listening comprehension.

4.4. The Sample

The sample consisted of a *convenience* or *opportunity* sample insofar as participants possessed certain key characteristics convenient for the purpose of the investigation, apart from the relative ease of accessibility (Dornyei, 2003). The criteria to be met were: diversity of language backgrounds, some knowledge of the L2/FL and availability during the month of August (pure beginners were not considered, as well as those of Portuguese descent or having immediate family members fluent in Portuguese).

The participants were a group of 42 students enrolled at the University of Algarve for the Summer Course in Portuguese as a Foreign Language (*Português*

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Língua Estrangeira- PLE), for a period of one month. These students had classes on a daily basis.

After an initial placement test consisting of written, grammatical exercises and an oral interview, implemented by the department's four language teachers, the students were divided into four levels of competence: beginner, elementary, intermediate and advanced. The group of beginners (10) was not considered appropriate for our study since there is evidence, in other documented research, that a minimum level of foreign-language proficiency is necessary for this resource to be of significant benefit (*cf.* Danan, 2004; Neuman & Koskinen, 1992; Lambert & Holobow, 1984). The remaining thirty-two students distributed over the three levels (see Table 4.1) – elementary/A2 (12), intermediate/B1 (11) and advanced/C1 (9) constituted our groups of informants. In the advanced group, a participant from Canada, of Portuguese descent and an almost native-speaker, was also not considered. Although he performed all the class tasks and voluntarily sat all the viewing sessions, his results do not appear as data. The informants' ages ranged between 20 and 66, although the average age was 23 (23 participants – 71.8% - between the ages of 20 and 28, 4 in the 30's – 12.5%- and 4 between the ages of 50 and 66, also 12.5%).

The most frequent mother tongue was Italian (13 – 40.6%) followed by Spanish (8 – 25%). Other mother tongues were French, German, Dutch, Flemish, English, Bulgarian and Japanese. Most of the participants were university students, mostly in Language and Communication degrees and those not studying already held a university degree. A few had Portuguese as a subject in their degree, but not necessarily a major. There were 23 female informants (72%) and 9 male informants (28%). The ID codes in table 4.1. represent the individual participants per group. A more elaborate explanation is supplied in *4.7. – Methodology*.

Table 4.1. Participants, their nationality and level of proficiency in Portuguese.

ELEMENTARY LEVEL/A2		INTERMEDIATE LEVEL/B1		ADVANCED LEVEL/ C1	
ID code	Nationality	ID Code	Nationality	ID Code	Nationality
E009F	French	I380B	Belgian	AraiB	Bulgarian
EeleF	French	I321H	Dutch	AslaB	Bulgarian
ElarA	German	IclaI	Italian	AleoI	Italian
EcotI	Italian	IcecI	Italian	A191I	Italian
ElenI	Italian	I777I	Italian	AmbaJ	Japanese
EabcI	Italian	IssaI	Italian	A008E	Spanish
E191I	Italian	IserI	Italian	A000E	Spanish
EanaI	Italian	I007I	Italian	A123E	Spanish
EperE	Spanish	IfraI	Italian	AmecE	Spanish
EtinE	Spanish	IeygE	Spanish	-	-
ErmdA	USA/Anglo.	ImagE	Spanish	-	-
EgabV	Venezuelan				

4.5. Setting

The research setting was established at the University of the Algarve (in the three different classrooms where the three levels had their regular classes), as it provided a group of informants with mixed language backgrounds, thus providing an environment in which question 1 could be addressed. Also, the geographical setting allowed the researcher to personally implement the tasks and tests/questionnaires, as she teaches at this institution and obtained permission to carry out the study. This meant minimizing the workload for the language teachers responsible for teaching the three groups. An added advantage to this personal intervention was the possibility presented to collect additional data from daily observations during the tasks as well as students' verbal feedback on the activities, in an informal manner, although as mentioned earlier, there was the possibility of inhibition.

4.6. Materials

In order to expose students to a variety of genres and pace in authentic language, a compilation of Portuguese-language viewing material was put together by the researcher. It consisted of six subtitled and six non-subtitled excerpts of a musical program, a dramatic feature film, cartoons, a news bulletin in satirical format, a documentary and a soap opera. Four of them presented a high audio / video correlation in which the pictorial images corresponded fairly closely to the content of the soundtrack and the captions. The verbal and the image content also matched very closely. The two exceptions were the informative program (documentary – "*Consigo*") on the Lisbon underground and the elderly population in the city, and the news bulletin in satirical format– "*Contra - Informação*"- where the pictorial information was reduced but soundtrack and subtitles were in synchrony.

Portuguese public television services are operated by RTP (*Radio Televisão Portuguesa*, which has two domestic channels, RTP1 and RTP2 and external services – RTP *Africa* and RTP *Internacional*) and the commercially independent channels SIC and TVI. Captioned/teletext subtitled programs became available in the public channels in 1999 and on the two private channels in 2003. The extension of digital television has also recently become available. The number of available subtitled teletext programs was, at the time of this study, as follows: a total average of 5 daily programs in both public channels and 4 in the two private channels. In Portugal, such programs are identifiable by the symbol and accessed on teletext pages 887 and 888 (as per figures 4.1. and 4.2). These extracts were recorded from TV programs with a webcam and transferred on to a DVD for easier access and handling.

Figure 4.1.

Figure 4.2.

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The first and foremost criterion for choosing the viewing materials was that they should be from contemporary authentic sources. By 'authentic' we mean produced in Portuguese for a native-speaking audience of Portuguese and not designed for learners of Portuguese as a foreign language. The value of authentic text to language learners as opposed to materials manipulated for pedagogical purposes has long been recognized (eg. Porter & Roberts, 1981).

Another criteria to be met was that the subject matter of the segments should be relevant and of interest to the average student in the groups, bearing in mind the average age group but also the *sui generis* context in which these courses are held. By this we mean that students enrolling in these summer language courses, based on previous knowledge and experience, are interested in learning the foreign language but also extremely motivated in "taking in" as much cultural information as possible.

After selecting the segments to be viewed we asked the three language teachers to view them and evaluate them on comprehensibility of the language and overall appropriateness. Apart from two segments that had slight background noise interference, the others were considered appropriate. The corpus consisted of six diverse genres, each genre containing a segment with captions and a segment without captions. These different genres depicted different speech act situations. Each segment was between 4 – 6 minutes in length and the different genres were the following:

- "*The Symphonic Concert by Madredeus*" recorded live at Stadsschouwburg Brugge (musical concert). The creative use of language in this segment contained lyric speech, with added elements of repetition, rhyme and rhythm.

- "*Floresta Mágica*" (animated feature film - cartoons). This is a light comedy with layer of voice characterizations of animals and plants. It has simple register. Although this is not a Portuguese production, the film had been dubbed for cinema and DVD, with a Portuguese native-speaking audience in mind.

- "*Adeus, Pai*" – dramatic feature film with monologic and dialogic situations, with focus on register and emotional tone, and subtitled in Portuguese

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- "*Contra - Informação*" – political cartoons in the form of news bulletin, in a satirical format. Emphasis is on satire, tone of voice and irony. The caricature puppet figures in this production target the field of political or public current affairs (both national and international), as well as important sports events and well-known personalities. It follows the same format as the news bulletins on all the channels. Serious matters are handled in a comic, satirical manner. National news programs or regional news were not chosen, as they are not subtitled; they imply a quasi-live process of subtitling.

- "*Consigo*" – documentary feature with monologue speech, emphasis on narrative details, reported sociological facts and events in the city of Lisbon.

- "*Morangos com Açúcar*" – contemporary popular soap opera with dialogic situations, focusing on teenage interpersonal relationships. Light, fast-paced register, loaded with cultural references.

The subtitles for both feature films were standard translation subtitles found in foreign films ("*Adeus, Pai*" is a Portuguese production but "*Floresta Mágica*", as mentioned earlier, is Spanish; both offered the option of Portuguese subtitles for Portuguese soundtrack, subtitles for deaf and hard of hearing.). The subtitles for the other programs, although identical in format, were teletext subtitles, created purposefully for hearing-impaired viewers. It is worth mentioning that not all teletext programs in Portugal offer the supplementary features of references to sounds, noises, etc.; some merely resemble conventional interlingual subtitles.

4.7. Methodology

The first task was an initial questionnaire to find out students' television viewing habits, in terms of subtitled or dubbed material. The questionnaire contained simple wording items and closed-ended questions, except for one item –3b- where informants were asked to elaborate a little further if they normally traveled to places or studied in places where Portuguese is spoken. Apart from this item, respondents did not have to produce any free writing but just choose one of the alternative answers supplied. As students had

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different levels of foreign-language proficiency (Portuguese), this seemed the most appropriate question type. The questionnaire was shown to the three language teachers for their feedback on coherence, explicitness and accessible language for all levels of proficiency. The terms 'subtitling', 'teletext', 'dubbing', L1 and L2 were duly explained before completion of the first questionnaire. Additionally, the initial and final questionnaires and task sheets for three segments were tested and validated with a small group of foreign students (learning Portuguese) at a Lisbon university, in July.

The aim of the study was explained to students, as viewing sessions were to take place during their class time. However, their participation in the questionnaires and post-viewing tasks would be totally voluntary. We asked if there were any objections to participating in this activity and no objections were raised in the three groups of students.

To ensure maximum confidence regarding participant identification we established that an identification code be created on the basis of: group level – Advanced, Intermediary or Elementary -, and individual nationality. Thus, a 5-character code would serve to indicate: the student's level, by using the first letter – A, I or E -, followed by 3 characters, letters or digits, of personal choice and a last letter indicating the nationality.[3] For example, one of the students created the code A123I, indicating that he/she was in the Advanced level, was informant '123' and was of Italian nationality. Considering the language of instruction was Portuguese, the nationality codes appear as: A-*alemão* (German), E-*espanhol* (Spanish, Castillian in all cases), H-*holandês* (Dutch). The student from the USA (A-American) was an Anglophone speaker.

We also checked for possible repetitions of codes amongst the participants. In the case of only subject in a particular nationality, the anonymity was reduced but throughout the study names were never associated to nationalities or codes. Thus, the promise of confidentiality was ensured and to avoid further questions on demographic data such as age, gender, educational status, academic major and occupation, the course coordinator allowed the researcher access to the file with the participants' course enrolment documentation.

At the beginning of each viewing session the respondents were briefly told about the content of the material and corresponding awareness raising and orientating tasks

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[3] An adaptation from Dornyei, 2003: 94.

were handed out before viewing took place. These were content comprehension questions designed to test the level of the students' comprehension of the language of each segment and to provide quantitative data to compare the captioned and uncaptioned versions of the materials. Considering the diverse native-languages of the students, there was no *lingua franca* that could be used for explaining or asking questions. Thus, the comprehension checks had to be written in the target language – Portuguese. This meant that wording of the questions was as close to the lexicon of the original segments as possible. Students were asked to read through the questions. The researcher clarified any existing doubts.

Homogeneity (as far as possible, given that segments were different) between both viewing conditions was important as we hoped to assess possible changes in opinion regarding attitude towards subtitled material and, to analyze the difference in performance under the two separate conditions, whilst communication settings remained identical, other than the presence or absence of captions/teletext subtitles.

All viewing sessions were held in the classrooms at the University of the Algarve, using a standard DVD player and a TV set. A total number of twelve testing segments, two questionnaires and two vocabulary recall/retention tests were held between August 2 and August 22. The initial questionnaire was held on the first day of the course and the final questionnaire on the last day. The first "Vocabulary Recall and Retention" test was administered after the first three genre types had been viewed, halfway through the course. The second "Vocabulary Recall and Retention" test was set after viewing the six text types, at the end of the course. Drawing on Garza (1991) the questions were given in advance of the task viewing, as this was not a memory test but an evaluation of content comprehension. All the subsequent segments and task sheet completion proceeded in the same manner. The data generated from these task sheets were then tabulated and organized into tables for easy comparison.

The scoring system was constructed with one point awarded for each correct answer in the task sheet. Task sheets generally had 10 items in the form of multiple-choice answers to questions or incomplete statements that required students to provide the missing information. Exceptions were the musical segments, which contained 15 items each and to the first Vocabulary Recall and Retention test, also with 15 items.

4.8. Results

4.8.1. Students' perceptions on subtitled material

The first collected set of data and results were the students' opinions regarding the use of teletext subtitles. Amongst the total of 32 students, at the start of the course, there were 10 respondents who regarded teletext subtitles as distracting or disturbing, in other words, about one third of the students. The remaining 22, or two thirds, considered it a useful resource (Table 4.2.). It is useful to reiterate the language policies in the European context of the countries from which the participants originate: the favoured mode in Holland and in some parts of Belgium is subtitling. In France, Germany, Spain and Italy, the preferred alternative is dubbing (Gambier: 1996). Concurring with this are the Eurobarometer surveys on linguistic competence and attitudes towards language learning, which indicate that 60% (December 2000) and 56% (December 2005) of Europeans indicate their preference in accordance with their viewing habits, that of watching dubbed programs. Bulgaria seems to dub most of its programs. Japan prefers subtitling and in America, the Federal Communications Commission issued regulations requiring most programs to have captions by the start of 2006.[19] Finally, Venezuela is a country of dubbing preferences. The reading of subtitles, whether the viewer is used to it or not, appears to be an automatic activity resulting from the priority of visual over verbal input (d'Ydewalle, Praet, Verfaillie & Van Rensbergen: 1991). When viewers who are not used to subtitles complain of the experience it is because processing subtitles requires more cognitive resources (Danan, 1992: 499).

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[19] For complete FCC rules regarding Spanish, English and emergency captioning, visit
http://www.cpcweb.com/Captioning/govt_regulations.htm

Table 4.2. Students' perceptions of subtitles (per group)

		Start of Course			End of Course		
	Nationality	Disturbing	Distracting	**Useful**	Disturbing	Distracting	**Useful**
Advanced	Bulgarian			**2**			**2**
	Italian	1		**1**			**2**
	Japanese			**1**			**1**
	Spanish		2	**2**			**4**
	Totals	1	2	**6**			**9**
Intermidiate	Belgian			**1**			**1**
	Dutch			**1**			**1**
	Italian		5	**2**			**7**
	Spanish			**2**			**2**
	Totals		5	**6**			**11**
Elementary	Italian	1	1	**2**	1		**3**
	German			**2**			**2**
	French			**2**			**2**
	Spanish			**2**			**2**
	USA/Anglo			**1**			**1**
	Venezuelan			**1**			**1**
	Totals	1	1	**10**	1		**11**

Students' perceptions of subtitles

Examples of some of the comments written in the first questionnaire, accounting for their negative views on subtitles are given below. All statements are complete verbatim, with a correct translation supplied, for purposes of clarity.

- "Distraem, porque se estou lendo as legendas não vejo o filme!" (IssaI)
[They are distracting because if I am reading the subtitles I cannot watch the film.](distracting)

- "Se lemos as legendas não podemos ver bem o filme, nem ouvir a fala dos personagens." (I777I)
[If we read the subtitles we cannot watch the film properly, nor hear the characters' speeches.] (distracting)

- "As legendas distraem porque a pessoa que olha o filme não consegue olhar as situações si tem que ler."(IclaI)
[Subtitles are distracting because a person watching a film is not able to watch the situations if he/she has to read.] (distracting)

- "Não consigo ler as legendas e no mesmo tempo ver as imagens e ouvir o som original."[EanaI)
[I cannot read and at the same time see the images and listen to the original soundtrack.] (disturbing)

-"Acho que é muito difícil olhar o que acontece e ao mesmo tempo ler as legendas. Há uma perda de acções."(IcecI)
[I find it very difficult to see what is happening and at the same time to read subtitles. There is a loss of action] (disturbing)

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The 10 students who viewed subtitles in a negative light were 8 from Italy and 2 from Spain, countries with a dubbing tradition. At the end of the 12 viewing segments the results indicated that only one Italian student remained with an unaltered opinion.

Regarding the respondents' opinions that reading subtitles distracts from hearing or from the visual image, eye-movement research on Dutch-speaking viewers suggests that viewers are able to switch from the image to the subtitle without any effort. Also, reading the subtitles does not distract the viewers from hearing the soundtrack, as it is an automatically elicited behavior (d'Ydewalle et al.: 1991).

Table 4.3 reflects the students' perceptions of subtitles from the start of the course to the end. The question asked at the beginning of the experiment was:

In your opinion, subtitles are

a) disturbing ◯   b) useful ◯   c) distracting ◯

and at the end of the experiment:

Is your opinion regarding subtitles still the same or did it change during this course? If so, explain why (translated version. *cf* Appendix section for the complete questionnaire).

Table 4.3. Students' perceptions of subtitles (total)

Students' perceptions of subtitles						
	Start of Course			End of Course		
Nationality	Disturbing	Distracting	Useful	Disturbing	Distracting	Useful
Belgian			1			1
Bulgarian			2			2
Dutch			1			1
French			2			2
German			2			2
Italian	2	6	5	1		12
Japanese			1			1
Spanish	2		6			8
USA/Anglo			1			1
Venezuelan			1			1
Totals	4	6	22	1		31

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Some remarks at the end of the course (again the verbatim original statements are followed by a corrected translation) from the students who changed their opinions and stated the following:

-" São úteis para um estrangeiro que precise de aprender a escrever português" (EabcI)
[They are useful to a foreigner who needs to learn to write in Portuguese.]

-"Leo melhor que posso perceber as palavras faladas, então, aprendo muito quando leo livros e é mais fácil «ler» televisão ou filmes também." (ErmdA)
[I read better than I understand spoken words, so, I learn a lot when I read books and it is easier to "read" television and films also.]

-"Sim, acho que as legendas podem ajudar mas prefiro fazer com DVD onde eu posso acabar ou começar quando eu quero." (EanaI)
[Yes, I believe subtitles can be helpful but I prefer to use DVD on my own as I can start and finish when I like.]

-"Mudei porque antes achava que as legendas perturbassem as aulas. Só quando já tinha mais vocabulário comecei a apreciar a utilidade das legendas." (IcecI)
[I changed my mind as before I thought subtitles would disturb the lessons. Only when I had acquired more vocabulary did I start to appreciate the usefulness of subtitles.]

-"Acho que as legendas talvez são úteis mas às vezes podem distrair e não permitem olhar as cenas." (I777I)
[I think subtitles may be useful but sometimes they can be distracting and not allow one to watch the scenes.]

-"prefero ler as legendas que ouvir a tradução por causa da pronuncia."(IclaI)
[I prefer to read the subtitles to hearing the translation because of pronunciation]

However, amongst the positive perceptions and answers, there was one French student who said: "ao início achava que as legendas podiam ser muito úteis mas agora já não tenho tanta certeza; fico a saber quanta informação ainda estou a perder." [At first I thought subtitles could be useful but now I am not so sure; I am aware of how much information I still miss when they are not there]. Raising awareness was one of our objectives but perhaps this student's disappointment stems from his awareness of text dependence. Our conviction is that over a lengthier period of time listening comprehension will improve and text dependence will diminish.

Clearly some of the students' remarks also reveal a personal learning style. For example, the student who claims to learn better through reading, so, even if she was not used to subtitling, her individual style accommodates reading subtitles much quicker

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and easily than students who do not have reading as their dominant style. Again, raising students' awareness was one of our aims.

Figure 4.3 indicates the progression of negative ('disturbing' and 'distracting') to positive perceptions ('useful') of subtitles amongst the 32 students. Figure 4.4 indicates the number of students who viewed subtitles positively, per group, at the start and at the end of the course.

Figure 4.3. Progression of negative to positive perceptions
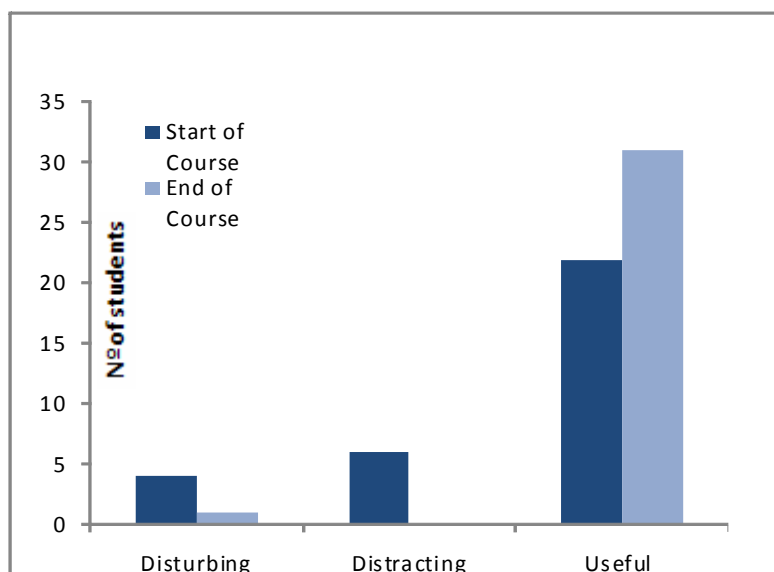
Figure 4.4. Acceptance of subtitles per group level

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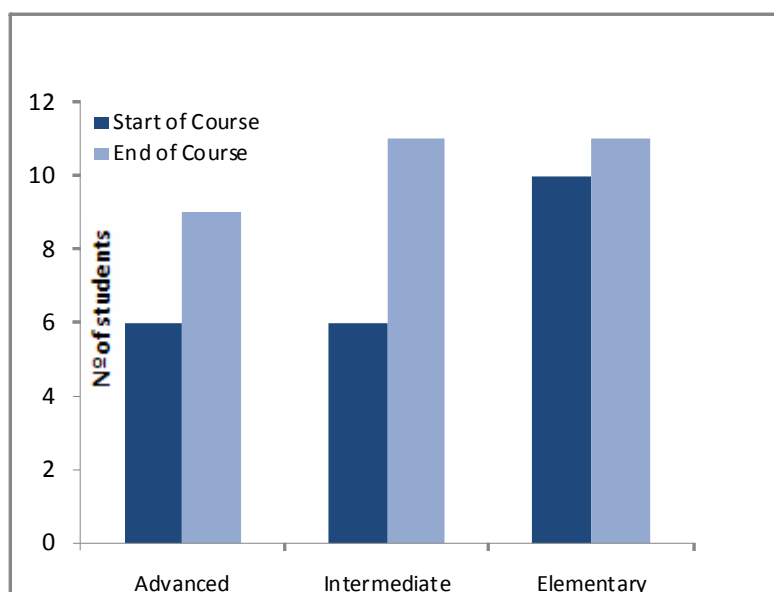
4.8.2. Students' performance in the different text genres

Looking at the different text genres and the way students performed in the tasksheets, the correct answers are represented in Tables 4.4 to 4.9, for both viewing modes (with subtitles and without subtitles). Each entry stands for a student's number of correct answers.

- *4.8.2.1."Madredeus" – musical segments*

In this text genre, all three groups performed better in the subtitled condition. The total number of students, 32, totaled 344 correct answers out of a possible total of 480, as there were 15 questions and/or uncompleted sentences in the task sheet. This represents 72% of correct answers: 94% for the Advanced group, 74% for the Intermediate and 51% for the Elementary. In the non-subtitled condition the number of correct answers dropped to 129: 65% for the Advanced group and 24.8% for the Intermediate. As expected, the aural comprehension in these segments was less accessible because of less clear articulation of sounds and rhythm. With the Elementary group, the subtitled segment was viewed twice, to make language more comprehensible and owing to the visible difficulty participants were having in following the language in the segment. To minimize anxiety the researcher opted for not presenting the non-subtitled segment to this group. Thus, results in Table 4.4 - the Elementary group- for the second segment, are signaled by a dash (-). The first entry in the Advanced group means that a particular student got 11 correct answers out of a total of 15, in the subtitled segment, and 4 correct answers in the non-subtitled segment.

The subtitled segment contained the song "*Oxalá*", by the group *Madredeus*, in order to teach the subjunctive form of various verbs and new vocabulary. The lyrics appearing as subtitles were the following (we have highlighted the subjunctive form of the verb in bold):

Oxalá me **passe** a dor de cabeça,
Oxalá o passo não me **esmoreça,**
Oxalá o Carnaval **aconteça**,
Oxalá o povo nunca se **esqueça.**
Oxalá eu não **ande** sem cuidado
Oxalá eu não **passe** um mau bocado;
Oxalá eu não **faça** tudo à pressa,
Oxalá meu futuro **aconteça**,
Oxalá que a vida me **corra** bem, oxalá
Que a tua vida também,

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Oxalá o tempo **passe**, hora a hora,
Oxalá que ninguém se **vá** embora,
Oxalá se **aproxime** o Carnaval,
Oxalá tudo **corra** menos mal.

These sentences in the form of 'wishes' were repeated more than once during the song and the task may appear straightforward and simple for the students in the intermediate and advanced levels. However, the aim was also to test if learners at a beginner level, and unfamiliar with viewing audiovisual materials with subtitles, could cope with subtitles. Thus the level of difficulty could not be too demanding.

Table 4.4. Test results for "Madredeus"

Group	Advanced /C1									No. of correct answers/student
Subtitled	11	15	14	15	15	15	13	15	15	15	**94,8%**
No Subtitles	4	8	9	10	10	14	12	10	11	8	**65,2%**

Group	Intermediate/B1									
Subtitled	8	11	12	7	13	15	10	12	10	15	10	**74,5%**
No Subtitles	4	5	4	0	0	5	5	7	0	7	4	**24,8%**

Group	Elementary/A2										
Subtitled	12	15	12	6	3	7	8	4	5	4	7	10	**51,7%**
No Subtitles	-	-	-	-	-	-	-	-	-	-	-	-

- *4.8.2.2. "Floresta Mágica"*

The segments of the animated film produced unexpected data. Several students – 12 out of 32 (37.5%) - scored higher in the non-subtitled mode. After viewing the second segment without subtitles an additional item on the task sheet queried the ease or difficulty of each of the two segments. Examples of participants' responses (here translated) from informants who got more correct answers in the non-subtitled mode were:

- "Sem legendas podia ver melhor o filme."(AmecE)
 [Without subtitles I could watch the film better.]

- "Prefiro ver os filmes sem legendas; posso olhar melhor as cenas"(IclaI)
 [I preferred to watch the film without subtitles; I could look at the scenes better.]

- "Nos filmes de animação é mais fácil entender o texto porque é escrito para crianças"
 (ElarA)

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[In animated films it is easier to understand the text because they are written for children.]

- "As sub-legendas distraiam"(EgabV)
  [Subtitles were a distraction.]

- "Eu não olhei de propósito para as legendas, para poder ver melhor as imagens, escutar melhor as personagens e aproveitar o filme." (I777I)
 [I deliberately avoided looking at the subtitles, in order to concentrate on the pictures and sound and to enjoy the film.]

The last remark was from the student in the Intermediate group who scored zero in both segments. Given that this was a well-known film to most of the students, they were familiar with the content and, especially the Spanish-speaking students and the Italians, did not concentrate on the dialogues too closely. The task sheet for the captioned mode tested comprehension of idiomatic expressions. Overall there were only 36% correct answers, a total of 115 out of 320. The score with the non-captioned segment indicated a similar result – 126 correct answers, amounting to 39%. The biggest deviance occurred in the Intermediate group, with 34 correct answers in the captioned segment and 50 correct answers in the non-captioned one. A plausible explanation is that the Advanced group coped better than the other two groups in deciphering the meaning of idiomatic expressions. The Intermediate group had difficulty with the meaning of the idioms, albeit with subtitles, and performed better in the second task sheet, which just required general understanding of the plot. The Elementary group performed poorly in both modes – 30.8% of correct answers in the subtitled mode and 32.5% in the non-subtitled - indicating that the content was too far above their level of comprehension.

We are aware that the aimed-for homogeneity between both segments was not achieved in this case, as comprehension language checks differed substantially from the subtitled to the non-subtitled mode.

Also, d'Ydewalle and Van Rensbergen (1989) found that children concentrated more on heavily verbally loaded cartoons, such as "Garfield", but did not read the subtitles in "Popeye" – an action - oriented cartoon. In the case of "Floresta Mágica" we can say the images are more attractive than the dialogues and the pace is rather slow, allowing for a reasonable understanding without relying heavily on the dialogues. We must bear in mind that, being an animated film, what one sees has more importance than what one hears.

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These findings may also be an indication of the lack of familiarity with subtitled programs, which in part can be the key element to the beneficial use for language learning, as suggested by Danan (2004: 12). Earlier experiments (Lambert & Holobow, 1984; Danan, 1992) noted that lack of familiarity may lead to a sense of distraction and not much language learning owing to the difficulty of processing subtitles efficiently and, therefore deriving benefits from them.

Examples of questions from the Task sheet for the animated film – "*Floresta Mágica*" (with subtitles):

> 1. A expressão «foi por pouco» significa: quase fugiram / quase foram apanhados / quase não aconteceu nada
> 2. Que árvore é o vigia na floresta? ....
> 3. Qual é o problema do vigia? ....
> 4. Como pode ele solucionar o problema? ....
> 5. Qual é a «senha» dos seres na floresta? ....
> 6. Dê um sinónimo para «desbocados»: ....
> 7.
> 8. A expressão «está-lhes no sangue» significa: é genético / é fácil mudar / está vivo
> 9. A expressão equivalente a «está-lhes no sangue» para as árvores na «Floresta Mágica» é: está-lhes nas folhas / está-lhes na seiva / está-lhes nas raízes

Questions 1 and 9 aimed at testing the understanding of the two idiomatic expressions, from the context. The expression in question 9 is a derivation from the expression in 8 but required no cultural knowledge of 8, merely an understanding of the context. The overall results for the segments with and without subtitles were as per Table 4.5.

Table 4.5. Test results for "*Floresta Mágica*"

Group	Advanced/C1 No. of correct answers/student											
Subtitled	5	5	7	5	6	5	4	5	2			**81,5%**
No Subtitles	5	4	6	4	4	4	6	4	0			**68,5%**

Group	Intermediate/B1											
Subtitled	4	0	5	5	1	3	3	4	2	3	4	**51,5%**
No Subtitles	6	0	6	5	2	5	5	8	5	3	5	**75,8%**

Group	Elementary/A2											
Subtitled	1	3	5	1	5	0	4	4	5	3	2	4	**51,4%**
No Subtitles	5	1	4	5	5	0	1	2	5	4	4	3	**54,2%**

- *4.8.2.3."Adeus, Pai"*

The dramatic feature film produced far better results in the subtitled mode, in all three groups, shown in Table 4.6. The total of 231 correct answers represented 72% against a total of 124 correct answers in the non-subtitled mode (38.7%). Language checks were almost similar in both modes. The script for the subtitled segment and the questions in the post-viewing task sheet appear in the Appendix section.

Table 4.6. Test results for "*Adeus Pai*"

Group	Advanced/C1				No. of correct answers/student					
Subtitles	10	8	6	10	10	8	9	9	8	**86,7%**
No Subtitles	8	3	4	10	10	6	4	5	4	**60,0%**
Group	Intermediate/B1									
Subtitles	8	6	5 5	4	9	9	4	6	5 7	**61,8%**
No Subtitles	4	4	4 3	2	3	5	3	4	1 3	**32,7%**
Group	Elementary/A2									
Subtitles	5 4	8	9 8	10	8	8	4	7 6	7	**70,0%**
No Subtitles	2 3	1	2 4	4	5	3	1	5 2	2	**28,3%**

- *4.8.2.4 "Contra - Informação"*

The two subsequent segments on Portuguese current news and events, "*Contra-Informação*" were viewed first without subtitles and then subtitled. The overall results for the first mode totaled 91 correct answers – 28.4%. The second segment produced 257 correct replies – 80% (see table 4.7.). Comments from students indicated that the puppet characters had a peculiar diction and that pronunciation was not easily accessible. Imperfect synchronicity between language and the puppet figures is, of course, characteristic of this type of program. Also, the unfamiliarity with Portuguese current issues made listening comprehension without accompanying text (subtitles) an additional difficulty.

Table 4.7. Test results for "*Contra - Informação*"

Group	Advanced/C1	No. of correct answers/student										
Subtitled	10	6	9	4	9	8	10	6	10			**80,0%**
No Subtitles	7	2	6	1	5	5	8	4	7			**50,0%**

Group	Intermediate/B1											
Subtitled	10	10	6	8	8	8	10	8	8	9	9	**85,5%**
No Subtitles	6	5	1	3	3	4	5	4	4	5	5	**40,9%**

Group	Elementary/A2											
Subtitle	6	6	9	9	8	6	8	8	9	8	7 7	**75,8%**
No Subtitle	2	2	2	2	2	2	2	1	3	3	2 2	**20,8%**

- *4.8.2.5. "Consigo"*

The documentary genre on the elderly population in Portugal and the Security Police program designed to assist them was subtitled. Facts on the Lisbon underground and its accessibility to handicapped users, in the second segment, were viewed without subtitles. The answered task sheets produced the following results: 207 correct answers with the subtitled viewing (64.6%) and 140 correct answers in the non-subtitled mode (43.7%). Unexpectedly, the elementary group outperformed the intermediate group in the non-subtitled viewing (see Table 4.8). The language in the segments appeared to be clear, even to a foreign learner. It contained no idiomatic expressions and very few specific cultural references. The script appears in the Appendix section and the video segment can be viewed in the DVD accompanying this written research.

Table 4.8. Test results for"*Consigo*"

Group	Advanced/C1	No. of correct answers/student										
Subtitles	10	8	10	10	9	10	7	8	10			**91,1%**
No Subtitles	8	3	7	6	7	10	5	5	5			**62,2%**

Group	Intermediate/B1											
Subtitles	7	5 2 7 8 3 3	5	2	6	3						**46,4%**
No Subtitles	3	3 1 3 2 3 3	3	2	3	0						**23,6%**

Group	Elementary/A2											
Subtitles	7	7 6 2 10 7 3 7 7 6 5	7									**61,7%**
No Subtitles	6	5 3 2 8 7 3 5 7 4 3	5									**48,3%**

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- *4.8.2.6. "Morangos com Açúcar"*

The last two segments on the teenage soap opera produced low performances in all three groups. The Advanced group had 56% correct answers in the subtitled segment, the intermediate, 50%, and the elementary group, 51.6%. The non-subtitled segment produced 47.7%, 27% and 26.6% with each group respectively. Teenager dialogues are rich in jargon and fast-paced. One of the tasks in post-viewing task sheet for the subtitled segment was to match the colloquial and idiomatic expressions with the correct definition. The expressions were:

a. Desmascarar
b. «não ter nada a ver com isso»
c. «podre de sono»
d.   super cedo
e. «lindos de morrer»
f. «apanhar gambuzinos»
g. «estar caídinho/a por alguém»
h. «da cabeça à ponta dos pés»
i. «estás-te a passar»
j. «dar jeito»

Without subtitles it was not an easy conversation for non-native speakers to follow. The results in Table 4.9 are indicative of the level of difficulty the three groups had.

Table 4.9. Test results for "Morangos com Açúcar"

Group	Advanced/C1											No. of correct answers/student
Subtitles	7	5	4	6	6	7	6	8	7			**77,8%**
No Subtitles	2	5	6	3	3	6	6	7	5			**59,7%**

Group	Intermediate/B1											
Subtitles	5	2	8	6	7	1	4	5	7	6	4	**62,5%**
No Subtitles	2	1	7	6	4	0	2	2	3	2	1	**34,1%**

Group	Elementary/A2											
Subtitles	6	5	5	5	2	7	6	5	6	5	6	4 **64,6%**
No Subtitles	4	0	2	0	2	6	5	3	4	3	1	2 **33,3%**

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4.8.3.Overall results

Table 4.10 indicates the percentages of correct answers for the different programs. We have placed the subtitled mode and the respective results in descending order. The results are the sum total for the three levels: elementary, intermediate and advanced. Thus, the news program had the highest percentage of correct answers – 80% and the animated film the lowest – 36%. With the exception of this last program – the animated film- results for all other text types indicated the beneficial presence of subtitles, which in some cases, led to more than twice the number of correct answers compared to the same text in the non-subtitled mode.

Table 4.10. Percentage of correct answers/ programs for the three levels

Program/ subtitled	%	Program/ no subtitles	%
News	**80%**	News	**28%**
Feature Film	**72%**	Feature film	**39%**
Musical	**71%**	Musical	**27%**
Documentary	**64%**	Documentary	**44%**
Soap Opera	**54%**	Soap Opera	**33%**
Animated F.	**36%**	Animated F.	**39%**

In the final questionnaire (*cf* Appendix section for the full questionnaire) participants were asked, in question 10, to rate the viewed programs according to the level of difficulty. The level of difficulty ranged from 1-6 with 1 being considered the easiest (*Muito fácil*) and 6 the most difficult (*Muito difícil*). Question 10 appeared as:

10. Classifique de fácil a difícil todos os programas que viu com legendas (e sem legendas):

1..........2..........3.........4........5.........6

Muito Fácil   **Muito Difícil**

Madredeus (música)	
Floresta Mágia (filme de animação)	
Adeus, Pai (filme dramático)	
Contra - Informação (noticiário com bonecos)	
Consigo (documentário sobre o metropolitano em Lisboa e os idosos)	
Morangos com açúcar (telenovela)	

The graph in Figure 4.5. reflects the total percentage of correct answers students obtained in each program they viewed, in both conditions (subtitled and non-subtitled). The lighter shade bars stand represent the subtitled condition and the darker bars the non-subtitled condition.

Figure 4.5 Percentage of correct answers per program

Percentage of correct answers/ programs

	News	Feature Film	Musical	Documentary	Soap Opera	Animated Film
▪ subtitled	80%	72%	71%	64%	54%	36%
▪ Program/ no subtitles	28%	39%	27%	44%	33%	39%
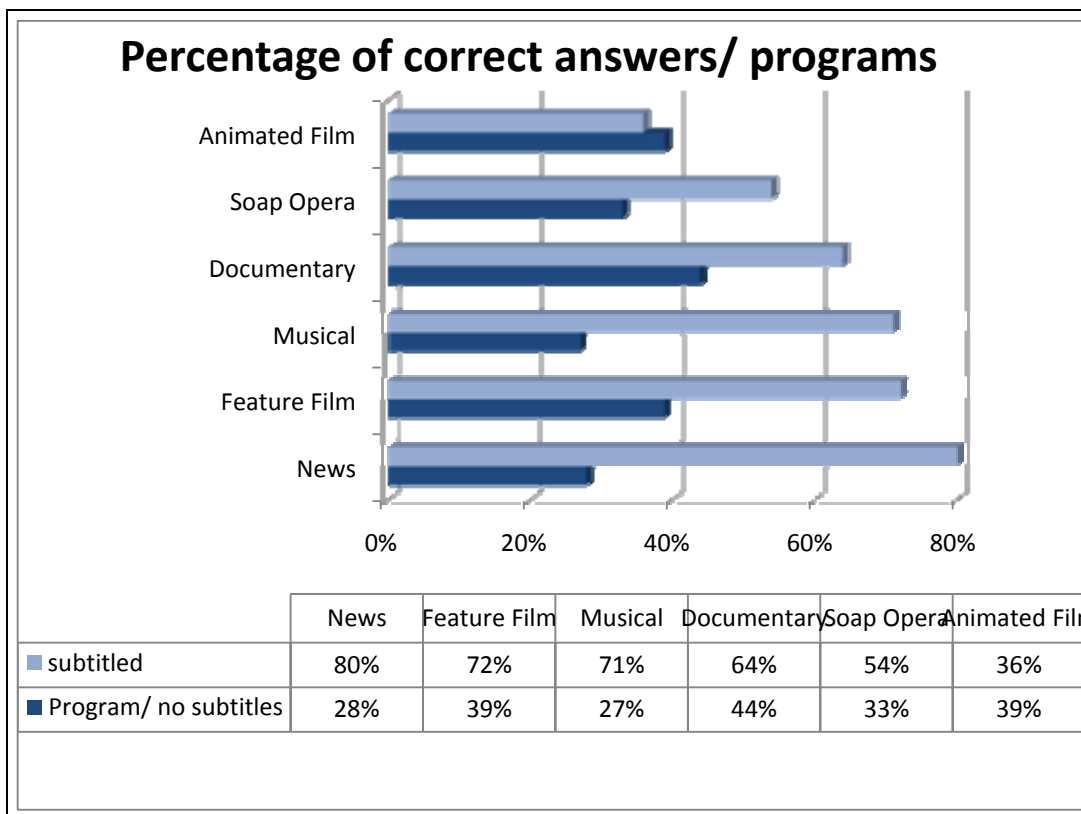
If we compare the task sheet results in table 4.10 (with percentages of correct answers) to the students' program ratings in table 4.11 (only the highest scores were registered, for simpler interpretation of results) we find the following: the news bulletin was classified as the most difficult and in line with the results obtained in the non-subtitled mode, a mere 28% of correct answers. The feature film had 12 votes on the level 2 difficulty, i.e. it was considered simple to follow, which in the subtitled mode registered 72% of correct answers. Surprisingly, the animated film had 8 votes in level 1, classifying it as very simple, yet produced the poorest task sheet results in both modes. When queried, in an informal interview manner, the students' explained they regarded the plot as simple to follow, in spite of the linguistic difficulty posed by the questions. Thus, it appears that their prior familiarity with the content influenced their final judgment in the ratings.

Although these ratings look like a semantic differential scale, with two bipolar adjectives on the extremes – easy/difficult – students were being asked to order the programs by assigning a number to them according to their opinion. There are disadvantages in this method as "in rank order items each sub-component must have a different value even though such a forced choice may not be natural in every case" (Dornyei, 2003: 45). If we take as an example an item ranked 3, it merely means that:

> The particular target's relevance/importance is, in the respondent's estimation, somewhere between the things ranked second and fourth; the actual value can be very near to the second and miles away from the fourth or vice versa (2003: 45).

As such, we must bear in mind the possible non-exactitude in the ratings presented in table 4.11.

Table 4.11. Students' ratings of programs (all 3 levels)

Program	1	2	3	4	5	6
News						10
Feature Film		12				
Musical				7		
Documentary				8		
Soap Opera					9	
Animated Film	8					

4.8.4. Vocabulary recall and retention tests

The first test, implemented after six days of viewing segments, was designed to assess participants' degree of vocabulary recall and retention. It covered items taken from the first three categories: musical segments, animated film and the feature film but only in the subtitled versions. Thus, this was a delayed written vocabulary production posttest.

The results were very similar to those obtained in the second test, which followed the same format but covered the next three texts: news bulletin, the documentary and the soap opera (See the next tables 4.12 and 4.13. Test 1 contained 15 items and Test 2 only 10). A note on this type of tests seems appropriate: Jones (2004: 4) explains that although recognition and recall tests are often used to examine students' vocabulary knowledge, test and measurement studies indicate that they are different forms of testing and demand separate processing strategies. Recognition tests usually

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involve multiple-choice activities and students select a correct response from a list of alternatives given. Recall tests offer no answers and require students to call upon their memories of the newly acquired vocabulary and produce their own responses. In the case of the two delayed vocabulary tests in this study, there was a mixture of multiple choice items and production items, as the first is more of a recognition nature and the latter more a testing of what was leant and how effectively.

Research being conducted at Pavia University to test the importance of intralingual subtitles videos as language learning tools also analyzed how learning activities based on subtitled audiovisual products stimulated different types of memory (Caimi, 2006). The researcher focused on two types in particular: *iconic memory* and *echoic memory*. The first is the kind of sensory memory that perceives visual information interpreted by the visual system. The second is activated by aural stimuli. Information then passes from sensory memories into *short-term* or *working memory* by attention. Next, the stimuli are filtered and "only those which are of interest at a given time are transferred to *long-term memory*" (2006: 9). These may in turn be episodic or semantic. We are also informed that recognition is an easier stage of memory than the recall stage. The tests adapted to an explicit recognition perspective in the Pavia research were based on word-stem completion, dialogue completion, paraphrasing completion, questions on context, color/object association, true/false questions, yes/no questions and summary completion. In our own research, in this particular experiment, we used questions on context, sentence completion, matching vocabulary items and definitions, as per examples of task sheets supplied for some of the genre types of programs viewed.

However, whatever the mental processes of understanding and learning of each individual viewer/ learner, the teacher should carry out pre-viewing indications. These could be, for example, highlighting important keywords or structures in the intralingual subtitles, or alerting the students to flagrant discrepancies between the written text and the soundtrack or just plain omissions from one or the other channel of input. Caimi reported that students in her research experiment "[They] all confirmed that prior linguistic preparation through handouts improved their encoding process" (2006: 10). It appears that the best way to encode incoming information into long-term memory is to "associate incoming information with something already stored in the memory in order to make it meaningful" (2006: 10).

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Recently, Unsworth & Engle (2007) have proposed a framework for understanding individual differences in *working memory* capacities. Their studies suggest that there are two sub-systems that contribute to the low or high *working memory* capacities. These are: a dynamic attention component - primary memory-, important for maintaining representations over short periods of time, and a probabilistic cue-dependent search component - secondary memory. This second type is important for recovering information that gets lost from the primary memory because of interference from new input into the system. They suggest that individual differences in working memory capacity are partially due to the ability to maintain information accessible in primary memory and the ability to search for information from secondary memory (2007: 123). To some extent, the post-viewing task sheets can function as a dynamic attention stimulus. (Later in experiment 3 – Chapter 6 – the Portuguese paraphrases supplied to the students can be viewed as cue-dependent search tools for searching their secondary memories for the correct English idiomatic expressions).

Table 4. 12. Results of Vocabulary Test 1.

Group	Advanced /C1	No. of correct answers/student
	11 5 12 14 7 15 11 9 13	**72%**
Group	Intermediate/B1	
	6 7 5 5 11 8 5 8 11 6 11	**50%**
Group	Elementary/A2	
	5 4 6 4 5 7 7 9 3 8 7 6	**39%**

Table 4.13. Results of Vocabulary Test 2

Group	Advanced/C1	No. of correct answers/student
	9 5 5 7 7 9 9 10 6	**74%**
Group	Intermediate/B1	
	9 3 7 4 4 8 7 3 6 7 6	**53%**
Group	Elementary/A2	
	3 4 6 7 4 5 4 3 4 4 3 4	**42%**

4.9. Discussion

The accepted fallacy that the language policy in a country meets with the target audience expectations has been somewhat shaken with the results here. It seems acceptable to conclude that within such a small representativeness, generalizations regarding hypotheses i) cannot be made. Thus, not all students coming from dubbing countries reacted negatively to the subtitled material. Amongst the French, German, Italian and Spanish, 15 students viewed subtitled material favorably from the start of the course, contrary to our expectations anticipated in hypothesis i): one country – one

modality. However, in line with what we anticipated, the informants from subtitling countries all claimed to regard subtitled material, in the form of DVD, favorably. The task sheet data indicated participants' positive response to intralingual subtitles but we are aware of the limitations of such a reduced sample.

Also, bearing in mind Chesterman's warning of "the sampling problem" (1993: 16) how typical are these participants in terms of TV viewing?[20] They ranged from elementary to quite a high proficiency in the FL (Portuguese) unlike most viewers from the wider set of the general public of viewers. Their motivation is different to that of the average TV viewer, considering their enrolment in a foreign-language course abroad.

Furthermore, we cannot take for granted that current policies in the different countries of our sample are policies tailored to the requirements of the target population. From comments the students made it was clear that there have been changes in audience's preferences and these have not been borne in mind in the policy-making. For example, it seems, based on informal feedback from the participants, that in France and Germany the younger audience enjoys listening to original foreign products and would prefer to have more available subtitled material. Films frequently offer both alternatives but TV productions remain mostly dubbed. In Bulgaria a similar situation was related.

Judging from the percentages of correct answers in the subtitled segments, compared to the poorer results in the non-subtitled ones, hypothesis ii) seems to be confirmed - that subtitled material affected listening/reading comprehension positively. Although some participants stated their preference for ignoring the subtitles in the animated film, their performance in the non-subtitled mode did not improve. Thus, it seems reasonable to hypothesize that with this particular text type, and with some respondents, subtitles produced no effect on their listening/reading comprehension. This could also be due to the stress that some students feel during the viewings, as they cannot combine viewing, listening, and reading at the same time. According to Caimi (2006), these students have to give priority to the skill they feel more familiar with, in order to follow the storyline, and place the other skills aside (2006: 10).

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[20] In discussing investigation on the effects a given translation has on readers, Chesterman raises the problem of typicality or atypicality of readers. Often, the respondents chosen for samples are highly atypical as they belong to professional or social subsets that differ from the wider set of the general public. They have "an in-built focus [...] unlike most naive typical readers" (1993: 16). The same problem can be raised in the selection of any sample of respondents.

The materials without subtitles produced low performances in the task sheets, thereby having no effect on the listening comprehension. It may have produced a negative effect if we consider that the anxiety filter could have been activated because of aural text/speech inaccessibility. This confirms hypothesis iii) – non-subtitled materials produce a negative or no effect on the listening comprehension. This attests to previous findings. For instance, Markham & Peter (2003) investigated the effects of using Spanish captions, English captions, or no captions with a Spanish language soundtrack on intermediate level students of Spanish as a Foreign language. The Spanish captions group performed at a much higher level than the no-captions group.

Although we did not carry out formal auditory exercises to assess the listening skill specifically (Garza, 1991; Borras and Lafayette, 1994; Markham, 1999; Bird & Williams, 2002; etc.), overall comprehension was evaluated and the listening parameter is a necessary component for such comprehension to occur.

The results of this study, although not generalizable, have important implications for captioned TV as a means of providing more comprehensible input. This can be inferred from the results in the subtitled conditions, despite the level of competence in L2/FL influencing the students' ability to acquire vocabulary through context. Direct teacher intervention with specific instructional strategies sensitive to their level was necessary (Neuman & Koskinen, 1992: 104). Also, as audiovisual material is a medium with an invariant pace, students at times would have benefited more if the opportunity within a session to review the segments had been possible.

The text types that most needed the support of subtitles were the segments on music, the news with the puppet figures and the soap opera. Music posed difficulty because of the manner of word articulation and the other two presented problems of culture and lack of knowledge of plot and characters.

As for the complaints voiced by the informants in the Advanced Level (they enjoyed the viewing segments but would have preferred to have them outside of class time. This is discussed in more detail under *Problems encountered (*4.10), but we believe this to be a reflection of attitudinal factors based on more traditional views of language learning. The four displeased informants were from the same mother-tongue background, where the language policy is that of dubbing. Although their answers in the initial questionnaire indicated a positive attitude towards captioned programs, based on their age bracket (between 29 and 45), their viewing habits influenced their attitudinal

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behavior. Perhaps because of their answers in the initial questionnaire they opted for an indirect way of letting the researcher know of their dissatisfaction. Also, their frustration regarding lack of feedback on the questionnaires and post-viewing tests is reflective of the fact that these four students were ambitious learners and with high expectations of a challenging language course and the captioned viewing sessions did not seem to imply a high degree of mastery.

Vanderplank (1994) points out that much of our experimentation is at too low a level to be of real value. Although this may have been the case with the subtitled segments, in the non-subtitled ones their performance was not excellent; they failed to appreciate, for example, the variety of registers in Portuguese. Furthermore, their expectations about language classes and what they should be like indicate that they considered audiovisual activities as purely recreational. This is not unusual, as attested by a remark from Vanderplank (1997: 15) on how television as an educational tool is perceived by teachers in the UK:

> Television is widely perceived as being an easy and shallow medium, strongly associated with entertainment and distraction. Many teachers and educators have mental sets, which can be described as prejudiced against television. Time spent on watching programs in class time that could be better spent doing other things, so the argument goes.

In summary, we can conclude that exposure to subtitled audiovisual materials had a 'proximate effect' on some participants – a change of opinion regarding the benefits of subtitles – and some 'secondary effects' on several other participants. The observable effects were: we noticed that some of the participants jotted down words / phrases during the viewing and sometimes after the viewing and after answering the question sheets. They then consulted dictionaries to look up unknown meanings of words. The less observable ones appeared as an increase in knowledge and their comments on how they had enjoyed the DVD sessions, an entertaining experience (at least for most of them).

Also worth considering is whether the mixed source languages, ranging from Romance languages (Portuguese, French, Italian and Spanish) to Bulgarian and Japanese can address the issue of language-generalizability (*cf*. Garza: 1991 on

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Russian). Research on viewing programs in a foreign language that sounds familiar to the viewer proved that language and vocabulary acquisition were higher than when the flow of sounds is more unfamiliar. D'Ydewalle & Pavakunun (1997) exposed Dutch-Belgian high school children to subtitled television programs with soundtracks in Afrikaans and German, languages similar to their mother tongue. Those exposed to soundtracks in Chinese and Russian had a poorer performance than the first group. Here we have a similar situation to that suggested by Ross Smith (2005, and briefly referred to in chapter 2 – *2.3. Language Awareness*) regarding the learning of English by speakers of other languages and their difficulties, depending on the characteristics of their own mother tongue.

4.10. Problems encountered

In the present study, at the University of the Algarve, towards the end of the course, several elements in the Advanced Level voiced a slight discontent to the course coordinator. They claimed that the viewing sessions, although enjoyable and informative of Portuguese culture and language, were taking up valuable class time and they needed advanced grammar instructions and explanations instead. At this level of proficiency not much mental effort was required to decode the content of the programs, "unlike print [alone] which requires a far higher level of decoding skill [...] (Salomon & Leigh, 1984). Students offered to voluntarily participate in the sessions if they were carried out outside of class-time. They also complained of the lack of feedback on their tests/ questionnaires, although the researcher clearly indicated at the outset what the aim of this experiment was.

Considering it was designed to test incidental learning/acquisition of vocabulary and language, pre-teaching of more difficult or unknown items was not planned for or desirable. This incident took place immediately after our last programmed viewing session and, as such, had no negative implications for our study. The Retention and Recall Vocabulary Test 2 and the final questionnaire were subsequently administered without any problem. Students in the other two levels did not voice any complaints, on the contrary, in an informal setting, outside the classroom, they expressed their content with this strategy applied in class and asked for more audiovisual materials that they

could purchase and take back with them to their countries, to practice and improve Portuguese.

4.11. Conclusions

Our first conclusion is that flexibility should be advocated in deciding which method in screen translation – dubbing, subtitling, voice-over, etc. – best fits the audience and their needs. Countries with a dubbing tradition should be sensitive to the changes in the preferences of their viewing audiences. Contrary to Luyken et al.'s (1991) opinion that "in general the audience's preference in a certain country appears to concur with the country's common practice", Zabalbeascoa et al (2001: 109) remarks on the tradition of dubbing in Spain:

> Although dubbing was closely linked with the censorship of this period, the Spanish audience got used to it and nowadays the tendency is to believe that subtitles require an extra effort since they have to be read. This situation is beginning to change, but very slowly. Younger viewers, especially if they have a good knowledge of English, prefer to watch films in their original versions with subtitles. In addition, everybody who wants to prove his/her knowledge of the film industry never watches a dubbed film.

We recall also the example of Ukraine, as a country with a tradition of dubbing and voice-over rooted in Soviet rule but, currently showing signs, especially amongst the younger viewers and those studying languages, of accepting subtitling. Poland is another example of this change from a tradition of voice-over to increasingly more and more subtitling.

Secondly, we believe the use of captioned and non-captioned audiovisual material helped learners of Portuguese "acquire more of the cultural script" that native speakers share (Price, 1983: 8). The order or presentation of the video materials for the two condition treatments was generally the same – first captioned followed by non-captioned, although with the segments "*Contra - Informação*" the order was reversed.

The first condition, the one that most facilitated comprehension and thus, language learning, could be interpreted to indicate that students would benefit from

viewing only segments with captions. As our study only contemplated one instance of a different order of presentation, further research would be needed to find out if viewing a non-captioned segment first, followed by a captioned segment produces different results.

Also, as with any limited study, similar captioning research should be further conducted amongst monolingual foreign students and amongst a larger group of informants. It is also hoped that in the future these findings can be transferred and applied to a distinct reality in Portugal: the significant number of Eastern-European immigrants living and working in the country, mainly Ukrainians and Russians. These newcomers find it necessary to learn the host language, for employability and social integration. An awareness of the facility of teletext subtitles and their benefits would be a powerful language-learning aid to this sector of the population.

During class observation and in subsequent informal interviews it was noted how this pedagogical aid was regarded by learners and the information seems relevant for future studies: learners stated that it provided more comprehensible language input, that it facilitates effective self study and that it is motivating to use.

Furthermore, same-language subtitles (L2+L2) can be used for a variety of purposes. In the advanced group, where students were more orally competent than students in the other levels, the reading word recognition and comprehension skills of the foreign-language could be improved through the availability of the teletext subtitles in the foreign-language. In the elementary and intermediate groups, where listening skills were most likely weaker and reading skills more advanced, learners could rely on the teletext subtitles to improve their listening skills (as previously observed and reported in Markham (1999: 327).

We hope to have had students interacting with the materials, in study 1, and to have provided the group of 32 learners with an opportunity for them to focus, not only on language but on the learning process itself. Also, that motivation and attitude awareness would lead learners to explore these technological resources as a learning device, to be done inside and outside the classroom and in an autonomous fashion. Given the time constraints in this small-scale study, we did not assist the viewers with more prescriptive guidelines to viewing nor were other related activities explored, as this was meant to be a quasi non-instructional setting. We recall Vanderplank's views on this issue, based on his explanation of cognitive and affective domains (see section

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2.4.2. – Vanderplank's adaptation of Bloom's taxonomy of cognitive and affective objectives - in this dissertation):

> The autonomous learner needs not only conscious and reflective control over the dynamic stream of speech which closed captions/teletext subtitles help to provide, but also a specifically educational orientation to viewing which may be assisted by active tutoring, task setting and an integration of activities using different media (Vanderplank, 1994: 119).

The next chapter describes our second experiment with Portuguese school-goers and learners of English as a foreign-language. They were exposed to audiovisual materials, under two conditions: with conventional subtitles (interlingual) and with teletext subtitles (intralingual).

CHAPTER 5

Study 2 – Interlingual and intralingual subtitles as didactic aids in FL learning

The foreign-language under study in this experiment is English for the Portuguese native-speakers, but we will also be referring to it as L2, although the teaching methodology used in the educational system is not that of ESL (*cf*. characteristics of Language learning models and different ELT methods and approaches in Tables 2.2. and 2.3., chapter 2). Learners cannot be neatly classified into "successful" and "unsuccessful" as each learner has individual differences and a variety of styles (as explained in 2.4.5.) and strategies operating within him or herself. In trying to recognize and understand the type of variables which might facilitate the typical Portuguese EFL school-learner, given the social milieu of subtitled television programs, our second study seeks to assess which mode of television viewing, foreign programs with standard subtitling or foreign programs with bimodal input, is most appropriate for foreign-language learning.

We formulated specific hypotheses about language learning in these particular contexts and aim to gather empirical support for those assumptions. The support will be gathered by means of careful measurement of the language competence, comprehension and recall of learners in a given situation. By measuring the success of these learners we will be measuring the success of our theory in practice.

5.1. The aim

The aim of this study was to draw on and improve the first study experience, based on the same-language subtitled audiovisual material. Additionally in this second study we aimed to compare the usefulness of the options of same-language subtitled viewing material versus mother-tongue subtitled material for foreign-language learning (L2+L2 vs L2+L1). In other words, to investigate the acquisition of lexical elements whose form and meaning were mostly unknown by the students.

The present study, instead of accommodating learners with different interlanguages, concentrated on a homogenous group – that of the Portuguese native-speaker- albeit with different learning styles and different needs. By usefulness we

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mean which mode of pedagogical treatment led learners to obtain better results in terms of foreign-language comprehension, vocabulary acquisition and/or later recall. It also aimed at making learners aware that they can adapt this audiovisual learning resource to their own particular needs and styles. We hoped to show how active viewing and participation reflected on students' performance in different vocabulary tests and overall comprehension. Another objective was to try to assess if certain grammatical areas, such as idioms and phrasal verbs, especially need subtitles for purposes of comprehension.

This last objective stemmed from the results observed in our first experiment, where certain text genres produced lower scores in the participants' performances, such as the satirical news bulletin. This genre, as we saw, contained very culture-specific language, making it difficult for a foreigner, normally living outside Portuguese territory to follow the content. Linked to this last objective is the wish to assess what role screen translation plays in language learning and comprehension of idiomatic expressions. The options and procedures of this second study are discussed in detail below.

5.2. Research Questions

i) Do two types of subtitling conditions have different effects upon the ability of $2^{nd}/3^{rd}$ Cycle school students to perform in the post-viewing tasks (containing overall comprehension of content and specific idiomatic expressions)?

ii) Does one viewing mode affect recall ability more than the other?

5.3. Hypotheses

i) English-language audiovisual material with Portuguese subtitles (L2+L1) will affect Portuguese students' comprehension of content positively.

ii) Portuguese students viewing English-language audiovisual material with English teletext/intralingual subtitles will reveal more difficulty in understanding content in general.

iii) Understanding and retaining English idioms in the audiovisual material will depend on having a translated version into student's L1.

5.4. The Sample

In Portugal, 'Basic Education' consists of nine years of compulsory schooling, divided into three sequential cycles of education. The first cycle (*1.º Ciclo*) covers years 1 to 4. Children are aged six to 10. The second cycle *(2.º Ciclo)* comprises two years, years 5 and 6 (children are aged 10 – 12) and the third cycle *(3.º Ciclo)* covers years 7, 8, and 9. The curriculum contains only general education until the 9th year, at which point vocational subjects are introduced. English was introduced as a compulsory subject in the 1st cycle in the school year 2005-2006. In the 7th year (in the 3rd Cycle) another foreign language is chosen. The options normally consist of Spanish, German and French. In the last few years there has been a growing popularity for the learning of Spanish and a decline in motivation for French. The 2nd and 3rd Cycle years are normally taught at separate schools handling only these five years of schooling. Thereafter students move to a Secondary school (*escola secundária)* covering years 10 to 12. These 2nd/3rd Cycle schools are roughly the equivalent of the 'Comprehensive Schools' (with a 5–year program and age level from 11 to 16) in the structure of Education System in the United Kingdom. Throughout the studies we will refer to 'secondary school' and 'high school' as having the same meaning.

We started with a pool of 77 (+2) students from 3rd Cycle Basic Education schools, relatively homogenous with respect to age and record of academic achievement.

The students in our sample were all aged 13 or 14 and were in their 9th grade (3rd Cycle). They were not randomly sorted into two groups, #1 and #2, in that they had to remain within their previously assigned classes. Group #1, the group of students who viewed English audio + Portuguese subtitles (L2+L1) had a maximum total of 39 students, although in 4 testing instances there was one student absent and in two

instances, week 6 and week 10 there were two students absent. The average number was 38. Group #2, who viewed English audio + English subtitles(L2+L2) had a maximum number of 38 students, but in weeks 2, 3, 5 and 6 there was one student absent and in week 8 there were two students absent, the average being 37. Thus, group sizes were N_1 = 38 and N_2 = 37, as per table 5.1.

Table 5.1 Group sizes

		Value Label	N
Condition	1	English + Portuguese	38
	2	English + English	37

So as not to concentrate the entire sample of participants from a single school setting, classes 1, 2 and 3 were taken from one 2nd and 3rd Cycle school (*E.B. 2.º, 3.º Ciclos - Escola Básica de Segundo e Terceiro Ciclos*) and class 4 from another nearby 2nd and 3rd Cycle school. In Portugal, the grades in these years of schooling are given on a scale of 1 to 5, with 1 and 2 representing 'failure' in the subject. Grade 3 is 'average' and 4 and 5 represent 'good' and 'excellent' respectively.

We opted for 3 classes in one school as the English-language teacher taught all these students and based on her knowledge of them, suggested they be grouped in the following way: classes 1 and 2, based on their academic achievement of nine failures; twenty with grade 3 and nine with grades above 3, formed group #1.

Class 3 had: ten grade 3s; eight students with 4s and 5s and three students with grade 2 (this was the main differentiating aspect from class 4, in the other school, but we were informed that class 3 was a more homogenous class than the other two, in terms of productivity and motivation and this difference was overlooked). Classes 3 and 4 thus constituted group #2, for the condition of English audio and English subtitles, although they were tested separately and in their respective classes and school environment.

Class 4, at the other school, was recommended by the teacher to partake in the study, on the basis of the students' academic achievement in the previous year of school (8th grade): eight grade 3s and nine students with 4s and 5s; no failures.

The combined academic achievement for classes 3 and 4 was: 3 failures; eighteen grade 3s and seventeen with grades 4 and 5. Looking at this record it was decided that classes 3 and 4 would be tested on performance under condition 2 – English audio and English subtitles, L2+L2, (bimodal input) and classes 1 and 2 under condition 1 – English audio and Portuguese subtitles, L2+L1. Thus, this sample was truly representative of this population group in its most important general characteristics: age, nationality, educational background, EFL learning background, academic capability, and socioeconomic status. According to the CEFR levels, these students, in their final year of compulsory schooling (9th grade), were approximately at A2/B1 level of competence in English.

Our decision at the start of this study was biased in that we expected students with lower foreign-language fluency to be more dependent on their mother-tongue for understanding foreign-language audiovisual materials and for performing post-viewing language tasks, recognition and recall.

At the time of collecting the sample there were two students who self-reported being native English-speakers, having Portuguese as their second language, one in class 3 and another in class 4. Their performance in the task-sheets was not collected as data, as they were at an advantage over the remaining informants in the experiment. The total of 77 students excludes these 2 students.

A third student self-reported being neither a native English nor native Portuguese speaker. This student was from Bulgaria and spoke Portuguese at low-intermediate level and English at post-beginner level. She was in one of the classes that would be under treatment condition of L2+L2. Her initial reaction to viewing the episodes with English subtitles was negative, arguing that her English was weaker than her Portuguese and that she would benefit very little from such an experiment. We opted for including her in the data and will refer again to this student in the *Results and Discussion* section.

The course books used by both teachers in their respective schools were the same – *Extreme 9 – nível 5* published by Porto Editora - which indicates they conformed to agreed syllabus requirements and ability. All these students, after passing this current academic year, will progress to the same secondary school next year, and continue to study English, within their different curricula choices. In terms of the European Common Framework, these students should be at an Independent user's level – B level. Most could be considered to be situated at B1.

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5.5. The setting

This is not a pure comparative study as all independent variables in the teaching/learning situation would have to be controlled, which is practically impossible. The members of each group were asked to perform the same tasks under identical conditions in every respect except one: namely, that group #1 viewed the episodes with standard subtitles (L2+L1) and group #2 viewed them with bimodal input (L2+L2). The experiment was conducted in the normal foreign-language scheduled classes, except for the presence of both the students' English-language teacher and of the researcher. As a result, the researcher was observer and participant in the experiment.

Anonymity did not serve the purpose of our longitudinal investigation, as we needed to link the respondents to the data scores in the weekly questionnaires. Hence, identity marking was necessary, whether in the form of their real names or a self-generated identification code, so long as they remembered and used the same code over the research interval. In either case, students were assured of their anonymity from the beginning and, along with their language-teacher's agreement, and the school directors' approval, they were assured their participation and performance in the research would not affect their English-language grade. This eliminated the apprehensiveness felt in the first post-viewing test, whenever students had questions they did not know the answer to. Henceforth, they were conscious that their honest performance in the tests, good or not so good, would not pose any real threat. In the end, the results of the study were presented to the individual classes and their respective teachers but test-scores were never directly associated with names. Students were curious to compare scores and performances but at class level and not individually.

5.6. Materials

To explore the lexical method (referred to in detail in the chapter "Translation as a language-awareness tool"), the effects of learning expressions in context, and a variety of salient speech functions, we selected the first season (of a total of six) of the popular American sitcom television series *The Fresh Prince of Bel-Air,* featuring Will Smith. It was only released on DVD in 2005 and only became available in Portugal in 2006. Prior

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to being available on DVD it had been aired on a satellite television channel. A questionnaire on TV viewing habits and preferences, distributed to the students before the experiment, aimed at determining how many of them were familiar with the show.

Out of 77 students only 6 had seen or heard of it. However, most students were familiar with the actor who played the main protagonist in the show – Will Smith – and found him funny and were motivated to watch the series. Jeremy Harmer (2001: 51) reminds us that:

> Most researchers and methodologists have come to the view that intrinsic motivation is especially important for encouraging success. Even where the original reason for taking up a language course, for example, is extrinsic, the chances of success will be greatly enhanced if the students come to love the learning process.

Consequently, our choice of material fell on this series. This comedy show of the 90s was about a "homeboy" played by Will Smith, an inner-city, street-smart teenager born and raised in West Philadelphia (Philly) being sent by his mother to live with his relatives –the Banks- a respectable Californian family in Bel-Air. After Will had been in a fight his mother felt things were getting too dangerous for him in the neighbourhood. The Banks take him in and try to make him respectable, responsible and mature. Will's lifestyle did not fit well with that of his wealthy relatives in the Bel-Air mansion, in the posh district of Los Angeles.

The selection of the ten episodes was based on relevance of language and cultural content for the students' ninth grade curriculum and, at the same time, relevant and of interest to the average student in this age group. On two occasions, the selection was also influenced by the approaching dates for the celebration of Halloween and Thanksgiving. We considered that the timely viewing of these episodes could encourage students' involvement in the topics.

Throughout the episodes several key themes were addressed, such as teenagers and the generation gap, ethical values, family relations, racial discrimination and environment issues. Being an American production with a British character playing the role of family butler, another constant feature throughout the series was the cultural and linguistic differences between the British and the Americans. British-English versus

American-English is, in turn, a feature in the students' English-language curriculum. In summary, the episodes chosen were:

Week 1: episode 1 –"The Fresh Prince Project". In this episode Will comes to live with his aunt and uncle in Bel-Air. Phil, his uncle, is not too impressed by Will's behaviour, especially when he teaches Ashley, the younger cousin, to rap and embarrasses him at a dinner party with his law firm colleagues.

Week 2: episode 6 – "Mixed identities". Will and his cousin Carlton are driving Henry Furth's car to Palm Springs and get pulled over by a police officer. They're taken to a station for questioning and end up in jail. Phillip and Vivian bail them out but Carlton struggles to accept they were stopped and suspected to be car-thieves because they were Black.

Week 3: episode 13- "Kiss My Butler". It is Geoffrey's birthday and the household want to treat him to a special day. Will sets Geoffrey up on a date and falls for her himself.

Week 4: episode 5 - "Homeboy, Sweet Homeboy". Will gets a visit from an old neighborhood friend named Ice Tray. To Vivian and Philip's dismay, Ice Tray and Hilary take a liking to each other.

Week 5: episode 9- "Someday Your Prince Will Be in Effect" (2). Will and Carlton are trying to find a date for the Halloween Party. They both see the same girl and she has to decide which one to go with.

Week 6: episode 12 – "Knowledge is Power". Will gets grounded for a month because of Hilary, as she reveals to her father some of Will's misbehaviors. He plans revenge and when he hears Hilary dropped out of college he takes advantage of this knowledge, leading to very comical results.

Week 7: episode 11 – "Talking Turkey". Will's mom visits the Banks for Thanksgiving dinner. She feels annoyed when she sees how spoiled the children are in the Banks' residence and convinces her sister, Vivian, to take drastic action. Thanksgiving dinner is cooked by the kids and nearly turns into a disaster.

Week 8: episode 23 – "Just Infatuation". It is Ashley's birthday and she is surprised to have her crush idol, Little T, turn up at her party. The episode theme centers around innocent love and infatuation.

Week 9: episode 22 – "The Banks' shot". Will goes to a pool hall against his uncle's wishes. He gets tricked by better players and loses money and his uncle's car.

Week 10: episode 24 – "Working It Out". Hilary gets a job as Queen Latifah's personal assistant but her new actress boss treats her like dirt. Will and Jazz help her to understand the importance of self-respect and give up on her "glamorous" job.

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Table 5.2 shows what target lexical phrases were tested after each week's viewing.

Table 5.2   Summary of episodes and target words / phrases

Weeks	Target expressions / idioms / lexical phrases
Week 1 : episode 1 - "The Fresh Prince of Bel-Air"	*show up, nephew by marriage, get rid of someone, take a hint, turn down an invitation, make a big thing out of nothing, say grace, go off duty, take something hard, that's not killing anybody*
Week 2: episode 9 - "Mixed Identities"	*for crying out loud, straighten things out, take care of someone, punch it man, to be heading for, to be glum, take chances, every other weekend, trade something, when in Rome do as the Romans do*
Week 3: episode 13 - "Kiss My Butler"	*I'm so touched, to wait on someone, a spot of tea, he just lit up, don't talk down to me, this is highly irregular, matchmaker, he's some piece of work, a little rough around the edges, to be sober*
Week 4: episode 5 - "Homeboy, Sweet Homeboy"	*quiet as a church-mouse, to be homesick, what a shame, a story we can all relate to, what does it entail?, to be held back, to carry one's weight, one's motto, propose a toast, to flip*
Week 5: episode 9 - "Someday Your Prince Will Be in Effect" (part 2)	*put your money where your mouth is, take a hint, tough luck, count your blessings, it's on the house, to look a little down, law of nature, 5 o'clock sharp, a runway model, trick or treat*
Week 6: episode 12 – "Knowledge is Power"	*to break curfew, to be grounded, revenge is within my reach, that was a real scream, tuck someone in, it's too good to be true, let someone off the hook, to tell on someone, we're even, drop out of college*
Week 7: episode 11 – "Talking Turkey"	*take a shot at someone, take after someone, clear the table, spoiled kids, to hurt someone's feelings, to miss something/someone, a free ride in a fancy car (idiomatic), to pass away, mow the lawn, to run the household*
Week 8: episode 23 – "Just Infatuation"	*infatuated with someone, he is so deep, puppy love, I wish I was never born, let me wal k you through this one, to get over something/someone, to have a crush on someone, she will be turning 11, to spank someone, to compliment someone*
Week 9: episode 22 – "The Banks' shot"	*to play for fun, wipe out the bet, to get along with someone, put two and two together, to be hard-headed, don't mess with my boy, I wouldn't talk if I were you, you can take him, they hustled me, you still stink (idiomatic)*
Week 10: episode 24 – "Working It Out"	*you know the drill, to be mean to someone, that was the last straw, to get fired, you're walking a fine line, it doesn't bother me, they're so shallow, I don't like the sound of this, lip-synch, to be the envy of her friends*

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5.6.1. Piloting the questionnaire and the audiovisual material

The purpose was to determine if students at intermediate-level of foreign-language were familiar with some of the idiomatic expressions occurring within the episodes in the first TV series of the *Fresh Prince of Bel-Air*. Questionnaires with a number of items on idiomatic expressions and content-questions were drawn up and tested on a group of 27 students from a nearby school, in the same town as the other two schools from which the sample group for study 2 were drawn. This group of respondents was in every way similar to the target population the instrument was designed for.

These trial runs provided feedback on how the instrument worked and the point at which the students in the target sample would find the tasks and the content matter. Twenty items seemed to adequately reflect the content of each episode and the idiomatic expressions used in each, without taking up too much classroom time. Based on the information gathered over three weeks, alterations to question format were made. We changed all open questions and sentence-completion items to multiple-choice items, as they were too difficult for respondents and were more time-consuming. These intermediate-level students clearly had a limited writing ability at this point in their study of the target language. Also, items containing slang or colloquial terms, used mostly by the protagonist actor in the series, did not work very well and were screened out in the final questionnaire. At a more advanced level, this would be an interesting area of language to engage with. Students at intermediate level, or lower, were frustrated and confused by these terms. For example, in the first episode, Will explains to his younger cousin, Ashley, that "stupid" means "good" and "def" means "cool".

This caused great confusion amongst this sample of respondents as the slang term for stupid/ ignorant in Portuguese is "def". However, words or senses of words adopted by a youth culture, as in this case, tend to be ephemeral and disappear after a while and rarely appear in general dictionaries (Jackson & Amvela, 2004: 135), which makes the teaching such vocabulary quite irrelevant.

Even though these trial runs were a subjective measure, they provided some information on the average 9th grader's prior knowledge of the chosen lexical phrases. Although pre-testing was not carried out with the students in the sample groups, their reactions to the questionnaires before each viewing session were an indication of the number of items they already knew, besides being asked to check the known lexical

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phrases on the questionnaire. Apart from the odd item or two, they needed to view the episode before choosing an answer. Therefore all the groups were basically matched for the task.

A further remark on the choice of lexical items is that although for methodological reasons it was advisable to use lexical phrases that were entirely new to the participants, vocabulary acquisition may also include the learning of new meanings for well-known words or for combinations of well-known words. Put differently, the meanings are not predictable on the basis of the already known isolated words. For example, students knew the meaning of 'puppy' and 'love' but not the combination of the two – 'puppy love'. So they learnt the meanings of compounds and idiomatic expressions, and the appropriate use at the levels of pragmatics and discourse and grammar.

5.7. Methodology

In order not to require substantial effort and constant high motivation on the part of the respondents, data-gathering was made as economic and ergonomic as possible but with clear-set tasks to students and permitting direct investigation of our questions. The actual data collection process took place during the regularly scheduled class periods but in an audiovisual room equipped with DVD player, projector and screen.

Before each viewing session the informants received a handout with 20 items based on the content of the episode -10 on general comprehension of events and 10 on lexical phrases used within the script of the episode. The lexical phrases were graphically highlighted in boldface type print, so students were immediately aware of the emphasis and of their grammatical nature, as had been explained to them at the start of the study.

These ten items were assumed to be unknown to most students and were designed as a measure of new vocabulary acquisition. Why ten items of each content area? There is general consensus among survey specialists that single items are fallible and that 4-10 items aimed at the same target but drawing upon slightly different aspects of it are desirable (Dornyei 2003: 34). Informants were only asked to produce an equivalent lexical phrase in their L1 on three occasions. They were also asked to mark the phrases

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they were familiar with before viewing the episode. This helped to confirm our ad-hoc assumption on the students' familiarity with the phrases and to indicate how much vocabulary learning took place during the experiment.

The multiple-choice options were randomly supplied in English and Portuguese, for both groups – L2+L1 and L2+L2. All options were grammatically correct with respect to the stem but the distracters (incorrect alternatives) were developed mostly on the basis of literal meanings in the multi-word items. The item sequence was a significant factor, following the logical organization of the events in the audiovisual material. This comforted respondents but it did not mean that content-based questions were grouped together. They were intermixed with lexical phrases, depending on their appearance in the episode.

Two pauses were made during the 15 minute-viewing to allow students time to answer two sets of 7 and one of 6 questions at a time (7+7+6 = 20). This removed the anxiety students might have felt, resulting from the pressure to remember everything until the end of the episode. It also eliminated the need for students to concentrate on answering the questions whilst viewing the episode, and thereby not following the picture, screen and audio text undivided. Students viewed all sessions in their school's small auditorium, equipped with DVD player, beamer and screen and where classes using audiovisual aids are normally held. They were seated in rows, with an empty seat in between them.

The results for the task sheets given after each weekly episode will appear in the tables as W01 – for week 1, W02 – for week 2, etc., as indicated per table 5.3.

Table 5.3 –Codes for weekly results

Tempo	Dependent Variable
1	w01
2	w02
3	w03
4	w04
5	w05
6	w06
7	w07
8	w08
9	w09
10	w10

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The first consolidation test -C01- took place after 5 weeks of 5 viewing sessions and contained 25 questions, 5 lexical phrases from each week's questionnaire. The results for this test will appear under the code C01, as per table 5.4.

Consolidation test C02 took place after weeks 6-10 of viewing sessions were completed and questions were based on content of weeks 6 –10 only, also with a total of 25 lexical phrases.

The final consolidation test C03 took place at the end of the 10 weeks of sessions and included questions from each of the 10 weeks. In other words, the questionnaire contained five idiomatic expressions or lexical phrases from each week, totalling fifty expressions. The scoring system for all questionnaires was one point for each correct item. These three post-tests were presented to the students without warning and without their having been able to go over the materials. Consolidation 3 test was presented three weeks after the last viewing and after there had been a two-week holiday period.

Table 5.4. Codes for consolidation tests

Tempo	Dependent Variable
1	c01
2	c02
3	c03

5.8. Results

The results of the immediate and delayed post-tests are shown in Table 5.5, which is a t-test applied to compare the scores for the multiword expressions and video-content comprehension between the two categories. The delayed post-tests have been text highlighted in a dark shade, as the scale for these tests were different to the immediate tests. The following table shows how many of the 20 test-items of the series each group was able to complete accurately, over the 10-week period.

Group #1 had a mean score of 13, 98. The range of scores was 8, 64 to 17 in weeks 1-10, and the consolidation tests ranged between 15, 67 and 34, 11 (the first being out of 25 and the latter out of 50). Group #2 had a mean score of 13, 28. The

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range of scores was 8, 95 to 15, 94, with consolidation test scores ranging from 16, 11 (out of 25) and 33, 03 (out of 50).

Table 5.5 Group Statistics

	Condition	N	Mean	Std. Deviation	Std. Error Mean
W01	English + Port	39	8,64	4,469	,716
	Enlish + English	38	8,95	4,970	,806
W02	English + Port	38	10,76	3,097	,502
	English + English	37	10,68	4,049	,666
W03	English + Port	39	12,67	3,165	,507
	English + English	37	13,08	4,437	,729
W04	English + Port	39	14,10	2,458	,394
	English + English	38	13,00	3,993	,648
W05	English + Port	38	14,29	3,212	,521
	English + English	37	12,41	3,379	,555
C01	English + Port	39	15,67	4,959	,794
	English + English	36	16,42	5,363	,894
W06	English + Port	37	15,78	2,238	,368
	English + English	37	15,35	2,801	,460
W07	English + Port	38	16,45	2,797	,454
	English + English	38	14,63	3,340	,542
W08	English + Port	38	17,00	2,536	,411
	English + English	36	15,94	3,125	,521
W09	English + Port	39	14,10	3,275	,524
	English + English	38	13,34	3,589	,582
W10	English + Port	37	16,08	3,086	,507
	English + English	38	15,45	3,211	,521
C02	English + Port	37	16,16	4,450	,732
	English + English	37	16,11	5,098	,838
C03	English + Port	35	34,11	9,520	1,609
	English + English	37	33,03	10,505	1,727

*The results for weeks W01 to W10 are on a scale of 0-20. The results for consolidation tests C01 and C02 are on a scale of 0-25 and C03 on a scale of 0-50.

In order to facilitate comparison of results, Table 5.6 is on a scale of 0 - 100% for the 10 weeks of post-viewing tests. These tests were those applied immediately after the viewing of each episode, for the 10 weeks running. From week 4 onwards there is a marked improvement in the overall performances, on the one hand, and constantly higher scores in group #1 - the English audio with Portuguese subtitles group (L2+L1) - on the other hand, namely in weeks 4, 5, 7, 8 and 9. The results for group #1 (L2+L1) have been highlighted with a darker shade. This was the group we expected to perform better throughout the experiment, based on results of other researchers in previous

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studies. However, the truly significant differences in scores were in weeks 5 and 7, where group #1 had an advantage of 9.4 % and 9.1%, respectively, over group #2 (the condition of L2+L2).

Table 5.6 Group statistics

	Condition	N	Mean	Std. Deviation	Std. Error Mean
w01_p	English + Port	39	43,2051	22,34559	3,57816
	English + English	38	44,7368	24,84948	4,03112
w02_p	English + Port	38	53,8158	15,48470	2,51195
	English + English	37	53,3784	20,24345	3,32800
w03_p	English + Port	39	63,3333	15,82525	2,53407
	English + English	37	65,4054	22,18540	3,64726
w04_p	English + Port	39	70,5128	12,29007	1,96799
	English + English	38	65,0000	19,96619	3,23894
w05_p	English + Port	38	71,4474	16,06187	2,60558
	English + English	37	62,0270	16,89261	2,77713
w06_p	English + Port	37	78,9189	11,18873	1,83942
	English + English	37	76,7568	14,00477	2,30237
w07_p	English + Port	38	82,2368	13,98345	2,26842
	English + English	38	73,1579	16,70172	2,70938
w08_p	English + Port	38	85,0000	12,68112	2,05715
	English + English	36	79,7222	15,62710	2,60452
w09_p	English + Port	39	70,5128	16,37532	2,62215
	English + English	38	66,7105	17,94422	2,91094
w10_p	English + Port	37	80,4054	15,42808	2,53636
	English + English	38	77,2368	16,05301	2,60414

Considering the results, we can perhaps look at the task sheet for week 7. The questions in bold print contain the idiomatic expressions, fixed expressions or phrasal verbs (formulaic sequences). Students were always made aware of this fact when reading through the task sheet before the viewing activity took place.

From this task sheet we can see that only five of the twenty questions had L1 multiple-choice answers, the rest were all in L2, for both groups of informants, irrespective of their viewing condition (L2+L1 or L2+L2). Yet students' performance still improved in both groups but the marked improvement was amongst group #1. This group of informants watched the episode with L2 audio and L1 subtitles. Results for this 10-week period can be seen in Figure 5.1.

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Task sheet for week 7

Task sheet for Week 7 "The Fresh Prince of Bel-Air" – (Episode: 'Talking Turkey')

Please try to answer the following questions:

1. The first Thanksgiving was celebrated between the Pilgrims and new-found: Indian/ Mexican/ African friends.

2. Traditional Thanksgiving food is turkey / chicken / pork / with cranberry sauce.

3. Who is going to arrive for the Thanksgiving holiday? Will's mother/ uncle Phil's mother/ Jazz.

4. Hilary has a problem with turkeys because they were raised to be: doctors /lawyers /just food.

5. **"Take a shot at someone**" = compliment / insult /criticise someone.

6. Uncle Phil says Will "**takes after** his mom" = sai à mãe /vai atrás da mãe

7. Ashley is asked to **say grace**: she has to be funny / she has to be graceful /she has to pray

---pause---

 8. **when someone passes on/ passes away** = moves / dies / goes away

 9. Carlton wants to invite his Maths teacher/ English teacher / a friend / for Thanksgiving dinner.

10. "**Clear the table**" = tirar a mesa / fechar a mesa / levantar a mesa.

11. The gardener was given a week off / a day off / 2 days off.

12. Will has to **mow the lawn** = cut the grass / water the grass / sprinkle the football field.

13. **Spoiled kids** = miúdos doentes / miúdos mal-educados / miúdos mimados.

14. Who is going to make Thanksgiving dinner? Vivian and her sister / the kids / the caterer.

---pause---

15. "**A free ride in a fancy car**" = andar à boleia / ter tudo de mão beijada / ir passear

16. Mr Fellows wrote a modern version / rap version / classical version of Shakespeare.

17. The cranberry sauce fell: on the table / on the floor / got burned.

18. Who is getting an 'A' for English? Carlton / Ashley / Will.

19. **To hurt someone's feelings** = to offend someone / to compliment someone / to insult someone.

20. **To miss something/someone** = deixar escapar algo ou alguém / sentir a falta de algo ou de alguém / perder algo ou alguém.

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Figure 5.1. Results of group #1 and group #2 over the 10-week period
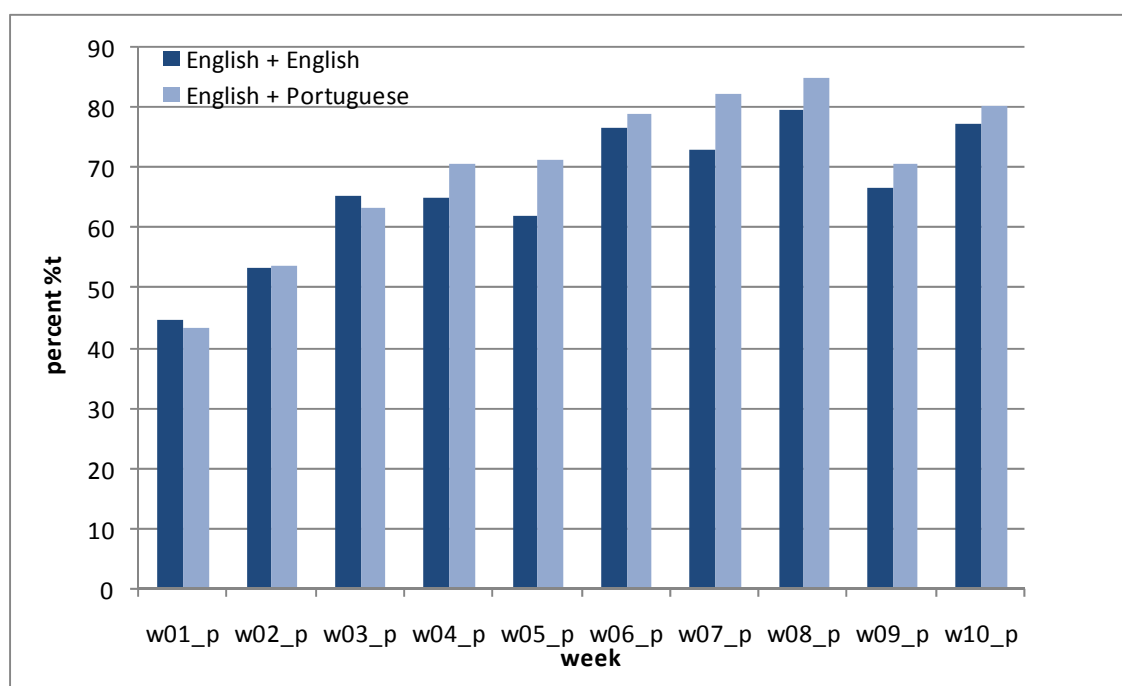
The lighter shade bars in the chart in Figure 5.1. represent group #1, the students in the condition of English audio + Portuguese subtitles. The darker shade bars represent group #2, the students in the condition of English audio + English subtitles. The results are for the 10 weekly post-viewing task sheets.

In Figure 5.2. we can see the results for the 10-week task sheets as well as the three consolidation tests (C01, C02 and C03). In the first consolidation test, after weeks 1-5, the #1 group (L2 + L1) was outperformed by #2 group (L2+L2) by a very small difference. In consolidation test C02, both groups had identical performances of 64%. In consolidation text C03 the L2+L1 group did better by a mere 2%.

As in the previous chart, the lighter solid color bars indicate L2+L1 group of students and the darker shade bars the L2+L2 group of students.

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Figure 5.2 Results for weeks 1-10 and for the 3 consolidation tests
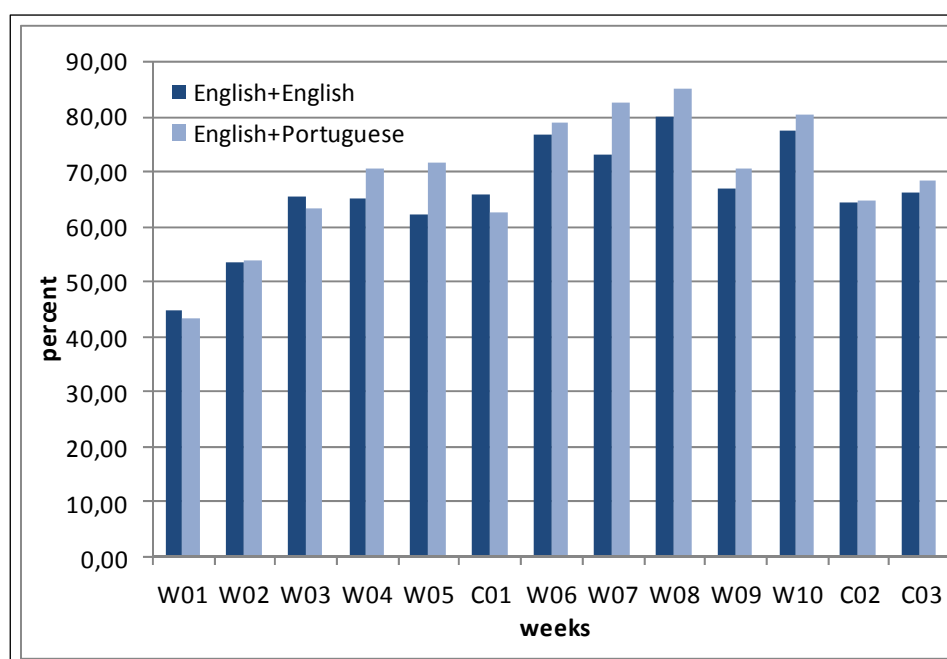
5.8.1. Better and worse scores

Week 8 was the moment in which both groups scored their best performance, as per table 5.7. In week 9 (Table 5.8) students' performances dropped in all 4 classes with this episode, where most of the lexical items were rather infrequent elements of the language and not even the concepts seemed to be well-known to students.

Table 5.7	Results for week 8	
Group	N	Subset for alpha = .05
		1
3	19	75,5263
4	17	84,4118
1	17	85,0000
2	21	85,0000
Sig.		,182

Table 5.8	Results for week 9	
		Subset for alpha = .05
Group	N	1
3	20	65,0000
4	18	68,6111
1	18	69,1667
2	21	71,6667
Sig.		,635

Results on a scale of 0-100%
Means for groups in homogeneous subsets are displayed.

5.8.2. Results at the start of the study (week 1) and at the end of the study (week 10)

Table 5.9 Results for week 1

Group	N	Subset for alpha = .05
		1
1	18	36,6667
3	20	36,7500
2	21	48,8095
4	18	53,6111
Sig.		,106

Table 5.10 Results for week 10

Group	N	Subset for alpha = .05
		1
4	18	76,3889
3	20	78,0000
2	20	80,0000
1	17	80,8824
Sig.		,825

Looking at the progression of results over the course of the experiment, and comparing week 1 results to week 10 results, we can see students in class 1 moved from 36% to 80%; class 2 from 48% to 80%; class 3 had an initial performance of 36% and a final performance of 78%. Class 4 scored 53% at the beginning of the study and 76% at the end. The average of the 4 groups at the beginning was 43%, almost doubling at the end with 79%. This indicates the students' familiarity with and coping with the viewing technique, but also, upon closer analysis, we notice that the initial discrepancies between groups are not significant at the end of the study. At the beginning of the study, in the first week only class 4 managed to score above 50%, whereas at the end, in week 10, all 4 classes scored above 75%.

Considering the questions in the task sheets always contained some idiomatic expressions or formulaic sequences, and based on the progression of the results over time, we can conclude that students were able to cope with multiword items. This confirms other documented findings on the issue of lexical units and the learning of new forms for such units, as opposed to the learning of single word items (Bogaards, 2001).

5.8.3. Results based on weeks 1-5 and weeks 6-10

Table 5.11. indicates the time periods that were covered in this comparative analysis. It was week 1 to 5 and week 6 to 10. Table 5.12. clarifies the two condition treatments the informants were under and the number of students in each of the two groups.

Table 5.11 Within-Subjects Factors

Tempo	Dependent Variable
1	w01_05_p
2	w06_10_p

Table 5.12   **Between-Subjects Factors**

		Value Label	N
Condition (groups 1 & 2)	**1**	English + Portuguese	39
Condition (groups 3 & 4)	**2**	English + English	38

The scores in the recall tests clearly improved in the second period. If we add the results in Table 5.13, for weeks 1 to 5, we have a total of 236, resulting in an average of 59%. Adding the performance results in Table 5.14., for weeks 6 to 10, we have a total of 307, with an average of 76.9%. Both groups improved their performance in the second period (weeks 6-10).

Table 5. 13 Results for weeks 1-5

Group	N	Subset for alpha = .05 — 1
3	20	54,6250
1	18	57,9444
4	18	61,4444
2	21	62,5952
Sig.		,389

Table 5.14 Results for weeks 6-10

Group	N	Subset for alpha = .05 — 1
3	20	73,3625
4	18	75,8056
1	18	77,9722
2	21	80,6508
Sig.		,299

Results on a scale of 0-100%
a . Uses Harmonic Mean Sample Size = 19,163

The graph in Figure 5.3 reveals the constant improvement that took place in the recall and recognition tasks, as validated by the consolidation tests. The first value on the graph reflects the average performance results covering video content of weeks 1 to 5. The second value on the graph is the average covering video content of weeks 6 to 10.

The English + Portuguese group (L2+L1) performed slightly better than the English + English group (L2+L2).

Figure 5.3 Results of consolidation tests
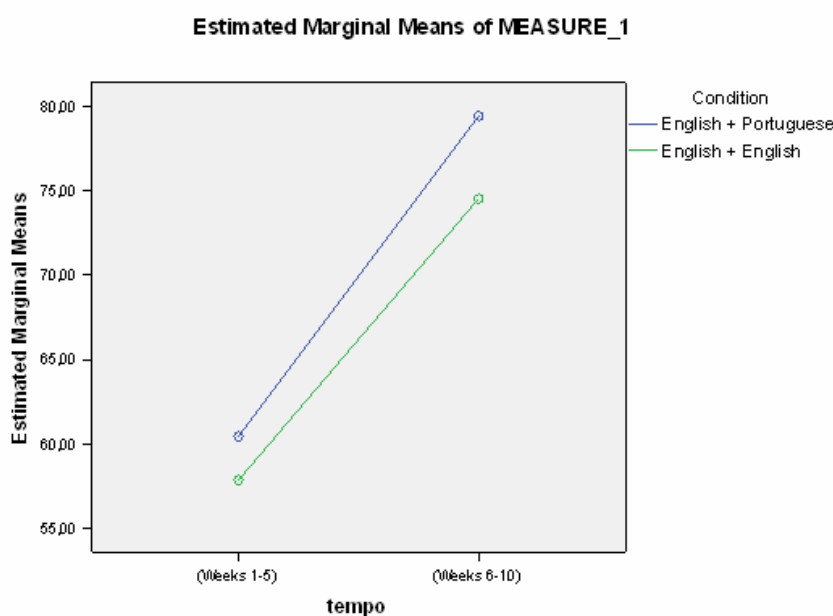
The graph in Figure 5.4 reflects how both groups improved their performances over the course of the study. Apart from week 9, where both groups' scores dropped, group #1, in the English + Portuguese treatment (L2+L1), revealed a steadily improving performance throughout the study.

Figure 5.4 Performance results from week 1 to week 10

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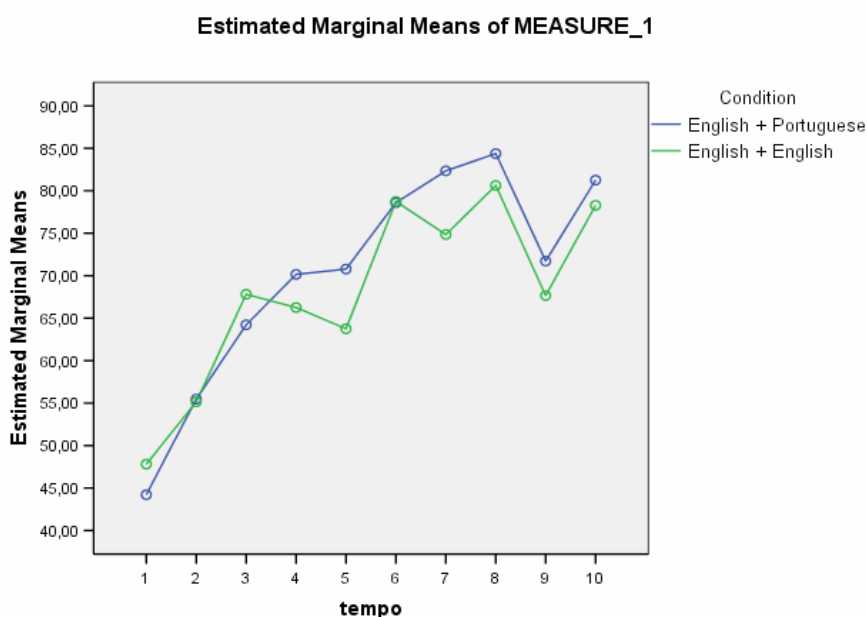
The explanation offered by both teachers for the students' weaker performance in week 9 was the following: the viewing of "The Banks Shot" episode took place during the week prior to the end-of-term holidays and students had a number of tests for various subjects that week. Additionally, and on analyzing the content, we consider most of the vocabulary for that particular episode to have been unfamiliar to the students. Expressions and lexical phrases used in the context of games, betting and a pool-hall are not the type of vocabulary the students often hear or read about. The expressions in the episode were:

to play for fun, wipe out the bet, to get along with someone, put two and two together, to be hard-headed, don't mess with my boy, I wouldn't talk if I were you, you can take him, they hustled me, you still stink (idiomatic), run the household

The task sheet can also be an indication of the content that students were required to understand:.

Week 9 - "The Fresh Prince of Bel-Air" – (Episode: 'Banks Shot')

1. Ashley has / a birthday party / a date / a dance / on Saturday afternoon.
2. Carlton is not allowed to drive the car / is allowed to drive the car.
3. **To run the household**: to take care of the family and everything in the house / to make sure the butler does his work / to ask the butler for help.
4. Hilary is offended because: she wanted Geoffrey to work over the weekend / she wanted to run the household / she wanted to go with her mother.
5. Uncle Phil doesn't work at home because _____
6. Uncle Phil's hairstyle is the reverse of Will's because he has lots of hair on top and none on the sides / lots on the sides and none on top
7. Will wants to borrow the car to go to: a swimming pool / a disco/ a pool hall.

---pause---

8. **To play for fun**: to bet money / to not bet money / to play and laugh.
9. **"You can take him!"** = you can take him with you / you can beat him / you can hit him.
10. Will lost 300 dollars / 500 dollars / 200 dollars and the bike/ the car / his watch.
11. "**They hustled me**" = they helped me / they tricked me / they hit me.
12. "**Wipe out the bet**" = aumentar a dívida / apagar a dívida / esquecer a dívida.
13. "**You still stink!**" has 2 meanings:_____
14. "**I wouldn't talk if I were you**" = _____

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---pause---

15. "**Don't mess with my boy**!" = não se metam com o meu rapaz / não joguem com o meu rapaz / não falem com o meu rapaz.

16. **To get along with someone** = ir com alguém / dar-se bem com alguém / dar-se mal com alguém.

17. **Put two and two together**: não fazer contas / juntar os dados e perceber algo /

18. **Hard-headed** = cabeça-dura / cabeça- tonta / cabeça-de-vento.

19. To spank = cumprimentar / repreender com uma palmada / palmada nas costas.

20. Uncle Phil gives Will his money back / uncle Phil doesn't give Will his money back /

In Table 5.15, the analysis of means suggests that the group in condition 2 – English audio + English subtitles (L2+L2) – shows only a slight disadvantage in relation to the group in condition 1 – English audio + Portuguese subtitles (L2+L1) – from week 4 onwards. However, significant differences between conditions were found in week 5 (t= 2.47, df = 73, p = 0, 016) and in week 7 (t= 2.57, df = 74, p = 0, 012). It was only in these weeks that the difference between groups was significant, although the scores in weeks 4 and 8 were also very close to the minimum significant value, as per Table 5.15. In week 5 the mean difference was 1, 884 and in week 7 it was 1, 816.

In view of the results, the material proved to be relevant to these groups of teenagers, leading to their total engagement, which in turn lead to their capacity to learn. They were able to appreciate the humorous scripts, the recurring gags. Even though they were just required to answer questions after viewing an episode, it was not an abstract learning activity because their prior engagement had been provoked.

Part of the activity was to provoke intellectual activity by helping them to be aware of equivalent expressions in their mother tongue and become aware of new meanings of new idioms or formulaic sequences.

Table 5.15 Analysis of means

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
									95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
W01	Equal variances assumed	,054	,816	-,285	75	,777	-,306	1,077	-2,451	1,838
	Equal variances not assumed			-,284	73,716	,777	-,306	1,078	-2,454	1,842
W02	Equal variances assumed	4,316	,041	,105	73	,916	,087	,831	-1,569	1,744
	Equal variances not assumed			,105	67,414	,917	,087	,834	-1,577	1,752
W03	Equal variances assumed	4,441	,038	-,471	74	,639	-,414	,881	-2,169	1,340
	Equal variances not assumed			-,467	64,833	,642	-,414	,888	-2,188	1,360
W04	Equal variances assumed	12,131	,001	1,463	75	,148	1,103	,754	-,399	2,604
	Equal variances not assumed			1,455	61,236	,151	1,103	,758	-,413	2,618
W05	Equal variances assumed	,007	,935	2,475	73	,016	1,884	,761	,367	3,401
	Equal variances not assumed			2,474	72,565	,016	1,884	,762	,366	3,402
C01	Equal variances assumed	,591	,444	-,629	73	,531	-,750	1,192	-3,125	1,625
	Equal variances not assumed			-,627	71,201	,533	-,750	1,196	-3,134	1,634
W06	Equal variances assumed	4,865	,031	,734	72	,466	,432	,589	-,742	1,607
	Equal variances not assumed			,734	68,653	,466	,432	,589	-,743	1,608
W07	Equal variances assumed	1,178	,281	2,569	74	,012	1,816	,707	,408	3,224
	Equal variances not assumed			2,569	71,782	,012	1,816	,707	,407	3,225
W08	Equal variances assumed	2,673	,106	1,599	72	,114	1,056	,660	-,260	2,371
	Equal variances not assumed			1,590	67,457	,116	1,056	,664	-,269	2,380
W09	Equal variances assumed	,072	,789	,972	75	,334	,760	,783	-,799	2,320
	Equal variances not assumed			,971	73,980	,335	,760	,784	-,801	2,322
W10	Equal variances assumed	,052	,820	,871	73	,387	,634	,727	-,816	2,083
	Equal variances not assumed			,872	72,988	,386	,634	,727	-,815	2,083
C02	Equal variances assumed	,726	,397	,049	72	,961	,054	1,113	-2,164	2,272
	Equal variances not assumed			,049	70,712	,961	,054	1,113	-2,164	2,272
C03	Equal variances assumed	,475	,493	,459	70	,647	1,087	2,367	-3,634	5,808
	Equal variances not assumed			,461	69,877	,647	1,087	2,361	-3,621	5,795

5.8.4. Lexical phrases/ Idioms recall and retention tests

Looking at participants' performances in the tests that checked their recollection of the lexical phrases, the analysis of variance indicated a significant viewing method effect on recall, with group #1, the participants in the English audio + Portuguese subtitles treatment (L2+L1). This group improved on a range of 7 percentage points, having a

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mean score of almost 62% in the first consolidation test, improving to just over 65% in consolidation test 2 and rising to 68% in the third consolidation test. Group #2 kept its performance from test C01 to C03 by varying a mere 1, 5 percentage points, from 65.5% to 64%. The consolidation tests are indicated on the graph in Figure 5.5. on the horizontal axis, as points 1, 2, and 3.

Figure 5.5 Consolidation test results for group #1 and group #2
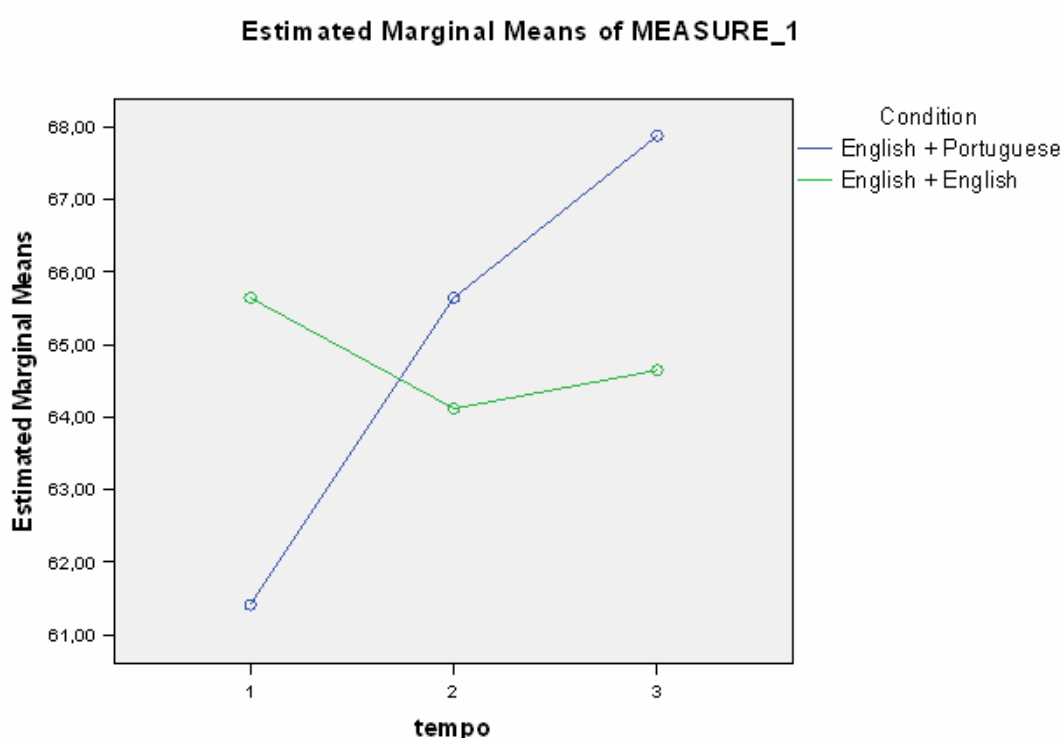
Looking closely at performance results per class, for consolidation tests C01 and C03, let us observe tables 5.16. and 5.17., respectively. We notice class 4 had the best score in the first and the last consolidation tests. This allows us to infer that the participants in this group were more easily capable of recalling the lexical phrases and their meanings. We recall that the main difference between these two classes was class 3 having three students who had failed English the previous year. On close analysis of each group's scores this was very likely one of the factors influencing the classes' mean scores.

Table 5.16   **C01**   **Table 5.17**   **C03**

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Group	N	Subset for alpha = .05
		1
3	19	58,5263
1	18	60,6667
2	21	64,3810
4	17	73,6471
Sig.		,110

Results on a scale of 0-100%

Group	N	Subset for alpha = .05
		1
3	19	60,2105
1	17	66,1176
2	18	70,2222
4	18	72,2222
Sig.		,275

Results on a scale of 0-100%

The other factor, in our view worthy of note, was the Bulgarian student, also in class 3, whose L1 was not Portuguese, like the rest of her peers. Her performance in the post-tests over the 10 weeks scored the following: 5, 5, 10, 10, 16, 13, 17, 16, 13 and 15 (each score was out of 20). In the delayed consolidation tests her scores were 17 (out of 25) for C01, 16 (out of 25) for C02 and 31 (out of 50) for test C03. This student clearly experienced comprehension difficulties in the 1st and 2nd weeks but, following the tendency of all participants, in general, overcame them after week 3 and marked an even greater improvement after week 5. The effort required by this student was much higher than with the rest; she had to rely more heavily on the English subtitles for possible explanations and content comprehension and grapple with two foreign languages when the multiple-choice answers were provided in Portuguese. Her processing effort associated with finding a translation equivalent in Bulgarian may have contributed to allowing the meaning to be more durable in memory. A number of studies have revealed that in certain conditions, information which is more difficult to encode or that requires greater effort, is more memorable (Hummel, 1995: 451; *cf.* also discussion on *Translation and Foreign-Language Learning,* chapter 2.) Her comments at the end of the study, in the questionnaire were (translated from her sentences in Portuguese):

Advantages:

- *I loved watching 'The Fresh Prince of Bel-Air' and would like to watch more. Reading the subtitles helps to understand a few things that when I just hear them spoken, I don't understand.*

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Disadvantages:

- *I don't like subtitles as I don't like reading and watching at the same time; I find subtitles distracting.*
- *I will never use this technique as I normally watch films dubbed into my mother tongue (Bulgarian) or else with English audio only.*

This same student complained at the start of the experiment for not having subtitles in Portuguese available to her. It seems she unconsciously relies on subtitles but, when questioned, claims to consciously reject them.

5.9. Discussion and conclusions

In this experiment we tried to assess if different subtitling conditions had different effects upon the viewers' ability to perform in the post-viewing tasks, especially in understanding unknown idioms and whether one viewing mode affected recall ability more than the other.

The results regarding the first research question revealed that the two types of subtitling did not have very different effects upon the students' capacity for performing in the post-viewing tasks. Even though the informants in group #2 had a total of nine failures and only 9 students in the top quartile of grades, and group #1 had only 3 failures and 17 students in the top quartile of grades, both groups' overall performances did not differ significantly over the 10 weeks. Had the groups and the conditions been reversed, the differences in performance would probably have been greater, as the absence of L1 in the subtitles requires a greater effort for comprehension purposes and more fluency in the L2 or foreign-language.

However, despite the differences in the groups' grades and their probable discrepancies in foreign-language fluency, both groups seemed to be unfamiliar with most of the lexical phrases in the tests. This is a likely indication that foreign-language learning, at least at this level of schooling, does not focus much on such structures. Also, judging from some of the doubts students had, their age and level of schooling meant they did not yet master their own L1 comprehensively, with expressivity and precision. Idiomaticity in their own mother tongue was not an area they felt comfortable

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with. Naturally this was a hindrance to the comprehension of the content in the foreign language.

To validate this assessment of performances, a second set of consolidation tests was distributed to all respondents, three months after the end of the study. As a final measure the test contained 25 multiple-choice items with options in L2 FL and 25 with options in L1 to assess whether good performance on recall was the outcome of exposure to the lexical phrases accompanied by native-language translations.

The unexpected final results, in Table 5.18, are very similar throughout the four classes, irrespective of their treatment condition in the experimental study. Interestingly, when the informants are exposed to multiple-choice answers in their L1 the scores are always higher than in the option of L2/FL answers, although the difference in scores is never higher than 5, 8%.

Table 5.18   **Results for C03 consolidation test and C04***

Students	Results for C03 (out of 50)	Results for C04 –Eng + Eng (out of 25)	Results for C04 Eng + Port (out of 25)	Total (out of 50)
Class 1	33, 05	15,50 +	17,6	= **33,11**
Class 2	35,11	16,23 +	16,85	= **32,14**
Class 3	33,05	14,15 +	17,05	= **32,00**
Class 4	36,11	16,44 +	17,22	= **33,66**

*C04 Recall test was applied 3 months after the end of the experimental study. Half the questions had multiple-choice answers in Portuguese and half in English. The total in the last column is the sum of the two scores. Table 5.18 contains the same data as table 5.19 but results are represented in percentages in table 5.19.

Table 5.19 Results for C03 and C04 consolidation tests (in %)

Students	Results for C03 (out of 50)	Results for C04 Eng+Eng (out of 25)	Results for C04 Eng +Port (out of 25)	Total 25(Eng + Eng) +25(Eng+Port)
Class 1	**66,10%**	62%	70,40%	**66,22%**
Class 2	**70,22%**	64,92%	67,40%	**64,28%**
Class 3	**66,10%**	56,60%	68,20%	**64%**
Class 4	**72,22%**	65,76%	68,88%	**67,32%**

In the C03 Recall Test, Classes 2 and 4, in different condition treatments, performed better than the other two. Class 2 outperformed class 1 by 4% and class 4 outperformed class 3 by 6%. These differences are almost unnoticeable in the final recall test, C04, three months later.

The multiple-choice items involve more passive recognition skills and even possible guessing, as pointed out by Danan (1992). However, the results of the tests, except for consolidation test C01, reinforce the tendency from week 4 onwards, for better performance in lexical phrases after exposure to standard subtitling. The score for the standard subtitling group in consolidation test C01 differed by a mere 0, 75 of a point lower than the group with the English captions (see Table 5.5 – Group Statistics). In terms of foreign-language comprehension both modes allowed for content comprehension but the standard subtitling mode – English audio + Portuguese subtitles (L2+L1) - produced better results in all tests, in a total of 13, except in weeks 1, 3 and consolidation test C01. Consequently, hypothesis 1 – *standard subtitling with English audio and Portuguese subtitles affect students' comprehension of content positively* - holds true.

The multiple-choice answers were randomly offered in English or Portuguese and it is not clear to what extent the translations contained potential transparency. In other words, the participants might have profited from information in the translations, even if they did not fully understand the lexical item or content in English. However, taking examples of idiomatic expressions/phrasal verbs from the 10 episodes viewed, and looking at the Portuguese screen translations for those expressions, we can conclude that the multiple-choice answers in Portuguese were mere paraphrases of the idioms, just as were the English multiple-choice answers. Table 5.20 contains some examples of the translation of the expressions. The results in the immediate post-tests clearly indicate that sufficient understanding and learning was taking place over the course of the study. Participants engaged in a viewing, reading and translating task that could lead to incidental vocabulary acquisition.

The results also indicated how active viewing and student participation reflected on their performance in different vocabulary tests. Images are also known to have an impact on comprehension. Even the meaning of idiomatic expressions can be gleaned at through the help of the images. Learner strategies are the key to learner autonomy, as outlined by Wenden (1985), stressing the significance of identifying successful learning

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strategies in students of second languages. According to Wenden, one of the most important goals of language training should be the facilitating of that autonomy.

One of our aims at the outset seems to have been achieved – that of making learners aware of this resource for effective learning. As follow-up retrospective research, at the end of the study, we asked the participants to complete a short questionnaire to find out their opinions regarding this experiment. The purpose of the question was to gather their opinions and group them into advantages and disadvantages of the L2+L2 subtitling activity, as a classroom foreign-language learning activity. The group of students who viewed the episodes with standard subtitling were naturally not asked questions about the difficulty of viewing television or films with foreign-language audio and subtitles. These were some of their responses, *verbatim*, regarding the bimodal input condition.

Advantages:

- *Subtitles help us with our written English and also with speaking, which is a great help for when we have to read out loud in class.*
- *Helps in knowing how some words are written*
- *Learn new expressions; enrich vocabulary; learn to speak better*
- *Learn more vocabulary and new expressions; can also concentrate on pronunciation*
- *Being forced to read English makes us learn more*
- *Improves concentration at watching the episode/film*
- *Helps us to understand what we sometimes miss out on in the spoken text*
- *Helps us understand how sentences are constructed*
- *Helps you learn to wright English better (sic)*
- *We can pick up the pronunciation*

Disadvantages:
- *The letters go by very quickly and there's no time to read, but maybe it's a matter of practice.*
- *Sometimes we don't have time to read everything; it's very fast.*
- *Takes a bit longer to understand some things*
- *At the beginning of this technique it's puzzling and confusing.*
- *We need to understand something already otherwise we miss out completely*
- *Difficult to read in English*

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Such a sample of opinions clearly indicates that, first and foremost, consciousness-raising occurred amongst these viewers and learners.

We also interviewed both teachers at the end of the study and implemented a short questionnaire designed to gather their opinion on the activity (found in the Appendix section).

The two teachers involved both replied that they considered the study a positive classroom language activity and a positive pedagogical experience for the students. They considered the themes, vocabulary and cultural references in the various episodes to have been adequate, for the time period involved. Both teachers referred that, given the students overall enthusiasm regarding the materials and their capacity to handle the new content, in a normal setting (and not under a research-context and collection of data), they would have prolonged the viewing of the episodes. The suggestion was to have it as a set class once a week, over the course of the academic year. This is in fact a very positive consideration as, once students are familiar with the cultural and linguistic context of the audiovisual materials, the teacher can expand the viewing time so that they can draw as much as possible from the audiovisuals.

In addition to the overall positive feedback on the experiment, at the time of the second set of consolidation tests, three months after the experiment had ended, they reported that they occasionally resorted to using this teaching approach.

However, the validity of the tests should be more convincingly supported by subsequent observed behavior and with other communicative measures of the grammar point in question. For example, students should have been tested on their production skills in delayed post-tests, both written and spoken, in the said lexical phrases.

The experiment also served our purposes in ascertaining that certain areas of language, such as lexical phrases, need standard subtitling, or translation, for clearer understanding and actual retention to take place. Also, one single encounter with a new lexical unit will seldom be sufficient to result in full learning (Schmitt & Meara, 1997). Considering the relatively brief exposure students had to the treatment (either with L1 or L2 subtitles), we can consider the results to have been highly favorable in overall content comprehension of the audiovisual materials.

The multiple-choice item format should have included the option of *"Don't know"* or *"No response"* because although the respondent had the choice to leave the question unanswered, the researcher is unaware if it was intentional or an accident.

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Also, this option would avoid guessing situations. Also to be avoided are the negative constructions in items as they are deceptive and create difficulties for the respondents in understanding and answering.

It is our conviction that this sample was truly representative of the target population in its most important general characteristics: age, nationality, educational background, EFL learning background, academic capability, and socioeconomic status. Our first question, at the outset of this study, has been answered. However, further investigation of the effects of subtitled audiovisual materials on Portuguese EFL learners should continue. At the very least, research should look into different age and ability groups and different aspects of the foreign-language being learnt.

As we are conscious that the test scores in our studies are only an abstract representation of the test-takers' language ability, we considered the concept of test validity from the initial stages of our test design. Our multiple tests of consolidation of idiomatic expressions, across time (a sub-test of all the tests after five weeks, after weeks 6 to 10, three weeks after the end of the study and again three months later), sought to ensure that the interpretations being made of the test scores continued to be justified. Thus, after constructing validity of the test scores, by comparing the test-takers' performances on different sub-tests, we can infer that hypothesis 3 - recognising and retaining English idioms in the audiovisual material will depend on having a translated version into student's L1- is only partially true.

The performance scores by group #1 remained higher than those by group #2, from week 4 onwards, thereby allowing us a more solid ground for generalization and also for inferring that Hypotheses 2 - students viewing English audiovisual material with English teletext subtitles (L2+L2) reveal more difficulty in understanding content in general – was confirmed. Activating recognition rules of verbal utterances in FL and reformulating the meaning in students' L1 takes time. The mother tongue is, however, the language the speaker relies on for intuitive knowledge of language, its form, structure and meaning (*Routledge Encyclopedia of Language Teaching and Learning*, 2004: 418). However, the difference was marginal and these preliminary results should not be interpreted as a conclusive answer concerning the most effective viewing mode for foreign-language learning or improvement. The experiment did not generate enough data to explain why there was just a marginal difference between the groups of language combinations (L2+L1 or L2+L2). Further research is needed to investigate the issue.

Perhaps under other treatment conditions and over a lengthier period of time, with different linguistic and cultural aspects under observation, more significant test score differences could be seen. Perhaps this would lead to clearer evidence of the benefits of the use of the mother-tongue. If audiovisual materials permitting a reversed subtitling mode were available, that is, the possibility of offering the learners the aural text in Portuguese and the subtitles in English, different discoveries could be made.

Some examples taken from the 10-week corpus of idiomatic expressions appearing in the dialogues of the 10 episodes are in Table 5.19. Some conveyed information different to what was stated in the original (English-L2) version. For example, "every other weekend" was subtitled in Portuguese as "*todos os fins-de-semana*" - every weekend". Others differed from the original meaning, not in the information but in the degree of euphemism. Take for instance the expression "to be held back", referring to the character of Ice Tray who remained in the same grade for 3 years. The Portuguese subtitler simply opted for "*chumbou*" - failed 3 times. Also, "to get rid of someone" was given the equivalent term of "*ir-se embora*" – go away. Clearly these lose the subtleties of the original versions. "Let me off the hook" and "let me walk you through this one" have conceptual meanings and metaphorical significances that are lost in the Portuguese translations of "don't force me to do this" and "let me explain the details to you", respectively. Table 5.19 offers some further examples of lexical items/idiomatic expressions in the English audio text (L2) and their equivalent paraphrases or expressions in the Portuguese subtitled text (the students' L1), as they appeared on the DVD.

Table 5.20

English (L2) idiomatic expression / phrasal verb	L1 equivalent / paraphrase in subtitles (on the DVD)	Type
get rid of someone	*ir embora (to leave)*	No expression
not killing anybody	*não fazer mal a ninguém (not harming anyone)*	No expression
to be held back	*Chumbar (to fail)*	No expression
every other weekend	*todos os fins-de-semana (every weekend)*	Wrong expression
that was a real scream	*Teve imensa piada (that was very funny)*	No expression

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let me off the hook	Nao me obrigues a fazer isto (don't force me to do this)	No expression
Puppy love; to be infatuated with someone; to have a crush on someone	Paixãozinha, paixoneta, ter uma paixãozinha (all focusing on the word "passion")	No variety, no expressions
Let me walk you through this one	Deixa-me explicar-te os pormenores (let me explain the details)	No expression
Put two and two together	Perceber (to understand)	No expression

For learning purposes, the correspondence between spoken text and written text is crucial in order not to undermine comprehension. Inaccuracies, of a semantic or phonological nature, put learning at risk (Caimi, 2006: 6).

We have mentioned that idiomatic expressions is an area of language frequently avoided in the foreign-language class. Yet, looking at two secondary-school national exams for English (2005 and 2006), the first 5 questions in the 2005 exam addressed this area:

1. Students are asked to explain the meaning of the title "all shook up" in the text for reading comprehension.
2. They are also asked to explain the meaning of the expressions:
3. "to make ends meet", "crying his eyes out" and "he didn't have to pipe down outside the church" (*cf*. Full version of the text in Appendix section).

Perhaps there is yet another aspect worth considering, taking into account the students' mother tongue skills in this area of idiomatic expressions. Some researchers have found that "elementary school instruction in the L1 is not enough for students to learn how to handle the potentials of their mother tongue creatively and independently" (Kecskes & Papp, 2000: 32). Further reinforcement to support the internalization of the L1 was needed. Those who got this reinforcement either directly (through personal effort or additional instruction) or indirectly (through intensive foreign-language studies) did better than those who did not.

Kecskes & Papp (2000) carried out an experiment to test the foreign language influence on written L1 skills. An earlier experiment was conducted in Hungary with native speakers of Hungarian learning either English, French, or Russian, in different secondary schools (Kecskes, 1999). The aim of the experiment was to evaluate how

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foreign language learning influences the mother tongue skills in a decisive age period. This is the period of 14-16 years, when the mother tongue is still being developed, at the level of writing, learning, problem-solving strategies and styles (Kecskes & Papp, 2000: 15). Their data demonstrated that FL has the potential to affect the state of L1 knowledge and skills. However, "this effect is dependent upon several variables, such as language proficiency, motivation, and the way of exposure to the target language" (2000: 33). What remains to be answered is if any kind of FL learning will affect the use of L1. Also, what is the threshold beyond which the FL effect on the mother tongue can be clearly demonstrated and, what are the main characteristics of the foreign language effect? (2000: 33).

As this was not the scope of our investigation, we can only speculate on the effects the learning of idiomatic expressions in L2 may have contributed towards a structural well-formedness in our informants' L1. This is of course closely related to views on how the language learning devices of multilinguals differ from those of monolinguals and, consequently, the difference in language use of both (Kesckes & Papp, 2000, 2003). It is also closely related to research in language development in children and adolescents (Nippold & Martin, 1989; Nippold & Taylor, 2002; Huber-Okrainec & Dennis, 2003).

As a final note, we recall that the advantages of FL audiovisual materials with standard subtitling (in mother tongue) and the use of L2 subtitles/captions for improving general second-language comprehension have been amply tested and documented (Borras & Lafayette, 1994; Koskinen et. al., 1996; Huang & Eskey, 1999, Markham & Peter, 2003, etc.). However, the tendency has been for mother-tongue caption groups to perform considerably higher than the L2/FL captions groups and these in turn to perform better than the no-captions groups (when applicable). Our findings did not indicate a great discrepancy in performances between the groups viewing L1 subtitles or FL/L2 subtitles.

CHAPTER 6

Study 3 - Experiment for testing production skills in EFL

At the end of the two experiments, and notwithstanding the positive results obtained by the informants in both groups, we felt the recall and retention scores to be an incomplete tool for measuring the extent of effective learning that had taken place. If comprehensible input, in Krashen's perspective, is just slightly above the learner's level of competence, then it follows that "comprehension precedes production" (Krashen & Terrell, 1983: 20). However, if we recall our own personal experience in the field of foreign-language learning, it is frustratingly not as simple as it may seem. Scholars such as Bernaus and Escobar (2001) consider Krashen's model insufficient, if comprehensible input occurs in isolation. The learner needs moments or speech production tasks to become a competent speaker of the language. As mentioned earlier in this dissertation, Krashen himself, in later writings admitted to comprehensible input being a necessary but not sufficient condition for acquisition to take place. Considering the affective filter hypotheses to be one other necessary condition, a third study was designed to test the production capacities of learners exposed to similar materials. Learners are familiar with the materials, their peer learners and the teacher. Only the setting is slightly modified to include a production task.

In this experiment, students were first exposed to a number of idiomatic expressions contained in audiovisual materials with intralingual subtitles. In the next step, using an element of the professional function of translation, but for educational purposes, they were asked to produce their own subtitles, using the LvS tool.

Finally, after the subtitling activity, and after some time had elapsed, they were tested on their production skills, to evaluate to what extent they had learned and retained the newly-acquired idioms in the target language.

The LvS tool used in this study is the software being developed under the European Língua 2 project - *LeVis – Learning via Subtitles –* of which we are one of the participating partners, as a foreign language tutor for developing language materials in Portuguese. The project objectives and its characteristics are henceforth described and can also be accessed on the project's portal: http://levis.cti.gr:

Project Summary

The main focus of Learning via Subtitling is the development of educational material for active foreign language learning based on film subtitling. It aims to cover the exigency for active learning where cultural elements are involved effectively through real-life (simulated) activities and the need for productive use of multimedia not as a nice add-on but as the core of an activity.

A subtitling simulator (LvS) has been designed for educational activities' purposes in language learning. Through this tool and activities, the learner is asked to add subtitles to a film thus engaging in active listening and writing tasks.

The flexibility in the use of LvS is evidenced in that it can be utilized in any real or virtual classroom and within any curriculum, as it does not imply any change in the methodology used. LvS is also adequate for use in autonomous learning environments: the application's main screen includes a document viewer area, where all the necessary steps for self-study can be provided. Moreover, it may be employed for any number of students, with unlimited choice of video content (film scenes, educational material), for any suitable duration of video segment, student level (beginners, intermediate, advanced), age and interests.

Project Objectives

The project's main pedagogical and technical objectives are:

- To develop educational material for foreign language learning based on subtitling.

- To engage European university tutors in developing material for learning Greek, Hungarian, Romanian, Portuguese and Spanish as foreign languages.

- To utilize the learning material in actual university courses.

- To evaluate the material from the point of view of both the tutor and the student.

- To analyze the process of developing learning material and to propose an explicit best-practice implementation roadmap.

To disseminate the results of the project by i) setting up and operating a portal for effective partner communication and promotion of project outcomes, ii) diffusion of the project's results to the scientific community through scientific publications and participation in fora, iii) distribution of the products on an open-source license basis to interested parties, iv) integration of LvS in the participating universities' curricula, v) the organization of a workshop.

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The students were required to use the LvS tool (Learning via subtitles) in the final stage of the experiment. They were provided with the accompanying explanatory text for the software, as follows:

In the so-called "subtitling countries" viewers are exposed to subtitled foreign films or TV programs from a very young age. Given that this exposure is regarded to promote language learning, teachers have exploited various kinds of audiovisual material in the FL classroom.

It has also been observed that students of translation attending subtitling courses have improved their linguistic skills. However, only professional subtitling tools have been used and no subtitling software has been designed specifically for language learning - with all the shortcomings this entails.

Advances in Information and Communication Technologies provide new opportunities for the exploitation of subtitling in language teaching and learning, namely the development of subtitling software for active learning task-based activities. This tool is intended to give learners the chance to use a special version of a professional environment, not for the purposes of training but for its side benefits.

What is LvS?

Learning via Subtitling (LvS) is a subtitling simulator designed for educational activities' purposes in language learning. Teachers can use the authoring mode of this software tool to create activities based on subtitling for film-scenes, news, documentaries etc. Learners, on the other hand, can employ it to carry out tasks ranging from filling in the gaps to placing mixed subtitles in the correct order, and from transcribing the original utterances to translating them and creating new subtitles.

The LvS main screen is divided into four basic areas:

- The video player area allows the learner to view, rewind and forward the film, with or without subtitles.

- The Document viewer area allows the learner to view the instructions and other files necessary for the activity (information about the clip, the script, exercises, etc.)

- The Subtitle editor area allows the learner to edit and manage the subtitles. Each subtitle line is divided in four columns where the subtitle's data is viewed: Start time and End time (the temporal points in the clip when the subtitle text appears on the screen and

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disappears), Duration, and Subtitle text. The next two columns can be used for teacher and learner comments. The teacher can mark the subtitle line with an icon ("well done", "warning" etc.) which when clicked takes the student to the 'Notes' area.

- The 'Notes' area allows the learner and the teacher to exchange feedback. It is divided in general notes and comments per subtitle.

Other Software Features:

- Authoring mode

- Importing (Packed activity, Video, Subtitles, Documents)

- Exporting (Packed activity with or without video, Subtitles, Documents)

- Student and Teacher general Notes and per subtitle Comments

- Multiple Documents in different tabs available

- Auto-resizing parts of the interface

- Option to write subtitle text directly under the player with simultaneous update of the subtitle grid

- Most recently used files list

- Buttons "Set subtitle start" and "Set subtitle end" modifying the Start time and End time of an existing subtitle

The files needed for the creation of an activity (input files) are:

a)   a multimedia file: eg. a film scene, a video-clip, a documentary.

b)   one or more documents: e.g. a powepoint presentation with the instructions, an MS Word document with an exercise.

c)   a subtitle file - unless the activity requires the students to create their own subtitles.

LvS runs under Windows 2000 or Windows XP and Windows Vista.

The LvS environment

Multimedia player area

It allows the learner to view, rewind and forward the film, both with and without subtitles.

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Document viewer area

It allows the learner to view the instructions and other files necessary for the activity (information about the clip, the script, exercises, etc.)

Subtitle editor area

It allows the learner to edit and manage the subtitles. Each subtitle line is divided in four columns where the subtitle's data is viewed: Start time and End time (the temporal points in the clip when the subtitle text appears and disappears from the screen), Duration, and Subtitle text. The next two columns are for teacher and learner comments. The teacher can mark the subtitle line with an icon ("well done", "warning" etc.) which when clicked takes the learners to the Notes area where they can read the teacher's comment.

Also, if the number of the subtitle (first column) is double-clicked, the "current time" of the clip is moved to the equivalent time-point, enabling the learner to view and listen only the fragment where the selected subtitle appears.

The users can create new subtitles in the subtitle file by clicking on the buttons [Start subtitle] and [End subtitle] in order to establish the time when they want the subtitle to appear and disappear respectively. This process is called "cueing". Whether the cueing is performed by the learner or the teacher depends on the design and the objectives of the activity. If the teacher aims to reduce the technicalities of subtitling, s/he may provide the in and out times of the subtitles together with the rest of the activity elements. On the other hand, if the objective is for the students to practice listening, this process may be carried out by the students: in order for them to find when exactly a new subtitle should appear, they are obliged to listen to the clip over and over again in order to insert the in and out times correctly.

Notes area

It allows the learner and the teacher to exchange feedback. It is divided in the general notes and the comments per subtitle. When a comment per subtitle is clicked, the "current time" of the clip is moved to the moment when the respective subtitle appears.

More information

The software interface appears as in Figure 6.1. LvS is freely available for use and it can be downloaded from the project's portal: http://levis.cti.gr

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Figure 6.1. LvS interface
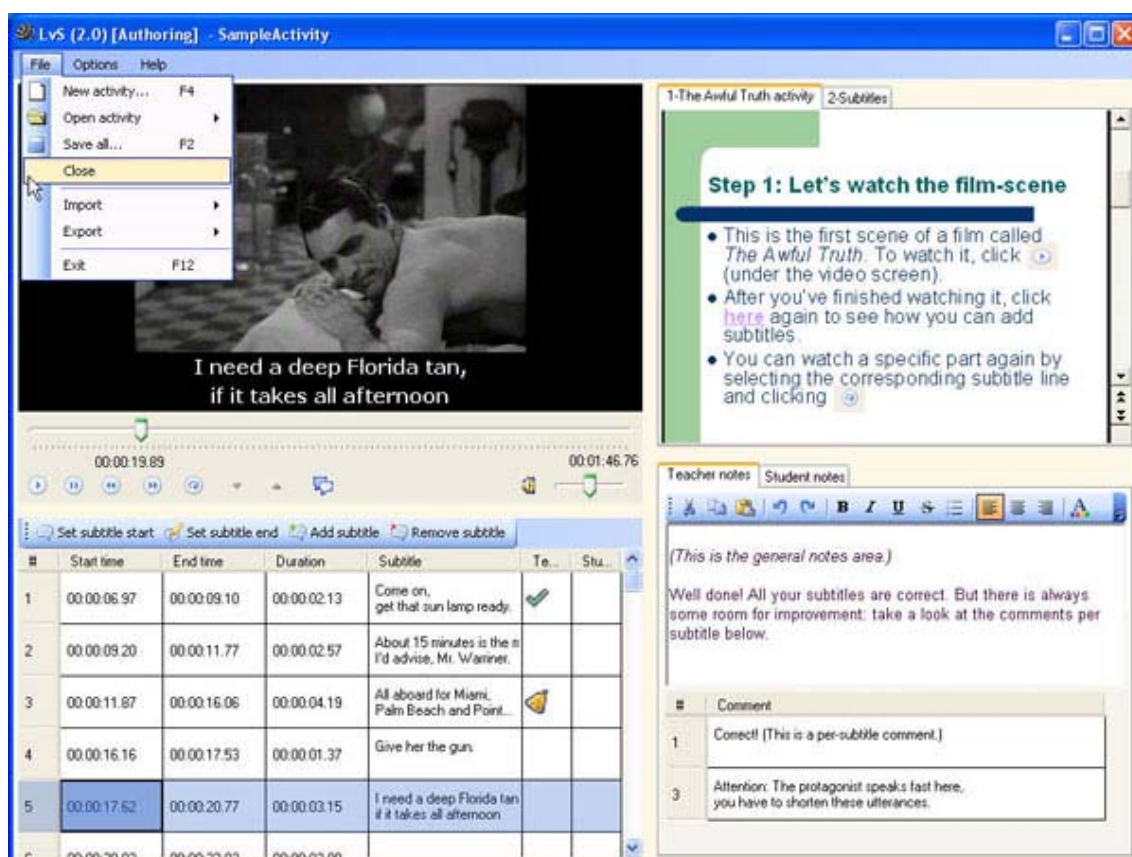
6.1. The aim of the study

The aim of this third study was to enhance students' written and oral skills, especially functional language, whilst providing listening practice of contextualized communication and cultural information. It also aimed at testing what students retain of the new linguistic structures viewed in the FL audiovisual materials. Furthermore, we set out to also evaluate the final product of students' transposition of idiomatic expressions from the mother-tongue into the target foreign-language.

6.2. Research Question

Will exposure to idioms in audiovisual materials and later recognition and retaining of those expressions lead to active learning expressed through real production in the FL?

6.3. Hypotheses

i)   After exposure to idiomatic expressions in audiovisual materials, later, by using a subtitling tool, students will identify the idiomatic expressions and internalize their meanings.

ii)   Students will be able to re-use these expressions in semi-guided written production in the foreign-language, using prompts in the mother-tongue.

6.4. The sample

The sample of informants for this study consisted of 20 undergraduates in a "Languages and Communication" degree at the University of the Algarve with *English language and culture* as a first-year course. They had 2 classes per week in this course, over the period of a semester, with the researcher of the study. All these students had studied English as a foreign-language, as a curricular subject at school, for either 6 or 8 years. Their level of competence, in general, would be an A2/B1 level. Their ages ranged from 18 to 20 years of age.

The students filled in a VARK questionnaire online (www.vark-learn.com/english.page.asp) as a guide to determine their most dominant learning styles or their preferences in one or more styles. (The full questionnaire, version 7.0., can be found in the Appendix section). The total of 20 students was distributed as: 6 predominantly visual, 5 predominantly aural, 3 predominantly writing/reading and 6 predominantly kinaesthetic. Information about styles and multiple intelligences was brought to students' attention as it is believed that knowing their learning styles can

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help them develop coping strategies to compensate for individual weaknesses and to capitalize on their strengths.

Multiple Intelligences and the various types that were conceived by Gardner (1993) were also mentioned, although we justly briefly referred to the seven types. However, students were made aware of multiple intelligences and their corresponding capabilities and perceptions. Thus, Gardner's first model contemplated: the visual-spatial intelligence (images and space); the verbal-linguistic (words and language) the logical-mathematical (logic and numbers); the bodily-kinaesthetic (body movement control); the musical-rhythmic (music, sound, rhythm); the interpersonal (other people's feelings) and the intrapersonal (self-awareness). Gardner also suggested possible additional intelligences to this model and they are: naturalist intelligence (with a capability and perception for natural environment); spiritual-existential (perception for religion and related issues); moral intelligence (perception for ethics, humanity and value of life).

By knowing their learning styles and preferences students can better understand the different cognitive learning strategies available to them. This reflects principle 9 – 'Help students become aware of their own learning strategies and to monitor their use of them', described in *2. 8 – Learning principles in the classroom*. For example, the purpose of using visuals to draw attention to important concepts can be seen in the highlighting of the idiomatic expressions in the task sheets. Also, the more the learner's attention is drawn to what is to be learned, the more likely he/ she is to learn it. This is another of the 10 learning principles defined by Svinicki (1998) and referred to in *2.8. Principles of learning in the classroom.*

This group of students was curious about discovering their individual learning styles. This knowledge may have affected their attitudes to undertaking the subtitling task later in the experiment, as they all reacted favorably to it, even though there were 3 students whose predominant styles were writing/reading.

6.5. Setting

The experiment was conducted in two distinct physical settings. The first part was in a classroom with a DVD player and a widescreen projector, where students viewed

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episode 12 of *Fresh Prince of Bel-Air.* Students were familiar with this room, as other regular classes were held there. The second part of the experiment was in a classroom equipped with desks and 20 computers connected to internet and intranet. The informants were also familiar with this setting as their regular English-language classes took place there once a week, for internet and audiovisual language activities. Both these settings were on the University premises.

6.6. Materials

Episode 12 – 'Talking Turkey' of *The Fresh Prince of Bel-Air*, to be viewed with intralingual subtitles (L2+L2). The episode was also uploaded on to the LvS software, without subtitles and instructions given for carrying out the activity.

Time exposed to materials: 20 minutes for normal episode viewing and unlimited time for carrying out the LvS task. The reason for choosing this episode as opposed to any other was that this was one of the only two episodes used in study 2 where students performed better in the L2+L1 condition than the L2+L2 condition. We therefore wished to explore the nature of the idiomatic expressions contained in this episode, to try to understand if the L1 text was necessary for better performance or if students could perform well even under the condition of L2+L2 (English audio + English subtitles).

6.7. Methodology

As an idioms interpretation task, students were tested on their familiarity with the idioms/expressions or phrasal verbs (formulaic sequences) contained in episode 12, prior to watching the episode. A total of ten expressions/phrasal verbs (formulaic expressions, as referred to in *3.5.1.*) were selected and presented to the students in written form, and without context. The test contained an introductory statement, which was printed just before the list of expressions they were asked to explain. The Fullerton (Thorum, 1986) manual for the *Language Test for Adolescents* states "that the examiner should make certain that the student understands the concept of idioms before giving

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this subtest" (cited in Nippold & Martin, 1989: 61). The explanatory text was also read out to them:

> Idioms are expressions such as *bite your tongue* and *a piece of cake*, that can have two different meanings. The first one, *bite your tongue* can mean to literally bite your tongue but it can also mean to keep quiet and not say what you want to say. For example, "Whenever that professor says something I don't like, I have to *bite my tongue*". This is the non-literal meaning or figurative meaning. The second one, *a piece of cake*, can literally mean a real section or part of a cake but the figurative meaning indicates that something is very easy to do. For example: "Can you finish this test in fifteen minutes?" Reply: "It will be *a piece of cake*."
>
> Now, as you know, some English idioms have a direct equivalent in Portuguese, such as the first one -*bite your tongue*-, which translates into the Portuguese "*morder a língua*", and both have the same non-literal meaning. In the case of a piece of cake, the Portuguese equivalent is not "*um pedaço de bolo*" (which has only the literal meaning) but rather "*isso é canja*" (meaning "that is chicken broth" and which contains the figurative meaning of something easy to do).
>
> You have a list of ten items, most of them are idioms, but there is one phrasal verb and three items which are merely transitive verbs + objects.
>
> I would like you to explain the non-literal meanings of the ten English items that follow. Try to explain what the figurative meaning is for each one (in English) or, if you like, you can offer the Portuguese equivalent for each one.

The idioms/ formulaic sequences are:

1. To take a shot at someone (remember it is a figurative meaning)
2. To pass away (phrasal verb)
3. To say grace (transitive verb + object)
4. To clear the table
5. To hurt someone's feelings
6. Spoiled kids
7. To mow the lawn (transitive verb + object)
8. To miss someone/something (transitive verb + object)
9. To take after someone
10. A free ride in a fancy car

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We opted for presenting the ten items in isolation, as the next part of the experiment would expose them to the expressions in context. Although *mow the lawn* is not an idiom, the verb *mow* is transitive and implies an object, and the noun *lawn* is not frequently heard. Our intuition was that students would not be familiar with the entire structure, making it ideal to test their acquisition of the meaning through the other tasks in the experiment. The same applies to item 8 – *miss someone or something*, with *miss* being merely a transitive verb but because of its multiple meanings, we considered it important to include. Also, *say grace* is equally confusing to Portuguese native-speakers because of a similar expression in L1.

The students' interpretations of the idioms were scored out of a total of ten points: one point for each correct response which captured the general figurative meaning of the expression. A response was considered incorrect if:

- The response reflected the concrete meaning of a word or words in the expression.

- The equivalent Portuguese idiom was completely unrelated to the figurative meaning of the English idiom. For example, some students translated *say grace* to *dizer uma graça,* which has nothing to do with the accurate figurative meaning of the expression.

- No response

The results indicated that an average of as little as 10 % of students knew, on average, a mere 4 out of the 10 idiomatic expressions. This reinforces our earlier findings that this area of language is avoided in the curriculum, possibly because of the high risk of idioms being mistaken for resembling expressions in the L1. For example, the structure *say grace* was incorrectly translated by some students as meaning "*dizer uma graça*" (to tell a joke).

The next step was to expose students to the viewing of the episode, with intralingual subtitles (L2+L2) and to follow-up with a post-viewing questionnaire. The questionnaire contained the exact same 10 items of fixed expressions / idioms or phrasal verbs, as the questionnaire administered to the informants in the 2nd/ 3rd Cycle schools in study 2 (Chapter 5) after viewing of this same episode. It is also to be found in the Appendix section. Multiple-choice answers were provided: five items were given multiple-choice answers in Portuguese and five in English. These were the same items

and the same multiple-choice answers that had been provided in Portuguese for the informants in the previous study – study 2. The variables were maintained as far as was possible. The items with Portuguese multiple-choice answers were:

A free ride in a fancy car: ter tudo de mão beijada /andar à boleia / ter um carro de luxo
take after someone: sair a alguém / ir atrás de alguém / tirar algo a alguém
clear the table: levantar a mesa / pôr a mesa / limpar a mesa
spoiled kids: miúdos doentes / miúdos mimados / miúdos mal-educados
miss something/someone: deixar escapar algo / perder algo / sentir a falta de algo ou de alguém.

Of these, the only expression that could have had a better culturally-idiomatic translation for it was the last one – to miss something or miss someone. The ideal expression should have been, "ter saudades de algo/alguém". In Portuguese culture the concept of "saudade" is very strong, culturally. The word "saudade", pronounced [sɑw'dadə] is found in Portuguese and Galician, meaning a feeling of nostalgic longing for something or someone that one was fond of and which is lost. It often also carries a fatalist tone and a repressed knowledge that the object of longing might really never return. All students could relate to this distinct mark of Portuguese culture and perhaps having it available to them, as prior knowledge, would have facilitated the meaningfulness and the concept of the new expression in English – 'to miss someone or something'[21].

The principle behind providing multiple choice answers in the L1 was the same as when we applied the same technique to the task sheets in study 2. The aim was to provide a set of interconnections, through the translation process. According to a number of studies, this "elaborateness of processing" associated with the L2 structures, these structures will be more resistant to forgetting (Hummel, 1995: 452).

The other five expressions had multiple-choice answers provided in English only, in the same way that they had been presented in study 2, with the informants from the two 2nd/3rd Cycle public schools.

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[21] The literary specialist and translator, A. F. G. Bell, in his 1912 book on Portugal wrote: "the famous 'saudade' of the Portuguese is a vague and constant desire for something that does not and probably cannot exist, for something other than the present, a turning point towards the past or towards the future; not an active discontent or poignant sadness but an indolent dreaming wistfulness". More recently, Katherine Vaz's definition used to explain the title of her novel *Saudade* (1994) is, "yearning so intense for those who are missing, or for vanished times or places, that absence is the most profound presence in one's life. A state of being, rather than merely a sentiment".

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Say grace: to be funny/ to be graceful/ to pray
Take a shot at someone: compliment someone / insult someone / criticize someone
Mow the lawn: cut the grass / water the grass / sprinkle the football field
To pass away: go away / move / die
Hurt someone's feelings: offend someone / compliment someone / insult someone

Results for this step of the experiment can be seen in Table 6.1. in the column – "After viewing episode" - which indicate a considerable improvement in performance after the viewing of the episode.

The next step in the experiment took place 1 week after the viewing had occurred and the post-viewing questionnaire had been answered. Students now were required to use the subtitling tool where the episode of the *Fresh Prince of Bel-Air* had been uploaded. However, students were not asked to watch the full episode again. The researcher had previously spotted the idiomatic expressions and pre-selected these as cues for the students to subtitle. Furthermore, in order to reduce the technicalities of subtitling, we provided the 'in' and 'out' times of the subtitles together with the instructions for subtitling only those fixed items under study. Students had one practice session with the *LeVis* tool to familiarize themselves with the technical aspects of it and to reduce the anxiety factor on the day of the subtitling activity. The materials used for the practice activities were not those of *The Fresh Prince of Bel-Air*. We used the activity available with the software and used for demonstrating the functions of the tool.

It is our conviction that using the subtitling tool – *LeVis* – alleviates the otherwise monotonous task of repetition, which is known to be a necessary condition for 'catching' and retaining the structures in a foreign-language. By having to supply subtitles for the selected expressions, students played and replayed the pre-selected dialogues within the episode. Thanks to the nature of the subtitling LvS tool, students were able to save their work and send it to the researcher to be viewed, as an imported file. The instructor could open the file, run it in the LvS tool and correct the students' subtitles, whenever necessary, or add comments to alert them to some or other aspect. Files were sent back to students as feedback to their subtitling activity.

This section of the experiment can be regarded, in our opinion, as principle 7 by Svinicki (1998) – 'Give lots of active, coached practice'. This step provided students with opportunities to practice the new content they had been exposed to, as without

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repetition the effective learning of that content would very likely not be permanent. Put differently, it was hoped that the expressions would pass from sensory memories into *short-term* or *working memory* by attention. After filtering of the stimuli, and even manipulation of them, they got transferred to *long-term memory* (Caimi, 2006).

The second last step in the study was a repetition of the questionnaire with the expressions, half with L1 multiple-choice answers and half with L2 multiple-choice answers. This was applied in the class immediately following the subtitling activity (less than a week elapsed). Results can be seen in Table 6.1. in the column "After subtitling activity". Judging from the table of results, students made progression in their knowledge of the idiomatic expressions and after the subtitling activity they knew, on average, 9 out of 10 expressions.

The final step in the study took place three weeks after the subtitling activity. Although there are several ways to approach writing in the classroom, the three major approaches are: product-based (focus on accuracy), process-based (focus on fluency) and genre-based (focus on authenticity). These can be combined into one approach (Badger & White, 2000). Badger & White argue that the three approaches are complementary and each can inform the others. The benefits of an integrated approach are that by comparing product, process and genre approaches, we can find the strengths and insights of each. However, writing in English for EFL learners is a difficult task and the influence of L1 on L2 production is natural and inevitable. According to research conducted on Chinese learners of English, "starting with the L1 provides a sense of security and validates the learners' living experiences, allowing them to express themselves" (Xu, 2005: 39). Learners are then more willing to take risks with the L2.

Thus, students were given a list of paraphrases for each of the ten expressions they had been exposed to. These paraphrases were in Portuguese. The allocated task was for them to select seven from the list and write a coherent text, in English, incorporating the corresponding expressions for those paraphrases into their plot. The application of principle 8 – 'Teach in ways that promote transfer' – seems clearly applied in this activity. The different application opportunities for students to use the newly-acquired English idioms are in order to facilitate the transfer of the new content. It is considered that the more and the more varied ways students see a concept applied, the better they will be able to use the learnt material in the future (Svinicki: 1998). At the same time, according to cognitive theories, learners will be storing information in

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long-term memory – principle 5 (Svinicki: 1998; Unsworth & Engle, 2007). Also, at this stage students are being asked to move from a set of phrases or lexical items taken from the film script to written production of sentences and paragraphs. They are also performing a translation task, from their L1 into the target L2.

6.8. Discussion and Results

Table 6.1. indicates the number of students' correct answers (out of a total of 20 students) for each idiomatic expression or phrasal verb at three different moments: before viewing the episode which contained the expressions, after viewing the episode with English audio + English subtitles, and after doing the subtitling activity with the LvS tool.

Table 6.1. Results of students' knowledge of idiomatic expressions: number of students who answered correctly and respective percentages.

Idiomatic expression / phrasal verb	Before viewing episode		After viewing episode	After subtitling activity		progress made
Number of correct answers and %	**Total**	**%**	**Total**	**Total**	**%**	**%**
To take a shot at someone (fig)	2*	**10%**	10	15	75%	**65%**
To pass away	5	**20%**	15	19	95%	**75%**
To say grace	1*	**5%**	20	20	100%	**95%**
To clear the table	3*	**15%**	17	20	100%	**85%**
To hurt someone's feelings	8	**40%**	15	20	100%	**60%**
Spoiled kids	8	**40%**	14	20	100%	**60%**
To mow the lawn	2*	**10%**	12	13	75%	**65%**
To miss someone	10	**50%**	15	18	90%	**40%**
To take after someone	0*	**0%**	14	18	90%	**90%**
A free ride in a fancy car	2*	**10%**	10	17	85%	**75%**

+ This last column indicates the progress students made (in percentage) in the number of correct expressions known from start to end of the experiment.

The results in the first column which are marked with an asterisk signal those expressions where students performed very poorly. There were six expressions (*take a shot at someone*; *say grace*; *clear the table*; *mow the lawn*; *take after someone*; *a free ride in a fancy car*) where the number of students familiar with them ranged from 0 to 3 students. It is worth mentioning that all these expressions occurred in the episode in an environment of simulated authentic interpersonal communication but in a recreational format. This way, with the support of written reproduction of the oral text, and reinforcing foreign language understanding, students are helped to overcome the challenges of listening comprehension (Caimi, 2006: 4). Immediately after viewing the episode and answering the post–viewing task sheet, the results for all expressions in general were much better and, for these six in particular, they improved from: 2 to 10; 1 to 20; 3 to 17; 2 to 12; 0 to 14 and 2 to 10. The expressions *take a shot at someone*, *mow the lawn* and *a free ride in a fancy car* remained those with the lowest results (of the 20 students only 10, 12, and 10 respectively managed to understand the meaning of the idioms. It has been found that adolescents exposed to low-frequency idioms might rely upon context to a greater extent when interpreting them than when interpreting idioms that occur more frequently in the language (Nippold & Martin, 1989: 64). We consider *take a shot at someone* and *a free ride in a fancy car* to be of a low-frequency nature. The other one, *mow the lawn*, although not occurring with low frequency in the language, was not very clear from the visual and dialogue context in the DVD episode what its meaning was. There was no concrete scene to illustrate the meaning, only a mention of it twice, in a dialogue between the character Will and his mother. Also, we must not forget that non-native speakers of English, as is the case with the students in the sample, encounter idioms less often than native speakers and even when hearing them, may find them difficult to decipher.

Clearly it was not the written input alone which made comprehension possible, as the expressions had previously been presented to the students in a written format. It was the correspondence between written text and spoken text, in the form of monolingual subtitles that transformed intersemiotic reception, using the two channels of visual perception of images and hearing, into multi-semiotic reception. For students of foreign language this involves hearing, reading and visual perception of images (Caimi, 2006: 6). Students could also quantify how much they had learned through listening, reading and viewing of the episode content. Thus, viewing the episode in the condition of

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foreign-language audio + foreign-language subtitles (L2+L2) was no hindrance to students' understanding of some of the idioms and expressions. This aspect had already been tested and confirmed in our first two studies. The use of captions and auditory cues to determine if they contribute to children's reading skills has shown that readers, even at beginner level, learn to recognize words in print by viewing TV captions and the narration helps them comprehend the story line (Linebarger: 2001). Linebarger's study was applied to children learning to read in their first language. Given the beginner level and lack of proficiency, we believe this combination of written and auditory is equally beneficial to learners of a foreign language.

After becoming more familiar with the cultural and linguistic content of the episode, students moved on to the next task in the experiment. They were required to be mock-subtitlers. Students had to listen to the speeches repeatedly until they clearly heard and deciphered the expression, word for word, in order to successfully fill in the required subtitles. This final task of the experiment contained characteristics of professional translation but represented, at the same time, a two-fold pedagogical exercise. It implied precision and an exercise in stylistic writing. It also tested the students' comprehension in the foreign language, their aptitude to transcribe what they were hearing, associated to the visual content.

Later, they were able to identify the paraphrases in their own mother tongue corresponding to the idioms or formulaic sequences they had subtitled and learned. This task implied a greater effort to find translation equivalents in the L2. According to Hummel (1995), in an experiment to examine the potentially useful role of translation in L2 learning, "translation may be even more effective than the reversed subtitling condition, in that students must actively recreate the original message in the L2, rather than depending on recognition skills alone, as is the case when reading L2 subtitles" (1996:452).

In the final testing stage, comprehension and transposition were two characteristics tested: these necessary and successive stages in the translation process imply a precision for comprehension and a quality for transposition. Although the evidence was limited, regarding long-term retention and capacity for production, it is our conviction that the subtitling activity, 3 weeks earlier, had helped students to fix characteristic patterns and word forms in their minds, and thus facilitated retention of sentence structure. In this case, they retained the fixed lexical items, i.e., the idiomatic

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expressions or phrasal verbs. Out of the 20 students who wrote the texts using the 7 idioms of their choice, 15 constructed coherent and cohesive texts with all 7 idioms correctly used; 3 students failed the meaning of one idiomatic expression; and 2 students had 2 expressions incorrect (on the level of word structure).

Apart from the benefits of acquiring more vocabulary, the subtitling activity was a valuable exercise in the learning experience, as it involved repetition of the verbal text and students were exposed to the meanings of the idioms in concrete contexts. This could only reinforce the imprint of the expressions in their memory. Replaying the segments to be subtitled meant that students could listen to phrasing, emphasis and the tone of the source language. Students found it challenging but not excessively demanding, as they could replay the segments until they accomplished the task. At the same time, it provided a sense of accomplishment that exceeded their expectations, as referred to several of the informants, in a post-production questionnaire. The questionnaire was an open response technique so students could provide feedback in their own words about aspects of the experiment, the tasks carried out and their experience of the learning. They found it appealing and unthreatening. Evaluations received from participants were largely positive. The majority of the participants said they developed an awareness of their own strengths and weaknesses in the language. The subtitling activity raised their motivation and level of interest in the course. Also, by doing this activity, on a regular basis, they can monitor their own progress in their linguistic skills. They become more aware of cultural differences and lexical structures.

As Williams & Thorne (2000) concluded from their pilot study in interlingual subtitling, "the combination of aural, visual and written elements required in order to subtitle competently makes it unique as a language-learning tool". We recall the respondents' preferred learning styles, mostly distributed over visual, aural and kinaesthetic, with only 3 reading/writing, and conclude that the subtitling activity attended to their preferences, as the task was a combination of aural, visual and written elements, with underlying kinaesthetic characteristics.

Most students were unaware of their learning styles and learning about them raised their self-awareness about their preferences, their strengths and weaknesses. At the point of the subtitling activity students realised what their individual difficulties were. For example, some could not understand the utterance *mow the lawn*, and had to replay the segment over and over again. This was reflective of their non-familiarity with

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the words in the utterance and their combination. Others struggled with the first cued segment to be subtitled – *taking her usual shots at me.* This idiom was uttered by Will's uncle Phil who complains to this wife that her sister (Will's mother) enjoys poking fun at him. But because the actual "poking fun" scene does not take place at the time he utters the expression, the meaning is not very clear. Students become aware of their uncertainty but later in the episode the meaning becomes clearer.

The advantages of metacognition - being aware of one's own thought and learning processes - can be gained if learners are encouraged to discover aspects of their own learning and that of others (Coffield *et al*., 2004: 204; Conceição, 2003)[22]. Our role in this study went beyond that of researcher collecting data, we were also attempting to help students become aware of how they learn or how they can learn.

In summary, recalling the different nature of idioms, briefly described in chapter 2, we can classify our small sample of 10 idioms/expressions in this last experiment according to their cross-cultural and cross-linguistic differences and their non-arbitrary nature. The characteristics in the third column of Table 6.2. can perhaps help explain why certain items appeared more difficult to understand. For example, when the differences between L2 and L1 are of a linguistic nature, such as in *take a shot at someone* and *take after someone,* the meaning is more difficult to grasp.

Table 6.2. L2 idioms/expressions with L1 equivalents and their characteristics

English idiom / expression	Portuguese equivalent	Characteristics identified
To take a shot at someone (fig)	Dar uma patada a alguém (atingir alguém em sentido figurativo)	Cross-linguistic
To pass away	Falecer	Cross-cultural and cross-linguistic
To say grace	Dar graças	Cross-cultural but slight linguistic variation
To clear the table	Levantar a mesa	Cross-linguistic
To hurt someone's feelings	Ferir os sentimentos de alguém	=
Spoiled kids	Miúdos mimados	Cross-linguistic

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[22] Reseach carried out by Filomena Conceição (2003) with undergraduate students of Mathematics learning English for Specific Purposes, showed that by learning about metacognitive strategies and managing their own progress, students improved their communicative competences. The author states:
"*o papel assumido pelas estratégias metacognitivas é fundamental na regulação da cognição, pois, aprendendo a gerir o seu próprio progresso, o aluno avança na sua competência comunicativa*" (2003: 184).

To mow the lawn	Cortar a relva (literally only 'cut the grass')	Cross-linguistic; non-arbitrary nature
To miss someone	Ter saudades de alguém	Cross-cultural, cross-linguistic
To take after someone	Sair a alguém	Cross-linguistic with slight variation
A free ride in a fancy car	Ter algo de mão beijada	Cross-cultural, cross-linguistic

Our research question for this study:

- Will exposure to idioms in audiovisual materials and later recognition and retaining of those expressions lead to active learning expressed through real production in the FL? –

can be answered affirmatively, judging from the written text production.

As for the first hypothesis, that

after exposure to idiomatic expressions in audiovisual materials, later, by using a subtitling tool, students will identify the idiomatic expressions and internalize their meanings,

the table of results – table 6.1. clearly corroborates this. The task of adding subtitles to certain utterances in the video heightened students' linguistic and cultural awareness. They had to repeat some segments several times, in order to "catch" what was being said, thus becoming aware also of pronunciation difficulties through their non-understanding. These factors led to an increase in knowledge of the foreign language, which was shown in the results obtained in the recall and recognition test after the subtitling activity. Results are in the second column from the right, in Table 6.1.

Although not all the items tested were internalized, the vast majority was and their performance on recognition of the items ranged from 75% (the lowest) to 100%. We deduce they also internalized their meanings as, later, in the production task, their performance was also of a very high standard. This leads on to our second hypothesis: *students will be able to re-use these expressions in semi-guided written production in the foreign-language, using prompts in the mother-tongue.*

As already mentioned, this ability to reuse the expressions was confirmed by their written production. This hypothesis also confirms, to some extent, that the use of the mother-tongue as a cognitive and pedagogical resource is helpful and useful to the foreign-language learner: "All newly-acquired FL items have to sink roots in our minds which are eventually deep enough for the items to function independently of the MT"

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(Butzkamm, 2003). As proficiency grows in the foreign-language, the indirect bond with the mother-tongue weakens, through practice with the FL. Brown (1972) referred to this as "cognitive pruning". Furthermore, findings from acquisition research and in bilingualism, such as Kesckes & Papp (2000; 2003) and Butzkamm (2001), show that a variety of bilingual teaching practices can promote each other's development reciprocally. Many suggestions for such teaching techniques can also be found in Deller & Rinvolucri (2002).

Limitations of this study point to the moment for language production, which was controlled or guided and was exclusively written. There was no oral production with concrete authentic situations where students could practice their newly-acquired structures. Nonetheless, we would expect similar results in situations of spontaneous production, without the paraphrased written prompts in the L2. In other words, considering students have acquired competence in this area of idioms, their performance in new and future situations is likely to be one of better fluency in the target language.[23]

Judging from the findings in our three studies, and especially this third one, we can say that our major topic merits serious consideration. The topic, or methodological proposition, being that an appropriate use of the mother-tongue and translation activities in the language classroom are productive allies for foreign-language learning.

We recall also our earlier reference to conceptual fluency, and the development of concepts, in the light of cultural exposure. According to Pavlenko (1996, cited in Kecskes, 1999: 147), for a full acquisition and proper use of a concept to occur, the learner needs "direct experience with concepts in the target language because the conceptual system of each language operates differently". The subtitling activity allowed them a more direct experience with the different cultural system.

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[23] We use the terms language competence and language performance according to Chomsky's distinction. Competence is the knowledge the student possesses of the grammar of a language; performance is the ability to produce through use of one's competence (Steinberg, 1993: 97).

CHAPTER 7 - Final conclusions and considerations for future research

"The limits of my language are the limits of my world"

(Wittgenstein, *Tractatus Logico-Philosophicus*: 1922)

What started this research was the attempt to understand the paradox between two aspects: the generally accepted conviction that Portuguese native-speakers, in general, have an ease with languages versus the official figures indicating a national under-performance in foreign languages, specifically in the English language, amongst school goers. The Eurobarometer surveys on competence in foreign languages further corroborated this poor performance, amongst the population, in general.

The first belief, of a somewhat spontaneous nature, can be validated by three features: the vast range of phonemes available in European Portuguese equips the speaker with a certain flexibility for detecting and articulating an array of sounds in other languages. The same applies to the grammatical structure and vocabulary of a language which has a high complexity and a certain irregularity, allowing for easier access to grammar matrixes of other foreign languages. The second validation quality could be seen as, though not of a linguistic nature, the Portuguese people's tradition, over history and contact with others, of an embracing attitude of foreign nations and their languages. As mentioned in the introductory chapter, the history of discoveries, emigration and more recently, an accepting nation of migrants, can better help us understand this characteristic of familiarity with and receptiveness towards interculturality and multilingualism. The third justification is the tradition in subtitling of foreign films and TV programmes, allowing for viewers' exposure to the original audio versions and to incidental learning of the English language.

Yet, in spite of these features, the second aspect of our paradox provides undeniable proof of the low foreign-language skills in English. An attempt to contribute towards understanding the reason for these figures was a general aim within this research. The focus of our investigation, however, was to test the importance of screen translation, in the form of intralingual and interlingual subtitling, and their function, as didactic aids, in foreign-language teaching/learning. The questions and findings of the

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three studies will be briefly discussed and we refer to study and experiment as interchangeable terms. In order to verify our tentative propositions we tried to bring together the best of divergent pedagogical theories, incorporating ideas and approaches in cognitive science by Krashen, Vanderplank, Gass, Giora, Svinicki, and Kecskes & Papp. The approaches by these scholars appeared to be those that could best fit the context of Portuguese EFL classrooms and learners. We sought to show and compare the available research findings in the area of screen translation for language learning/teaching, as well as just foreign language learning/teaching settings with our own findings and pragmatic insight.

We set out to test the following:

- How effective is intralingual subtitling on foreign-language comprehension in a number of different audiovisual genres, such as film, music, news, etc.?
- What role does translation play, as an educational activity, in foreign-language learning and comprehension? Is one mode better than the other?
- Is the learnin and retaining of foreign-language structures, through audiovisual translation, effective enough to lead to written production in the foreign-language, later on? Does the mother-tongue have any influence in this process?

With the results of the three studies, we hope to have produced what can be considered a valuable contribution to the educational field of foreign-language learning and teaching, at least within the Portuguese context. However, a universe of 139 students (42 in study 1, 77 in study 2 and 20 in study 3) the findings cannot be generalized and further investigation in this area is necessary and desirable.

7.1. Key findings

The aims, purpose, objectives and the need for this research have been placed in context. Study 1, study 2 and study 3 cast the *raison d'être* for the object of investigation. They explored the context of an audiovisual subtitled environment and

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sought to validate (or refute) the acquisition and effective learning of new expressions through audiovisual translation and occasional use of the mother-tongue.

Our first study/experiment was designed to measure differences within the same group of learners in degrees of word recognition and comprehensible input under two different treatment conditions – that of unilingual captioned material and non-captioned material and to prove the usefulness of these audiovisual materials as pedagogical tools. It focused on the role of intralingual subtitling, analyzed from a functional viewpoint. Through a comparative/ contrastive approach we looked at examples of different genres of screen translation (music, film, news, etc.). The collected data showed a positive correlation between the presence of teletext subtitles and an increased comprehension of the target language by the viewers/ learners.

Recalling the research questions for this experiment, they were:

1- Do students react more or less favorably to subtitled TV programs depending on their country of origin and the foreign-language policy in that country (1 country, 1 mode)?

2- How do Portuguese AV materials, with Portuguese subtitles and Portuguese soundtrack affect the listening/reading comprehension of foreign students learning Portuguese as a foreign-language?

3- How do the same AV materials without subtitles affect the listening comprehension of the same students?

Answers:

1- The informants who were used to viewing foreign AV materials with subtitles had a favorable attitude towards the activity, which was consistent with previously documented research. Those from countries where this mode was not the foreign-language policy for foreign TV programs and films were not all open to this strategy as a language-learning device. However, after some exposure to the activity, some of the initially reluctant attitudes were won over.

2- Students performed better, i.e. had a higher percentage of correct answers in the task sheets, after viewing subtitled segments. This indicates that subtitles had a positive effect on their listening/reading comprehension of the target language.

3- The same type of audiovisual materials without subtitles led to a poorer understanding by the students, of the content matter, especially certain text types.

In this first experiment, with intralingual subtitles, our hypotheses were:

i)   Students will tend to react more or less favorably to subtitled material depending on their familiarity with this mode of translation.

ii) Portuguese audiovisual material with teletext subtitles will affect learners' listening/reading comprehension positively.

iii) Portuguese audiovisual material without subtitles will hinder students' comprehension of content.

Our findings were:

i)   Although all the students from subtitling countries claimed to regard subtitled material favorably, not all students coming from dubbing countries (and unfamiliar with the mode of subtitling) reacted negatively to the subtitled materials. There were 15 students who reacted favorably and 10 who reacted negatively.

ii)   Although the performance results for the reading/listening comprehension were overall better with the subtitled materials, with the text type of animated film some students claimed to prefer watching without subtitles. For this text type the performance results did not differ, after viewing subtitled or non- subtitled segments.

iii) Students performed worse in the listening comprehension tasks after viewing audiovisual materials without subtitles, so the hypothesis is confirmed: absence of subtitles hindered students' comprehension of content. The text types that most needed the support of subtitles for better comprehension were the segments on music, the satirical news bulletin and the soap opera.

Additionally, if we recall King's (2002) list of benefits (as mentioned earlier in section 3.2.1 of this work) to be derived from such an activity, considering the results obtained in the study we can comfortably claim the following benefits:

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- it reinforced students' understanding of Portuguese context-bound expressions;

- it allowed them to follow a plot easily (or at least, more easily)

- they learned new vocabulary and idioms;

- it helped develop students' concentration in following the lines;

- it helped develop word recognition;

- enabled students to keep up with the captions that accompanied the spoken dialogues (in our experiment this only applied to those students exposed to the condition of subtitled materials);

- understood jokes and had a few laughs;

- learned different strategies and styles for processing information.

Our second experiment was concerned with the role translation, as an educational activity and in the form of subtitles, plays in language learning and comprehension. It was designed to measure differences within different groups of informants, in degrees of message grasp, idiomatic and cultural awareness. This study addressed both forms of subtitling, interlingual and intralingual. Here also from a functional point of view this study indicated which exposure to which mode of subtitling offered better comprehension in the target language. The research questions for this study were:

1- Do two types of subtitling conditions have different effects upon the ability of $2^{nd}/3^{rd}$ Cycle-school students to perform in post-viewing tasks?

2- Does one viewing mode affect recall ability more than the other?

Answers:

1- The results revealed that the two types of subtitling did not have very different effects upon the students' capacity for performing in the post-viewing tasks. However, from week 4 onwards, group #1 – the English audio with Portuguese subtitles group (L2+L1) – had generally higher scores.

2- The mode of L2 audio + L1 subtitles produced an improvement in the recall test scores, in the range of 7 percentage points, whereas the L2 audio+L2 subtitles mode had more constant scores, differing only by 1,5 percentage

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points. This could indicate that for recall and retention purposes, the mode with mother-tongue subtitles is more effective.

In the second experiment, looking at interlingual and intralingual subtitles, the following hypotheses were formulated:

i) English-language audiovisual material with Portuguese subtitles will tend to affect Portuguese students' comprehension of content positively.

ii) Portuguese students viewing English-language audiovisual material with English teletext subtitles will tend to have more difficulty in understanding content in general.

iii) Recognizing and retaining English idioms in the audiovisual material will depend on having a translated version in the student's L1.

Findings:

i) Although the differences were not very significant, standard subtitling (English audio material + Portuguese subtitles) did affect students' comprehension of content positively.

ii) The performance scores by group #1 (L2 audio+L1 subtitles) remained higher than those by group #2 (L2 audio+L2 subtitles) from week 4 onwards, thereby allowing us a more solid ground for generalization and also for inferring that this hypothesis - students viewing English audiovisual material with English teletext subtitles (L2+L2) reveal more difficulty in understanding content in general – was confirmed.

iii) After constructing validity of the test scores, by comparing the test-takers' performances on different sub-tests, we could infer that hypothesis 3-recognising and retaining English idioms in the audiovisual material will depend on having a translated version into student's L1- is only partially true.

Both forms of subtitling can improve the performance of language skills for practical usage, i.e. for communicational purposes, for real interaction in social contexts.

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In www.eslpartyland.com/teachers/nov/film.htm, the site for teaching with film and video, the authors say:

Students really enjoy watching movies and TV for a variety of reasons. For one, they get exposure to natural language in a non-threatening setting. Secondly, movies and video provide common ground to students of any international background.

In the third and last study we tested the functionality of screen translation as a linguistic aid for those not proficient in the language spoken in the audiovisual texts. Through the use of the subtitling tool, students revealed to have internalized the new idiomatic expressions. Later they were capable of recalling and using them in a semi-free written production activity, which had as prompts mother-tongue paraphrases of the newly-learned expressions. Our single question for this experiment was:

1- Will exposure to idioms through audiovisual translation lead to active learning and real production in the foreign-language after some time has elapsed?

Answer:

1- The different exposure strategies, first through viewing the episode, then by applying the subtitling tool to supply screen translation (in the form of intralingual subtitles) to the selected idioms and finally by triggering their memories with paraphrases in the mother-tongue (another form of translation activity) revealed to be effective insofar as students were able to produce the correct expressions in a semi-guided written exercise.

After the informants' exposure to interlingual subtitled material, we hypothesized that:

i) After exposure to idiomatic expressions in audiovisual materials, later, by using a subtitling tool, students will be able to identify the idiomatic expressions and internalize their meanings.

ii) Students will be able to re-use these expressions in semi-guided written production in the foreign-language.

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Findings:

i) The use of the subtitling tool – LvS - implied repetition of target segments in the foreign-language and students, at their own individual paces, and consequent identification of the idiomatic expressions. This step proved to be effective in internalizing their meanings, as we can conclude from the findings in the next hypothesis.

ii) The results in Table 6.1. clearly indicated that students internalized the meanings and were able to re-use the newly-learnt expressions, at a later date and in a semi-guided written production.

The principle findings of the three experiments have some important points for education. Chesterman concludes (1998: 142) that "the goal of language learning is usually understood as communication in one way or another, so any learning strategy that proved to be successful would itself contribute to this communicative end. The goal of translation, too, is communication". Our last study seems to contain these ingredients. Students were able to make sense of the new language items and later capable of using them, led on from mother-tongue paraphrases. Had they been required to use them in aural communication, we strongly believe they would also have been able to do so. The first two experiments did not test students' production skills and their communicative ability.

7.2. Considerations and future directions

In spite of the Portuguese students' familiarity with subtitling, as a mode of screen translation, the national high-school results for English, as we can recall from earlier references in this research, are of a poor standard. We intend to offer some considerations in this regard and will do so in the light of three factors: motivation, subtitling and the use of the mother-tongue, and intercultural awareness.

7.2.1. Motivation

Our three studies served to demonstrate, amongst other things, that audiovisual materials, if correctly selected, can enhance learner incentive and reduce the anxiety of typical foreign-language classroom contexts. Some words by the European Union regarding motivation (Report on Multilingualism at: (http://ec.europa.eu/education/policies/lang/doc/multireport_en.pdf: 9)

> Motivation is a key, if not the key, to successful language learning. Enhancing learner motivation is *the* crucial element in achieving the desired breakthrough in language learning across Europe. It is here that schools and teachers play a role of paramount importance. Positive experience in language learning at school is likely to encourage people to take up and continue language learning at a later stage.

Two other aspects on learner motivation deserve special attention. The report suggested a distinction be made between initiating motivation and sustaining motivation, with the latter being particularly important for lifelong learning situations. The other aspect was on motivating people to learn languages, not just one language, and that "people should be encouraged to develop their own individual language profiles" (EU, 2007: 9).

Fully understanding the reasons for the underachievement and lack of motivation in foreign languages, in Portugal, would imply extensive research into areas such as EFL teachers' attitudes and methodologies, the students' mother-tongue competence, their reading skills, etc. Although multilingualism is one of the main symbols of a diversified Europe, the principle of linguistic diversity and the notion of lifelong language learning are not widely accepted, in Europe, by young people or by educational authorities and institutions. As such, a European three-year project (2007-2010) was launched – MOLAN (Motivation for languages). It is a network of over 40 higher education institutions and schools from 24 European countries to build on case studies of successful policies, strategies and practices, in order to share these across Europe and motivate young Europeans towards the learning of foreign languages as well as towards other peoples and cultures. MOLAN is based on the assumption that "motivation" can be enhanced by institutional and system-based policies (www.molan-network.org). As a participating member in this network we hope to establish in what

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ways examples of good practice throughout Europe promote an interest in foreign-language learning. Until then, the universe of students in the Portuguese schools offers very specific characteristics which deserve some attention.

It is a given fact that Portuguese teenagers have been exposed to English-language audiovisual materials, on a regular basis, since they began to watch television in a non-intentional learning environment. For this reason we cannot consider their syntactic, phonologic and cultural knowledge of the foreign language (English) to be the same as that of a traditional monolingual student who does not live in an environment of traditionally subtitling audiovisual materials.

What is the explanation for the national results indicating such a limited competence in English? Surely these students' needs must differ from those of foreign-language students who have not grown up with screen translation, with subtitles in the mother-tongue and audio in the L2? Yet school textbooks and syllabuses do not take this advantage into account. This could be one of the reasons for the lack of national impetus in EFL learning.

It is documented that student motivation is one of the determinants of second/foreign language acquisition (Dornyei, 1994, 2001, Gardner & Tremblay, 1994) and Dornyei notes also that "teacher skills in motivating learners should be seen as central to teaching effectiveness" (2001: 116).

7.2.2. Subtitling and the mother-tongue

Given the special traits of audio-visual translations, and the multiple communicative channels involved: verbal, gestural, emotive and postural, made up of picture-sound-text which prompts the viewers to read subtitles, we believe that the reduced complexity in subtitles, be they interlingual or intralingual, offer no drawback. On the contrary, they reduce classroom anxiety. Furthermore, the medium – context with authentic language-especially TV (and viewed as a true reflection of the culture of a society) is at the same time, one of educational value and also one of entertainment and leisure. Caimi (2006) suggests "this type of teaching material should be presented to tutored language learners as a series of phased teaching units with particular emphasis on entertainment" (2006: 11). The reason being that when language learning and entertainment are combined,

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students become highly motivated and are likely to enjoy the subtitled materials without paying attention to the effort involved in understanding a foreign language (2006: 11).

Raising language students' interest in cultural and linguistic differences could be a more effective approach than the one currently implemented.

Young television viewers in Portugal feel at ease with listening to English even before starting to learn English formally at school, so the impact of daily subtitled television should be more visible in terms of viewers' linguistic competence. The approach in the educational program needs reviewing and the emphasis should be on communicative competence. Also, the assessment and testing methods appear to need re-designing. It seems an ongoing lost battle to test, for example, idioms and phrasal verbs in the national exams when this area of the language is sadly neglected in the classroom. The Common European Framework of Reference (CEFR) contains a descriptor of overall listening ability at C1 level which states that students at this level "can recognize a wide range of idiomatic expressions and colloquialisms" (Council of Europe, 2001: 66). However, the ability to 'recognize' and recall certain structures or vocabulary, as we saw from our first two studies, is not a guarantee of students' ability to use those structures communicatively, verbally or in writing.

Also, "language acquisition research has underlined the developmental value of enhanced 'noticing' and of 'consciousness raising' in relation to the target language" (Carter et al., 2003: 65). The Language Awareness approach helps learners to become independent, with positive attitudes towards the language and to learning the language beyond the classroom, which are some of the objectives of the European Language Portfolio (ELP). We, as teachers, should help students acquire a metalinguistic insight into areas of systemic and pragmatic differences between the two languages (English and Portuguese) to avoid possible mistakes and breakdowns in communication.

Adherents of the Language Awareness approach stress the cognitive advantages of reflecting upon language, and argue that attitudes to language and to language learning can change as a result of methods which highlight particular language features by effectively involving the learner (Bolitho & Tomlinson, 1995).

Nonetheless, what was not conclusive from the results and the test conditions in the second study was the absolute need for translation, as an educational activity in the FL classroom. This left our second research question unanswered – "does one viewing mode affect recall ability more than the other?" and hypothesis 3 unconfirmed –

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"recognising and retaining English idioms in the audiovisual material depended on having a translated version available in the student's L1. The need to answer these questions gave rise to the third study. Furthermore, the process of translation and the cognitive advantages associated with this process, namely through the given multiple choice answers in the L1, should have been analyzed in greater detail. The number of correct answers, depending on the multiple-choice answers being in L1 or L2, should have been correlated.

In the notion of action theory, communication, learning and translation are kinds of actions. "An action is understood as a goal-oriented activity performed by an actor in a given situation, under certain constraints" (Chesterman 1998: 141). In synthesizing the three areas, he places communication hierarchically at a higher level and language learning and translation as means of achieving this goal.

Additionally, from our contact with several state schools we found that, in general, foreign-language teachers advocate a "no resort to the mother-tongue", very likely a reflection of their training and the methodological trends in vogue over the last thirty years. It is regarded by most as a taboo subject, a source of embarrassment and, I believe, looked upon as in the Prologue to *Using the Mother Tongue* (Deller & Rinvolucri, 2002: 5), "on the part of non-native speaker teachers in particular, as a symptom of their failure to teach properly". Prodromou states in the book's Prologue that "the results have been disastrous for the vast majority of teachers of English worldwide who happen to be non-native speakers of the language" (2002: 5).

Furthermore, he considers it a gross contradiction, in educational terms, to teach any language without reference to and creative deployment of the students' mother tongue and, by extension, of their mother culture. "In first language education, it would be unthinkable to propose the exclusion of the students' linguistic culture from the classroom".

Concerns that the addition of the textual modality to already visually and acoustically-rich authentic audiovisual materials might overburden the learner's capacity to comprehend did not prove true in our experiments. We did notice that those familiar with the multiple modalities did not struggle or complain. Those unfamiliar with this modality took some time to adapt and their reading speed of the subtitles, at first, was probably reduced. Also, concerns that one modality of input might override the development of another, for instance, that the reading of the subtitles or captions

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might impede the development of listening comprehension strategies were not evidenced in any significant way, apart from the "Floresta Mágica" episode (in study 1) where participants 'switched off' reading the subtitles to concentrate on watching the film. (as in Garza, 1991).

In the second study, after the students had familiarized themselves with the subject matter, after basic comprehension of the source text had been achieved, they were able to appreciate and enjoy the episodes viewed. This contributed to the students' linguistic awareness and helped them become alert to certain areas and functions of language. This pedagogical exercise served to test but also to strengthen their grammatical and lexical competence. In the third study, it led to the acquisition of a more active vocabulary in the area of idioms.

7.2.3 The influence of the mother-tongue

Screen translation, in the form of interlingual subtitles, also seems to be a natural motivator to learning or acquiring a foreign-language or improving skills in the mother tongue, with the added benefit that incidental acquisition seems to be highly retained by learners. However, when literacy skills in the mother-tongue are not very solid, or still at a stage where speakers are developing their fluency and complexity of the language, then one language could benefit the other. We recall how some students in the second study revealed lack of knowledge of the idiomatic expressions in their own mother-tongue. This led to inability to answer some of the items in the post-viewing questionnaire, when the multiple-choice answers were presented in Portuguese.

Although it is outside the scope of this research, a furtive glimpse at what could be happening in the area of mother-tongue competence could offer some pointers. At the beginning of this research we looked at the secondary-school national results for English as a foreign-language, now let us consider the same students' results for Portuguese as a mother-tongue. The results cover the period of 2000-2007 and appear in Table 7.1., divided into higher and lower grades, depending on the students' area of studies. Those in the social sciences courses sat a higher-grade Portuguese examination and the others sat a lower-grade examination. The scale is on a 0-200 points and students who obtain less than 100 points (50%) are considered to have failed. These

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results are also not significantly better than those for the subject of English as a foreign-language, which were under discussion in chapter 1.

Table 7.1.School results in L1

School Year	Higher Level	Lower-level
2000	109,3	106,2
2001	110,4	117,7
2002	111,8	112,0
2003	109,1	107,4
2004	104,9	101,1
2005	106,6	111,3
2006	112,9	115,9
2007	99	107,7

The marks are on a scale of 0-200

Taking into consideration other findings from acquisition research, in cases of bilingualism and inter-language transfer it has been found that both languages supplement each other reciprocally and do not disrupt each other as initially believed (Butzkamm, 2003). Kecskes & Papp (2000) highlight the importance of the multi-lingual conceptual base for managing L1 and L2 and a bidirectional interaction between both language channels.

Furthermore, policy-makers in production and distribution of audiovisual materials, as well as in areas of didactics and pedagogy should value the importance of quality subtitling, if language awareness is to be practiced. Intralingual subtitled products, accompanied by linguistic exercises, questions, examples and explanations could be made available to not only to language practitioners but also to untutored foreign language learners. We recall the European Union's High Level Group on Multilingualism and the Final Report, with one of the recommendation items being:

> TV programmes with sub-titles can be effective tools for language learning, in that they can promote functional literacy and receptive multilingualism, especially as they present viewers/listeners with a given language as used by speakers of that language. Because of that, TV companies which normally use dubbing should be encouraged to offer sub-

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titling in addition to traditional dubbing, so that viewers have a choice (http://ec.europa.eu/education/policies/lang/doc/multireport_en.pdf :12)

Schools should acknowledge and expand translation skills, as an educational activity, and as a language learning strategy, to develop intercultural and linguistic awareness. The manner of presentation of the captions/subtitles for pedagogical purposes provides many avenues for further research. One could study the most efficient order of presentation of subtitled audiovisual materials, to facilitate language learning and the 'how' of language learning. The same EU report evokes the impact the media have on individuals and societies and the potential of the media in enhancing and sustaining motivation for language learning. There is reference to "edutainment", a form of education via entertainment, such as TV programs that raise awareness of other languages and cultures.

By being exposed to natural language in use, students gain in language awareness and see features of speech in real life, as opposed to grammar books and books to help learners of English. Learners will be treated less as the 'outsiders' and in EFL methodology and subvert the tendency towards failure. Rather than just testing students for correct use and knowledge of grammar rules in an unnatural way, such as correct construction of the passive voice and indirect speech (cf. Secondary School national exams for 2005 and 2006, in Appendix), this could be a way where many of the differences between speech and writing become explicable and teachers raise students' awareness for these two different modes. Other outcomes of this method could be the development of students' reading skill and pronunciation, or at least an awareness of the differences of variation amongst speakers of the same language. For example, the characters of Uncle Phil and Geoffrey in the series *The Fresh Prince of Bel-Air* speak a standard to formal variety of English (one with an American accent, the other with a British accent). Will Smith uses a variety of slang and informal register. Their different choices of vocabulary in referring to the same thing is contrasted and brought to the viewer's attention, albeit comically but helping learners of the language realize these differences in register. In fact, "learning is the human activity which least needs manipulation by others. Most learning is not the result of instruction. It is rather the result of unhampered participation in a meaningful setting" (Ilich, I in Jeremy Harmer, 2001: 70).

By providing a learning environment as close as possible to a natural setting, through AV materials, and guidelines in the conscious process of learning, cognitive enrichment took place, as well as an improvement in conceptual fluency.

Most experiments carried out and documented on the advantages of screen translation for foreign language learning have benefited from having students who are learners of a second language (English, French or Dutch), or immersion program students. In other words, the students are in an environment where the L2 is heard or spoken by the majority of the community. This, of course, was not the case with the sample of Portuguese students. Their exposure to the English language is through the multimedia and the teaching approach used in schools is for learning English as a foreign-language and not a second language.

If we consider the third study and the various activities it involved, we can say students heard and practiced pronunciation in the foreign language, increased their passive and active vocabulary and perfected their writing ability. In sum, it contributed towards their learning to communicate, which is, after all, the central aim of foreign-language learning and what lies at the heart of the United Nations Proclamation and the European Union's multilingualism policies. The Common European Framework illustrates a communicative, action-based and learner-centered view of language learning. It embodies a learner-centered approach, promoting learner autonomy and self-assessment. It is our belief, from the studies presented here, that subtitling enhances receptive multilingualism and is a vehicle for motivation in foreign language learning, at school and autonomously. Learners can self-access their skills and monitor their own personal paces and styles. It can also be a valid cultural awareness tool.

Still in the teaching of English pronunciation, Graddol (2007) argues for different priorities, making understanding the primary importance. For example, certain features, such as the articulation of "th" as an interdental fricative is not top priority for understanding among speakers to occur. On the other hand, simplification of consonant clusters may lead to problems in understanding.

In this sense, we believe our approach to have been effective, both regarding the participants' motivation and, to some extent, the learners' achievement. Thus, we hope it appears motivating to others, to warrant replication and further investigation.

Also, if audiovisual materials became available as material in mother-tongue audio with English subtitles (L1+L2), the mode of reversed subtitling could be explored

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with Portuguese EFL or EYL learners. As a production activity, learners could provide subtitles in English, translation as a FL educational activity. With EYL (English to Young Learners) where learners may not have L1 literacy skills, and where emphasis is on speaking and listening to English, the valuable resource of audiovisual materials should be a compulsory classroom aid. However, this would require extensive research, as experiments with subtitling, pairing L1 dialogue with L2 script, have been found to have a more elaborate process of encoding, just as the translation process, than the reversed subtitling condition (Hummel, 1995).

Our line of enquiry focused on the linguistic and pedagogical aspects of screen translation in audiovisual materials, as well as on their cultural value. For our purposes, as discussed throughout this thesis, translation as an educational activity, in the form of subtitles, i.e. screen translation, is a means to achieving the L1 reader's goal – the learning of the foreign-language or of the second language. The different features and approaches of these models of language teaching were discussed earlier in the dissertation (*cf*. section 2.7). Put differently, it aids comprehension, clarifies things: *puts the reader in the picture*.

The results can improve if the subtitled product was produced by a professional audiovisual translator. He must transfer the relevant verbal dialogues into the written mode of the same language. The professional intralingual subtitler does not have to paraphrase the cues, but has to transfer what is said in a concise way, eliminating redundancies. Only by guaranteeing good quality subtitled products can students learning English as a foreign language improve their reading and listening comprehension, acquisition of vocabulary and fixed expressions, word recognition, and overall enthusiasm for language learning.

All three experiments reported here, in our view, helped to shed light on the difficulties that foreign language learners may have at the level of lexical and idiomatic phrases and the effort required to understand and learn them. Yet if we consider the students' results throughout the second experiment and 3 months later, and the results of the third experiment and 3 weeks later, we can comfortably say that successful learning took place amongst these learners. Hence, we can also consider our theory to have been successful in practice. One of the advantages of intralingual subtitles is to raise viewers' consciousness and to notice the target language.

In conclusion, we attempted to show that certain approaches and materials can result in effective foreign-language learning, in the context of European Portuguese students, exposed to subtitling of English-audio materials. We therefore advocate that certain ingredients figure in the approaches and methods to foreign-language teaching and learning:

- a lexical approach, integrated with
- a language-awareness method aided by
- audiovisual materials and subtitles which have screen translation incorporated
- use of the mother-tongue in the foreign-language classroom, whenever necessary.
- conscious awareness of students' regular exposure to AV subtitled materials and their need to learn to develop active viewing strategies
- learning strategies that involve active processing of the target vocabulary
- intercultural awareness (point to be mentioned next in this chapter)
- the previous points imply a review of EFL testing and assessment tools for Portuguese school students for evaluating outcomes

It is our conviction that these measures would contribute towards making them independent learners and towards counteracting the under-achievement in foreign languages revealed in Portugal.

7.2.4. Intercultural awareness

We conclude by drawing on the cultural richness of languages. Getting the students to appreciate this characteristic and to establish comparisons and contrasts with their own L1 and the target L2/ foreign-language being learnt is a fundamental step to effective learning and ability to communicate and interact culturally.

In the ever-richer and more complex European cultural landscape, the need for a deeper intercultural dialogue the European Year 2008 was designed to highlight the importance of fostering interculturality within daily life environments. One of the projects for this purpose is *Lanqua* - Language Network for Quality Assurance – (2007-2010) with a thematic sub project on Intercultural communication. Worth highlighting is the fact that intercultural awareness has become a component of Higher Education

modern language courses in the United Kingdom (www.lanqua.eu), in the form of Intercultural Studies.

We saw at the start of this research how Portugal fared in the Eurobarometer question regarding "Intercultural Dialogue". Only a minority of the population (20%) appeared to be unfamiliar with the term. It is time then to draw on this advantage and increase language learners' insight into the relationship between 'culture' and 'language' as some universities have started doing (www.lanqua.eu). Conceição (2007), a coordinator for Intercultural Communication on the Lanqua Project, highlights the need for new learning environments to attend to the new communicative demands of our current world.

This cultural aspect of languages is clearly illustrated in the Mozambican writer's, Mia Couto, recent anecdote:

> "Há uns dias, em Maputo, deparei com dois jovens sentados no muro da minha empresa e a um deles perguntei o que ele fazia ali. A resposta veio célere:
>
> - Não estou a fazer nada.
>
> Fiz a mesma pergunta ao outro jovem que me respondeu com a mesma prontidão:
>
> - Eu? Eu estou aqui a ajudar o meu amigo.
>
> Haver alguém que ajuda um outro a não fazer nada é do domínio da mais pura metafísica. Lembro esse episódio e penso na habilidade notável que os nosso povos partilham de produzirem este tipo de atitude filosófica. Coexiste em nós, lusófonos, uma certa sabedoria que nos diz que a felicidade se constrói, sim, mas que também se pode ser feliz só por preguiça. O destino, o fado, os deuses: esses são os autores dessa narrativa a que chamamos Vida.

> [our translation of the original] :
>
> "A few days ago, in Maputo, I came across two young men sitting on the wall of my property and I asked one of them what he was doing there. The answer came quickly:
>
> - I'm not doing anything.
>
> I asked the other young man the same question and he promptly replied:
>
> - Me? I'm helping my friend here.
>
> To have someone help someone else do nothing lies in the realm of pure metaphysics. I recall this episode and think of the praiseworthy capacity shared by our people in producing this type of philosophical reasoning. A type of knowledge coexisting within the Portuguese-

speaking people tells us happiness is man-made, yes, but also that one can be happy in idleness. Fate, the *fado*, the gods: these are the authors of the narrative which we call Life."

In order not to be mere visitors, only capable of gazing at this sketchy scenario, without "rights of residence" (Graddol, 2007: 83), in a global and diversified world, where intercultural and multilingual communication is a reality, we need knowledge of different languages and their cultures in different contexts. The use of different tools and educational material, such as subtitling in audiovisual materials, is a necessary vehicle for the learning of the mother-tongue, foreign languages and even personal adoptive languages[24] (term introduced in the report of the group of intellectuals). This type of learning would be simultaneously cumulative and contrastive. It was with this in mind that we designed and developed this research, focusing specifically on Portuguese and English. Knowledge of both allows the reader/ speaker to glean cultural characteristics of the speakers in the aforementioned anecdote. Had it been on audiovisual material, the reader/viewer would have acquired an even more comprehensive understanding of the scene.

Moreover, in a world where speakers of English are predominantly non-native speakers, and the study of World Englishes at undergraduate and university programs is growing, it would appear appropriate for the paradigm shift in teacher training programs, in Portugal, to also take place. More important than attempting to teach Portuguese learners to acquire native-like competence in English, via the paradigm of English as a foreign language, would be to teach them the role of "accommodation in intercultural communication" (Jenkins, 2006). This implies awareness raising and exposure to a range of WEs and ELF varieties. Instead of speaking a monolithic variety of English, speakers of WEs and ELF should "be able to adjust their speech in order to be intelligible to interlocutors from a wide range of L1 backgrounds" (2006: 174). Recalling Seidlhofer's findings on one of the main causes of communication breakdown being that of unilateral idiomaticity, we strongly advocate the contextualized environment of audiovisual materials with screen translation, for acquiring and learning of idiomaticity.

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[24] Term explained earlier in the section 'Clarification of terms'. According to the 2007 report by the Group of Intellectuals, "PAL is already a reality for a growing number of EU citizens who identify with another language on a personal, cultural or professional level". Full report available in 22 languages at: http://ec.europa.eu/education/policies/lang/doc/maalouf/report_en.pdf

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Filmography

The literature defining copyright protection boundaries on intellectual property has had to be reviewed and updated; the increasing number of online courses and the growing access of the internet have led to the alteration of some of the guidelines. Considering the video episodes used in study 2 and one of those same episodes in study 3 were of American production, we will briefly look at the United States Copyright Guidelines (http://horizon.unc.edu/projects/resources/intellectual_property.asp).

Under U.S. law, faculty and students have rights to use copyrighted intellectual property for educational (non-profit) activities called "fair use" rights.

What does Copyright protect?

A link to information on Copyright and Fair Use in the Classroom, on the Internet, and the World Wide Web, inform readers that Copyright provides authors fairly substantial control over their work. The four basic protections are:

-The right to make copies of the work.

-The right to sell or otherwise distribute copies of the work.

-The right to prepare new works based on the protected work.

-The right to perform the protected work in public.

Regarding the handling of the audiovisual materials used for the abovementioned studies, we can confirm that the first three protections were completely respected. The DVD used was an original, bought by the researcher, and no copies were ever made. Regarding the fourth protection – the right to perform the protected work in public - in our case the work was viewed in classrooms but it is first necessary to consider the definition of "fair use".

> Fair use is the most significant limitation on the copyright holder's exclusive rights. Deciding whether the use of a work is fair IS NOT a science. There are no set guidelines that are universally accepted. Instead, the individual who wants to use a copyrighted work must weigh four factors.

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Let us consider those factors in the light of the use given to the episode of "The Fresh Prince of Bel-Air".

- The purpose and character of the use:

The copyrighted work was used for nonprofit, educational purposes. According to the guidelines, "the use of copyrighted works for nonprofit or educational purposes is more likely to be considered fair use".

- The nature of the copyrighted work:

It was work that had been produced and published several years ago (unpublished wroks are less likely to be considered fair use).

- The amount and substantiality of the portion used:

The greater the amount of the work is used, the less likely it will be considered fair use. If it approaches 50 per cent of the entire work, it can be considered unfair use of the copyrighted work. The entire production was aired on NBC from September 10, 1990, to May 20, 1996. There were 148 episodes produced over six seasons. The first season was released on DVD, for regions 1, 2 and 3 in 2005. For our educational purposes, we selected 10 episodes of season 1 (total of 25 espisodes) which represents 40%.

- The effect of use on the potential market for the copyrighted work:

Judging from the positive reactions of the audience who viewed the work, this can only result in benfits for the authors of the copyrighted materials. Students have probably sought to buy the next series or even the complete series of which they saw only a selection of episodes.

The video clips were chosen for their suitablility for the language learning/teaching exercises, for the various levels of language proficiency. We acknowledge that the viewing activities were solely for pedagogical purposes. The main focus of study was the subtitles, either intralingual or interlingual, and their educational effect, not the TV series or films, per se. Thus, in our understanding, the Intellectual Property Rights were respected.

As for copyrights on the Portuguese television materials, we contacted the two channels from where material was recorded, asking for permission to use the recordings for pedagogical purposes. One of the channels replied that they would look into the matter but to date we have not received further indications. The other did not reply at all.

The audiovisual materials used for the viewing activities were:

- *The Fresh Prince of Bel-Air,* 1990. National Broadcasting Company. Ten episodes of Season 1. Created by Andy Borowitz, Susan Borowitz and aired on NBC. 2005. Warner Bros. on DVD.
- Film on DVD format – "*A floresta mágica*"
- *"Contra – Informação"* from the Portuguese state TV channel – RTP1
- 1 episode of *"Morangos com Açúcar"* – TVI channel
- Portuguese film – "*Adeus Pai*"
- *"Consigo"* -Documentary on Lisbon underground – RTP1
- The Symphonic Concert by *"Madredeus"*

Appendices:

I - STUDY 1: Materials

Some examples of questionnaires, task sheets and DVD/ TV scripts used in this study:

1a) QUESTIONÁRIO I

Nome/Código:_____ Nacionalidade:_____Nível: E/I/A

Para se poder elaborar um pequeno estudo, sobre hábitos de visionamento de televisão e filmes, agradecia que respondesse às seguintes perguntas, o mais sinceramente possível. Os dados pessoais e a sua identidade (caso opte por divulgá-la) serão tratados com total confidencialidade.

1. Qual considera ser o seu nível de conhecimentos da língua portuguesa?

Muito Bom ○   Bom○   Intermédio ○   Fraco○

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2a. Alguém na sua família fala português fluentemente? Se sim, diga quem.

Sim ○   Não ○

2b) Se sim, diga quem ....

3 a) Costuma viajar para sítios ou estudar em sítios onde se fale português?

Sim ○   Não ○

3b) Se respondeu sim na pergunta anterior, diga onde e com que frequência o faz.

....

4a) Está habituado/a a ver programas de televisão e / ou filmes em língua estrangeira e com legendas? (L2 ➤ L1)

Sim ○   Não ○

4b) Se sim, que tipo de programas legendados costuma ver?

a) documentários ○   b) comédias ○   c) de desporto ○

d) telenovelas ○   e) outros ○

4c) Se não costuma ver programas estrangeiros legendados, vê dobrados?

Sim ○   Não ○

5. Em sua opinião, as legendas

a) perturbam ○   b) são úteis ○   c) distraem ○

Explique um pouco melhor a sua resposta (a, b ou c):

…………………………………………………………………………………………………..

6. Prefere legendas só em certos tipos de programas? Se sim, diga quais.

a) documentários ○   b) desportivos ○   c) animação ○   d) de humor ○

e) telenovelas ○   f) outros ○   g) nenhuns ○

7. Costuma ver (ou já viu) programas / filmes estrangeiros com teletexto? (L2➤ L2)

Sim ○   Não ○

8. Considera que estas legendas podem ajudar o/a espectador/a a compreender o melhor o conteúdo do programa?

Sim ○   Não ○   Talvez ○

9. Considera que as legendas podem ajudar a adquirir mais vocabulário na língua estrangeira?

Sim ○   Não ○   Talvez ○

10. Considera que as legendas podem ajudar a memorizar as formas ortográficas da língua estrangeira?

Sim ○   Não ○   Talvez ○

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11. Considera que as legendas podem ajudar na construção de frases na língua estrangeira?

Sim ○   Não ○   Talvez ○

12. Considera que o texto escrito o ajuda a entender melhor o texto oral num programa estrangeiro?

Sim ○   Não ○

1b) QUESTIONNAIRE I [translated]

Name/Code:_____ Nationality:_____ Level: E/I/A

In order to carry out a small study on subtitled programs/films we would be grateful for your answers to the following questions. Please answer as sincerely as possible. The personal information provided and your identity (should you choose to reveal it) will be handled with total confidentiality

1. What do you consider to be your level of fluency in Portuguese?

Very good ○   Good ○   Intermediate ○   Weak ○

2a. Do you have any family members who speak Portuguese fluently?

Yes ○   No ○

2b. If you answered yes, say who:

………

3 a) Do you normally travel to places or study in places where Portuguese is spoken?

Yes ○   No ○

3b) If you answered «yes» to the question above, state where and how often.

………

4a. Are you used to watching television programs / films in a foreign language and with subtitles?
(L2 --➔L1)

Yes ○   No ○

4b. If yes, what type of subtitled programs do you normally watch?

a) documentaries ○   b) comedies ○   c) sports ○

d) soap operas ○   e) others ○

4c. If you do not watch subtitled foreign-language programs, do you watch them dubbed?

Yes ○   No ○

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5. In your opinion, subtitles are

a) disturbing ○   b) useful ○   c) distracting ○

Explain your answer (a, b or c) a little further:

……………………………………………………………………………………………………….

6. Do you prefer subtitles only in certain types of programs. If so, signal which.

a) documentaries ○   b) sports ○   c) cartoons ○   d) humour ○

e) soap operas ○   f) others ○   g) none ○

7. Do you normally watch foreign programs with captions (L2 ➔ L2)?

Yes ○   No ○

8. Do you consider these captions to be helpful to the viewer in terms of better understanding the content of the program?

Yes ○   No ○   Maybe ○

9. Do you consider captions to be helpful in acquiring more vocabulary in the foreign language?

Yes ○   No ○   Maybe ○

10. Do you consider captions to be helpful in helping to retain/memorize the spelling of certain names and words in the foreign language?

Yes ○   No ○   Maybe ○

11. Do you consider captions to be of help in sentence building in the foreign language?

Yes ○   No ○   Maybe ○

12. Do you consider the written text to be helpful in terms of understanding the spoken text in a foreign program?

Yes ○   No ○

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2) Script for documentary program "Consigo" (without subtitles)

Apresentadora do programa: - A falta de acessibilidade nos transportes públicos afecta muitas pessoas com necessidades especiais. Em Lisboa, o metropolitano é um dos transportes preferenciais. Quisemos saber o que está a ser feito pela empresa para minorar esta problemática.

O Metropolitano de Lisboa tem vindo a alargar a rede que cobre a cidade. Pela sua rapidez é um dos meios de transporte preferidos dos Lisboetas mas, nem todos os cidadãos têm facilidade em aceder a este meio de transporte.

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Utente em cadeira-de-rodas: - Eu utilizo o Metro de Lisboa quando preciso de ir a sítios onde não há parque de estacionamento com lugares para pessoas com deficiências ou, quando esses lugares são em encostas ou em sítios de difícil acesso para depois eu sair para a cadeira de rodas. Mas não posso usar o Metro para todo o lado porque algumas estações têm escadas para a entrada do Metro, depois há outras que não têm elevadores mas têm escadas rolantes e eu também não posso andar de escada rolante. Portanto, tenho de escolher muito bem e primeiro ver quais é que são as estações que têm acessibilidade para mim.

Administrador da empresa: - A resolução do problema passa pela colocação de elevadores que façam a ligação entre a superfície e o cais de embarque. No total de 44 estações temos já 21 estações com este tipo de elevadores. As outras estações são estações antigas, construídas, uma boa parte delas, em finais dos anos 50 que, enquanto não sofrerem remodelações profundas, pelas condições em que foram construídas, pela própria topografia dos locais onde estão implantadas, não permitem desde já, a construção de elevadores. Em todo o caso, há um plano de remodelação de toda essa rede mais antiga que tem, neste momento, o limite previsto de 2009, no qual entre outras preocupações com a melhoria de condições do Metropolitano, se prevê que todas elas fiquem acessíveis a este tipo de clientes.

A preocupação com os cegos, míopes e pessoas com dificuldades de audição, aparece, transversalmente, em muitas situações dentro da rede do Metro. Se reparar, a informação que é difundida, quer nos comboios, quer nas estações, em sistema sonoro, existe também em painéis de tele-informação. Portanto, os comboios têm painéis com informação, por exemplo, onde é a próxima estação, e nas estações existem em painéis electrónicos.

Nas estações mais recentes o desnível entre o cais de embarque e o comboio pode levantar problemas de acesso às pessoas em cadeiras de rodas mas, este é um problema que só pode ser contornado de outra forma. Este é o tipo de problema que, de facto, já não tem solução técnica, já só se resolve, aqui como noutros locais, com a boa vontade, a solidariedade e o civismo das outras pessoas.

Utente: Eu defino 'acessibilidade' não só podermos ir a todo o lado sozinhas mas também com a boa vontade, tem de haver alguém que nos ajude na parte de trás da cadeira. «Acessibilidade com solidariedade é perfeito!

3) Script for subtitled segment of feature film: "Adeus, Pai"

Este ano as minhas férias grandes foram diferentes das dos outros anos: pela primeira vez na minha vida estive com o meu pai. Nos outros anos vou sempre para Sintra com a minha mãe e a minha avó. Ficamos numa casa grande e antiga, que era do meu avô, e passamos lá o Verão todo. Mas este ano foi diferente: aquilo com que eu sempre sonhei aconteceu; passei as férias com o meu pai! Eu nunca tinha estado com o meu pai. Em nossa casa nunca o vejo porque chega sempre tarde, quando eu já estou a dormir. Passa a vida em reuniões ou em viagens, ou agarrado ao telemóvel. Nunca tem tempo para estar comigo! Todas as noites eu fico no quarto à espera que ele venha ter comigo, mas o meu pai nunca entrou no meu quarto. Nunca quis saber de mim. Mas nestas férias, uma noite, o meu pai chegou cedo a casa, mudou de roupas, foi buscar o saco antigo das viagens dele, entrou no meu quarto, sentou-se na minha cama e disse-me:

Pai – Filipe, este ano vamos passar as férias juntos! Os dois sozinhos!

Eu fiquei tão espantado e tão contente que não disse nada.

Pai – Queres...? Ou não...?

Filho – Quero...! Vamos de avião?

Pai – Vamos... !Vou mostrar-te o sítio mais bonito que eu já conheci.

Foi a primeira vez que eu andei de avião e não tive medo nenhum. Voámos por cima das nuvens, como se fossemos a atravessar um mar de algodão. O sítio que o meu pai me queria mostrar era o arquipélago dos Açores. Só mais tarde é que me lembrei que já tinha ouvido a minha mãe falar dessas ilhas.

O meu pai dormiu durante a viagem. Parecia muito cansado. Seria que ia passar as férias a dormir?

Hospedeira – Senhores passageiros iniciámos agora a nossa descida. Por favor apertem os vossos cintos de segurança!

Pai – Queres dar-me a mão para a aterragem?

Eu estava no meio das nuvens, pela primeira vez de mão dada com o meu pai. Pensei que seria melhor beliscar-me para ter a certeza de que não estava a sonhar...

Quando chegámos aos Açores, a primeira coisa que o meu pai fez foi ir comprar jornais. Na papelaria eu pedi-lhe que me comprasse uma caixa de lápis de cor e um bloco para eu desenhar.

Pai – Porque é que não trouxeste lápis e papel contigo?

Filho – Porque não sabia que me ia apetecer desenhar!

Pai – E quando é que soubeste?

Filho - Quando te vi a comprar jornais...

4) Task sheet for the subtitled segment of film "Adeus, Pai"

1. Como se chama a canção no início do filme? "Adeus" / "Comigo" / "Contigo"

2. Com que é que o rapaz sempre sonhou? Que o pai entrasse no seu quarto / Ir de férias aos Açores / Ir de férias com o pai

3. Nos outros anos o rapaz ia de férias para: Cascais / Porto / Sintra / Algarve

4. Este ano vai passar férias : na Madeira / em Sintra / nos Açores

5. Como se chama o rapaz?   João / Filipe / André / José

6. Que fez o pai durante a viagem? Leu o jornal / viu o filme / dormiu

7. A hospedeira refere-se a «aterragem» dizendo «vamos iniciar a ....».

8. Para ter a certeza que não está a sonhar, o rapaz apetece-lhe: apertar-se / beliscar-se / abanar-se

9. Quando chegou ao destino das férias, o rapaz queria compra: Lápis / papel / um bloco para

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> desenhar
> 10.Quando é que ele soube que lhe apetecia desenhar/pintar? Quando viu o pai a comprar
> jornais / Quando viu a paisagem / Quando se lembrou

5) Teste de compreensão de conteúdo: «Contra-Informação» (sem legendas)

I - O primeiro-ministro português acreditava ser amigo de
....

 O primeiro-ministro acreditava ser o melhor amigo dele porque:

i) .... e

ii) ....

No passado era amigo de .... e acreditava que tudo se
resolvia ....
Agora acredita ....

II – O filme «O Homem às Aranhas»

Jorge Compaio foi picado por .... e adquiriu super poderes de
....
Duas semanas depois de ter consultado .... resolve o que vai fazer.

Ele estranha que os outros .... pelas paredes quando o vêem. Os outros têm medo,

principalmente da mandíbula ....

Porque tem o Dr. Octo-Flopes tantos braços?...

«Grande Poder traz .... !»

Teve dificuldade em seguir os diálogos? ....

Anote expressões/palavras que não entendeu:
……………………………………………………………………………………………
……………………………………………………………………………………………
……………………………………………………………………………………………

6a) QUESTIONÁRIO II (final)

Nome/Código:_____ Nacionalidade:_____ Nível: E/I/A

Agradecia que respondesse às seguintes perguntas. A sua opinião é muito importante pare eu
compreender o benefício, ou não, do uso de programas com legendas. Por favor seja totalmente sincero/a
nas suas respostas. Obrigado pela sua colaboração.

1. Em sua opinião, as legendas de teletexto em que o texto está escrito na mesma língua que o texto oral

a) Perturbam ◯   b) são úteis ◯   c) distraem ◯

2. Prefere legendas só em certos tipos de programas? Se sim, diga quais.

a) documentários ◯   b) desportivos ◯   c) animação ◯   d) de música ◯

e) telenovelas ◯   f) filmes ◯   g) outros ◯

3. Considera que as legendas ajudam o/a espectador/a a compreender melhor o conteúdo do programa?

Sim ◯   Não ◯   Talvez ◯

4. Considera que as legendas podem ajudar a adquirir mais vocabulário na língua estrangeira?

Sim ◯   Não ◯   Talvez ◯

5. Considera que as legendas podem ajudar a memorizar as formas ortográficas da língua estrangeira?

Sim ◯   Não ◯   Talvez ◯

6. Considera que as legendas podem ajudar na construção de frases na língua estrangeira?

Sim ◯   Não ◯   Talvez ◯

7. Acha que aprendeu alguma coisa (vocabulário, expressões, ortografia, etc.) com os programas que viu?

Sim ◯   Não   ◯

8. Acha que este tipo de actividade é útil fora ou dentro da sala de aula?

Fora ◯   Dentro ◯   Fora e dentro ◯

9. No futuro, vai utilizar este tipo de opção (legendas na mesma língua) para aprender ou melhorar os conhecimentos de uma língua estrangeira (com filmes, documentários, TV)?

Sim ◯   Não ◯

10. Classifique de fácil a difícil todos os programas que viu com legendas (e sem legendas):

1.........2.........3.........4........5.........6

Fácil   **Difícil**

Madredeus (música)	
Floresta Mágia (filme de animação)	
Adeus, Pai (filme dramático)	
Contra-Informação (noticiário com bonecos)	
Consigo (documentário sobre o metropolitano em Lisboa e os idosos)	
Morangos com acúcar (telenovela)	

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11. Continua a ter a mesma opinião sobre as legendas, ou mudou de opinião durante este curso? Se mudou, explique porquê.

..

..

Se desejar acrescentar mais alguma informação, pode fazê-lo a seguir, ou no verso da folha. Se mais tarde quiser saber os resultados deste estudo e as conclusões a que cheguei, pode contactar-me para o seguinte endereço: cbravo@ualg.pt**, ou deixe aqui o seu contacto.**

Muito obrigado!

6b) QUESTIONNAIRE II (final) [translated]

Name/Code:_____Nationality:_____Level: E/I/A

Thank you for collaborating in this small study on subtitles. Kindly answer the following questions as sincerely as possible. Your opinion is very important to help me understand the benefits, or not, of subtitled programs for language-learning.

1. In your opinion, teletext subtitles (same language as language in the soundtrack) are:

a) Disturbing ○   b) useful ○   c) distracting ○

2**. Do you prefer subtitles only with certain types of programs? If so, which?**

a) documentaries ○   b) sports ○   c) cartoons ○   d) music ○

e) soap operas ○   f) films ○   g) others ○   g) none ○

3. Do you think subtitles help the viewer understand the content of the program better?

     Yes ○   No ○   Maybe ○

4. Do you think subtitles can help one acquire more vocabulary in the foreign language?

     Yes ○   No ○   Maybe ○

5. Do you think subtitles can help one memorize spelling forms of names and words in the foreign language?

     Yes ○   No ○   Maybe ○

6. Do you think subtitles can help one with sentence building in the foreign language?

     Yes ○   No ○   Maybe ○

7. Do you think the programs you watched helped you learn anything (vocabulary, expressions, spelling, etc.)?

     Yes ○   No ○

8. Do you consider this type of activity to be useful inside or outside the classroom?

  Outside ○   inside ○   inside and outside ○

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9. In future, do you think you will use this type of option (same-language subtitles) for learning/improving a foreign language (with films, documentaries, TV)?

Yes ○   No ○

10. Rate the programs you watched (with subtitles and without) according to the level of difficulty:

1..........2..........3.........4........5.........6

Very Easy   **Very Difficult**

"Madredeus" (music)	
"Floresta Mágica" (animated film)	
"Adeus, Pai" (dramatic feature film)	
"Contra-Informação" (news with puppets)	
"Consigo" (documentary on Lisbon underground and on the elderly)	
"Morangos com açúcar" (soap opera)	

11. Is your opinion on subtitles the same as at the start of the course, or has it changed? If it changed, please explain why.

………………………………………………………………………………………………………

……………………………………………………………………………………………………….

If there is anything further you would like to add, you may do so at the bottom of the page (and overleaf). Should you be interested in the results of this small-scale study, and the conclusions I reach, you may contact me later at the following email address: cbravo@ualg.pt**, or leave your contact here.**

Thank you very much!

Conceição Bravo

II - STUDY 2 materials: Comprehension Tests and Vocabulary Recall Tests

1) - Questionnaire for week I – "The Fresh Prince of Bel-Air"

Escola E. B. 2/3 D. Manuel I   9.º ano

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Name: _____

"The Fresh Prince of Bel-Air" – 1st viewing session

Please answer the questions (most of them have multiple answers to choose from):

1. What caused Will to land up in Bel Air (listen to the theme song)?

   _____

2. Carlton, Ashley and Hilary are Will's nephews / cousins / nieces

3. Vivian is Will's   aunt / uncle / stepmother

4. Geoffrey is the butler / the gardener / Benson

5. "Master + boy's name" is a young man/owner of something / employer

6. Write down the 2 meanings of **"walk this way"** in the episode:

   _____

7. Tuxedo is a formal dinner jacket / an informal jacket / a shirt

8. To request: to ask for something / to reject something / to ignore something

9. **Descend upon someone** is to: appear unexpectedly / arrive expectedly / do down some stairs

10. **Get rid of someone**: make someone leave / make someone stay /phone someone

11. **Take a hint**: understand an indirect suggestion / give an indirect indication/ understand a direct suggestion

12. **Turn down an invitation**: accept / reject / appreciate

13. **"That's not killing anybody**": not serious / serious / dangerous

14. **Nephew by marriage**:

15. **Make a big thing out of nothing**: to dramatise / to simplify / to be creative

17. **"A special thrill for me"**: pleases me / displeases me / scares me

18. **Go off duty**: stop working/ start working/

19. Retire can mean: go away / go to bed / give up one's work

20. **"He took that hard"**: he took offence / he found something difficult / de didn't take offence

Did you enjoy the episode? Yes/No

Did you find it difficult to understand? Yes/No

Thanks!

2) Overall recall questionnaire: Vocabulary and expressions from "The Fresh Prince of Bel-Air"

What you can you remember? Please try to answer the questions:

1. **Take a hint** = understand an indirect suggestion / go away / get lost
2. **Get rid of someone** = make someone leave / stay / speak.
3. **Turn down an invitation** = accept / reject / appreciate
4. **Make a big thing out of nothing** = dramatise / simplify / ignore
5. **To say grace** = sing / sing rap / say a short prayer before or after a meal
6. **Go off duty** = stop working / start working
7. **Short and sweet** = complicated / simple / confusing
8. **"I'm so touched"** = ficar aborrecido / ficar comovido / ficar alegre
9. **To talk down to someone** = to talk in a way that suggests the speaker is superior / inferior / equal
10. **Put a hold on something** = make something wait / speed up something
11. **A round-trip ticket** = bilhete de ida e volta / bilhete de ida / bilhete de regresso
12. **To boss someone around** = receber ordens de alguém / dar ordens a alguém
13. **Quiet as a church-mouse** = very quiet / noisy / not very quiet
14. **To be homesick** = estar adoentado / estar com saudades de casa / estar enjoado
15. **To be held back** = ser promovido / ser retido, chumbar / ser puxado
16. **To carry one's weight** = to be heavy/ to do one's part of the work / to be light
17. **To blow things out of proportion** = ser equilibrado / exagerar / não exagerar
18. **Every other weekend** = every weekend / every alternate weekend / every day
19. **Propose a toast** = fazer um brinde / fazer uma torrada / fazer uma tosta
20. **To put your money where your mouth is** = discutir / apostar / negociar
21. **5 o'clock sharp**! = às 5 e tal / às 5 e meia / às 5 em ponto!
22. "**Tough luck**!" = azar / que pena / que sorte
23. "**It's on the house**!" = é por conta da casa / é por conta do primo / é por conta da empregada
24. "**You look a little down**!" = You look calm / sad / happy
25. "**Have mercy!**" = ter dó / ter graça / não ter pena
26. **To break curfew** = to respect the time imposed / to disrespect the time imposed / to like the time imposed.

27. **Will was grounded for 1 week** = he was punished / he didn't go to school.

28. **Let someone off the hook** = livrar de alguma dificuldade / criar dificuldade.

29. **To tell on someone** = dizer a alguém / falar a alguém / denunciar alguém.

30. **"We're even"** = estamos quites / estamos pares / somos pares.

31. **To take after someone** = ir atrás de alguém / sair a alguém / fugir de alguém.

32. **To clear the table** = lavar a mesa / levantar a mesa / aclarar a mesa.

33. **To hurt someone's feelings** = to compliment someone / to insult someone / to offend someone.

34. **To be infatuated with someone** = to have a crush on someone / to dislike someone / to hate someone.

35. **Puppy love** = strong, everlasting love / young, innocent love / dog love.

36. **To run the household** = to take care of the butler / to ask the butler for help / to take care of the family and the house.

37. **To play for fun** = jogar e apostar / jogar sem apostar / não jogar

38. **They hustled me** = they helped me/ they tricked me/ they provoked me.

39. **Wipe out the bet** = aumentar a dívida / apagar a dívida / voltar a apostar.

40. **"I wouldn't talk if I were you"** =

41. **To get along with someone** = dar-se bem / dar-se mal / não se dar / com alguém.

42. **Put two and two together** = juntar os dados / trabalhar com contas / juntar alguém

43. **Hard-headed** = cabeça-de-vento / cabeça-dura / cabeça tonta.

44. **To be mean to someone** = ser simpático / ser mau / ser bom para alguém.

45. **"That was the last straw"** = não há mais palhas / foi a última gota.

46. "**To walk a fine line**" = to be at risk / no risk / to be confident.

47. **Someone shallow** = someone profound / deep/ superficial.

48. **"I don't like the sound of this"** = isto soa-me bem / isto não me agrada

49. **"To know the drill"** = conhecer a rotina / não conhecer a rotina / ter berbequim

50. **To pass away** = to move house / to die / to pass without greeting.

Thanks!

Recall and retention questionnaire (3 months after the end of the study) was the same as number 2).

3) Teachers' Questionnaire

- **Questionário aos professors**:

1. Como classifica a experiência de visionamento de alguns episódios de "The Fresh Prince of Bel-Air" enquanto técnica de aula? **Positiva / negativa / mais ou menos**
2. E enquanto experiência pedagógica junto dos seus alunos? **Positiva / negativa / não tem a certeza**
3. Quanto à duração do estudo, achou: **muito curta / adequada / muito longa**.
4. Os conteúdos dos episódios, quanto aos temas, pareceram-lhe: **adequados / mais ou menos / não-adequados.**
5. Os conteúdos dos episódios, quanto ao vocabulário, pareceram-lhe: **adequados / mais ou menos / não-adequados.**
6. Os conteúdos dos episódios, quanto a referências culturais, pareceram-lhe: **adequados / mais ou menos / não-adequados.**
7. Se tivesse de escolher mais material audio-visual para os seus alunos, qual seria a sua escolha?
8. Qualquer observação que deseje fazer sobre o estudo (por exemplo, o formato ou a forma como foi conduzido, ou qualquer outro aspecto) será desejável e apreciada

Obrigado pela sua colaboração!

The questions translate roughly as:

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1. How would classify the experience of the viewing of some episodes of "The Fresh Prince of Bel-Air" as a classroom activity? **Positive / Negative / more or less**
2. As a pedagogical experience for your students, do you consider it to be: **positive / negative / not sure**?
3. Did you consider the duration of the study to be: **too short / of adequate length / too long**?
4. The content of the episodes, in terms of themes, seemed: **adequate / more or less / not adequate**.
5. The content of the episodes, in terms of vocabulary, seemed: **adequate / more or less / not adequate**.
6. The content of the episodes, in terms of cultural references, seemed: **adequate / more or less / not adequate**.
7. If you had to choose more audiovisual materials for your students, what would your choice be?
8. Any observation you may wish to make, regarding the study (for example, the way it was conducted, or any other aspect) will be appreciated.

Thank you for your collaboration!

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III - STUDY 3 Materials

The VARK Questionnaire

How Do I Learn Best?

Questionnaire version 7.0 [More Information]

Choose the answer which best explains your preference and circle the letter(s) next to it. **Please circle more than one** if a single answer does not match your perception. Leave blank any question that does not apply.

A group of tourists want to learn about the parks or wildlife reserves in your area. You would:

☐ give them a book or pamphlets about the parks or wildlife reserves.

☐ take them to a park or wildlife reserve and walk with them.

☐ talk about, or arrange a talk for them about parks or wildlife reserves.

☐ show them internet pictures, photographs or picture books.

You are going to choose food at a restaurant or cafe. You would:

☐ choose from the descriptions in the menu.

☐ listen to the waiter or ask friends to recommend choices.

☐ choose something that you have had there before.

☐ look at what others are eating or look at pictures of each dish.

You have a problem with your knee. You would prefer that the doctor:

☐ showed you a diagram of what was wrong.

☐ gave you a web address or something to read about it.

☐ used a plastic model of a knee to show what was wrong.

☐ described what was wrong.

I like websites that have:

☐ audio channels where I can hear music, radio programs or interviews.

☐ interesting written descriptions, lists and explanations.

☐ things I can click on, shift or try.

☐ interesting design and visual features.

You have finished a competition or test and would like some feedback. You would like to have feedback:

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☐ from somebody who talks it through with you.

☐ using examples from what you have done.

☐ using a written description of your results.

☐ using graphs showing what you had achieved.

You are using a book, CD or website to learn how to take photos with your new digital camera. You would like to have:

☐ a chance to ask questions and talk about the camera and its features.

☐ diagrams showing the camera and what each part does.

☐ many examples of good and poor photos and how to improve them.

☐ clear written instructions with lists and bullet points about what to do.

Remember a time when you learned how to do something new. Try to avoid choosing a physical skill, eg. riding a bike. You learned best by:

☐ listening to somebody explaining it and asking questions.

☐ watching a demonstration.

☐ written instructions – e.g. a manual or textbook.

☐ diagrams and charts - visual clues.

You are about to purchase a digital camera or mobile phone. Other than price, what would most influence your decision?

☐ Reading the details about its features.

☐ The salesperson telling me about its features.

☐ Trying or testing it

☐ It is a modern design and looks good.

You are going to cook something as a special treat for your family. You would:

☐ cook something you know without the need for instructions.

☐ look through the cookbook for ideas from the pictures.

☐ use a cookbook where you know there is a good recipe.

☐ ask friends for suggestions.

Do you prefer a teacher or a presenter who uses:

☐ demonstrations, models or practical sessions.

☐ handouts, books, or readings.

☐ question and answer, talk, group discussion, or guest speakers.

☐ diagrams, charts or graphs.

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You are helping someone who wants to go to your airport, town centre or railway station. You would:

- ☐ tell her the directions.
- ☐ go with her.
- ☐ write down the directions.
- ☐ draw, or give her a map.

You are not sure whether a word should be spelled `dependent' or `dependant'. You would:

- ☐ write both words on paper and choose one.
- ☐ find it in a dictionary.
- ☐ see the words in your mind and choose by the way they look.
- ☐ think about how each word sounds and choose one.

You want to learn a new program, skill or game on a computer. You would:

- ☐ use the controls or keyboard.
- ☐ talk with people who know about the program.
- ☐ follow the diagrams in the book that came with it.
- ☐ read the written instructions that came with the program.

You are planning a holiday for a group. You want some feedback from them about the plan. You would:

- ☐ describe some of the highlights.
- ☐ use a map or website to show them the places.
- ☐ phone, text or email them.
- ☐ give them a copy of the printed itinerary.

Other than price, what would most influence your decision to buy a new non-fiction book?

- ☐ A friend talks about it and recommends it.
- ☐ Quickly reading parts of it.
- ☐ It has real-life stories, experiences and examples.
- ☐ The way it looks is appealing.

You have to make an important speech at a conference or special occasion. You would:

- ☐ gather many examples and stories to make the talk real and practical.
- ☐ write out your speech and learn from reading it over several times.
- ☐ make diagrams or get graphs to help explain things.

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☐   write a few key words and practice saying your speech over and over.

⊘ clear ⊘ ok

A Secondary (High) School National Exam for English

Text for Reading Comprehension in English National Exam for 2005.

"ALL SHOOK UP"

Vernon and Gladys' happy, if dirt-poor existence came to an abrupt end in 1938, when Vernon, to his lasting shame, was caught forging a $4 check and sent off to prison. Unable to make ends meet, Gladys lost the house and moved in with relatives, who later recalled that she and Elvis were devastated by Vernon's absence.

Elvis would sit on the porch "crying his eyes out because his daddy was away", one remembered. And Gladys, a friend said, "had always been lively, but after Vernon went to prison, she was awful nervous".

Even after being reunited eight months later, Elvis, Gladys and Vernon all experienced sleepwalking episode – or "action nightmares", in one cousin's colorful Southern parlance. Salvation was found where it was sought, at the Assembly of God services. His parents may have gone for spiritual inspiration, but for young Presley, the fascination was always with the music… As Gladys recalled, "He would slide down off my lap, run into the aisle and scramble up to the platform. There he would stand looking at the choir and try to sing with them."

[…] Not only would he sing along with the congregation, but sometimes he'd join his parents in the church choir. "It was a small church, so you couldn't sing too loud", he commented in a 1965 interview. But he didn't have to pipe down outside the church. By age 10 he had grown bold enough enter a talent contest […].

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EXAME NACIONAL DO ENSINO SECUNDÁRIO

12.º Ano de Escolaridade (Decreto-Lei n.º 286/89, de 29 de Agosto)

Cursos Gerais e Cursos Tecnológicos
Nível de Continuação – LE I – 8 anos de aprendizagem – 3/4 horas semanais

Duração da prova: 120 minutos   1.ª FASE

2005

PROVA ESCRITA DE INGLÊS

A prova é constituída por 2 grupos:

– O **Grupo I** testa a interpretação de textos (ler/escrever), o conhecimento da língua inglesa (em contexto) e o conteúdo sociocultural.

– O **Grupo II** testa a capacidade de relacionar a obra literária que estudou durante o ano lectivo com o conteúdo sociocultural em que aquela se insere, bem como as competências linguística, discursiva e estratégica (escrever/ler).

Os itens do **Grupo I** são todos de resposta obrigatória.

Em itens de resposta fechada (escolha múltipla, correspondência, ordenamento, verdadeiro/falso, completamento) será atribuída a cotação 0 (zero) se não forem respeitados os critérios de realização.

O **Grupo II** é constituído por 3 secções, correspondentes aos diferentes blocos temáticos.
Destas, responderá <u>apenas a uma</u>, que será a referente à obra de leitura extensiva que trabalhou durante o 12.º Ano, cujo conhecimento <u>tem obrigatoriamente de relacionar com a área de conteúdo sociocultural respectiva</u>.
A não observância desta prescrição determina a atribuição de cotação 0 (zero) à resposta apresentada.
Se responder a mais do que uma secção, apenas a primeira resposta será classificada.
A resposta deverá conter entre 150 e 250 palavras.

É permitida apenas a consulta de dicionários unilingues, incluindo os enciclopédicos, sem qualquer restrição ou especificação.

4. Justify the use of inverted commas around "action nightmares" (l. 9).

5. Account for the use of the form "awful", rather than *awfully*, as it occurs in line 7.

I

Read the following text:

Thatcher's approach to Ulster

Initially, the Conservative government formed on 3 May 1979 placed much emphasis on security, as Labour had done toward the end of its administration. Under Margaret Thatcher the emergency legislation introduced in the 1970s was marginally amended and seemed to be assuming permanency. Despite the political tensions associated with the hunger strikes,
5 the shift towards 'police primacy' continued. Some additional measures were, however, taken to combat terrorist activity in Europe. Also, due to adverse court decisions and damaging publicity, local police interrogation techniques had to be modified making convictions more difficult to obtain. Westminster's response to this problem was highly controversial, in particular its use of 'supergrasses', twenty-five in total between 1981 and 1983. These were
10 known paramilitary members who had turned informers; most were given immunity from prosecution even though a number were murder suspects. Solely on the basis of their evidence, 600 persons were arrested and many later charged in no-jury Diplock courts. This process inevitably prompted criticism on the grounds of morality, reliability and cost. There was also much unease at mounting, though inconclusive, evidence from the late 1970s of
15 a 'shoot to kill' policy being adopted by the security forces, even in the circumstances where they were under no direct physical treat.

The new Conservative government by no means relied exclusively on security in its response to the Northern Ireland question. It too introduced a variety of economic, social and constitutional measures, and also treated Northern Ireland as a special case.

Barton, Brian, *A Pocket History of Ulster*

1. **Based on the text, identify the areas tackled by the Conservative Government under Margaret Thatcher in dealing with the case of Northern Ireland.**

2. **Outline the reservations the author expresses with regard to the use of 'supergrasses' in Northern Ireland.**

3. **Explain the meaning of the following expressions in their context:**

   3.1. ... the shift towards 'police primacy' (l. 5)

   3.2. ... a 'shoot to kill' policy ... (l. 15)

4. **Justify the repeated use of verb forms in the Passive Voice.**

5. **Find two linking words or connectors in the text which indicate contrast.**

650/2

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