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# **The TRADILEX Project: Audiovisual Translation as a Didactic Resource in Foreign Language Education**

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She is also a member of the editorial board of the journal *Translation and Translanguaging in Multilingual Contexts*, published by John Benjamin; and co-editor alongside Laura Incalcaterra and Noa Talaván of the Benjamin's current topics "Audiovisual Translation in Applied Linguistics: Educational Perspectives". Furthermore, she has participated in several international projects, including ClipFlair, funded by the European Lifelong Learning Program and she is part of ARENA, Accessibility, Audiovisual Translation and Language Learning teaching innovation group, and TRADIT, Didactic Audiovisual Translation research group at the Universidad Nacional de Educación a Distancia. The TRADIT research group is currently carrying out the research project TRADILEX about which she will be speaking today. This is a research and innovation project funded by the Spanish Ministry of Science and Innovation.

# **The TRADILEX Project: Audiovisual Translation as a Didactic Resource in Foreign Language Education**

## **1. INTRODUCTION**

Basically, the presentation will focus on the project, but, first of all, I would like to give you a few information about Audiovisual Translation as a didactic resource in foreign language learning, and I will actually focus on didactic subtitling and dubbing, which are the most used AVT modes in the language classroom.

We will have a look at the state of the art and also at a recent survey on teacher's view on didactic AVT. We will talk about the context in which TRADILEX was developed and, in particular, EU-funded projects like ClipFlair. I will talk about the local context in which TRADILEX was designed, which is at the UNED, and so, the teaching innovation project at the UNED in Spain. Then we will focus on the project itself, the objectives, and I will show you the website. So, you can meet the team and see the main features of the website, the resources already available and official resources that are in progress. I will briefly mention the dissemination action, and I will provide you with the description of a didactic sequence and a sample of one didactic sequence we have prepared. And then, at the very end, I will show you the references. Of course, this presentation is recorded and, if you need the PowerPoint, I can provide that to you.

I'm very glad as well that Noa Talaván is here, who is the coordinator of the project and is doing a great job in coordinating all of us.

## **2. AUDIOVISUAL TRANSLATION AS A DIDACTIC RESOURCE**

As I said, we are talking about audiovisual translation as a didactic resource. There's actually a great deal of research on the use of passive audiovisual translations in foreign language learning, and especially the use of subtitled audiovisual material has been proved by several studies and here you have just a few.

Over the last 20 years, there was a shift, and foreign language education has moved towards the active engagement of learners through **Audiovisual Translation tasks**.

This potential has been recognised by European institutions, as well as, scholars were focused on different aspects of Audiovisual Translation and, in particular,

both **captioning** —written language transfer procedures—, and **revoicing** —oral language transfer procedures.

### 3. DIDACTIC AVT

But let's have a look and see how we can use AVT in foreign language learning. Of course, we can have **interlingual**, when we have a transfer from one language to another. That means there's a translation we have as in normal AVT standards, **from L2 to L1** —from the second language to the first language. Then, we usually use reverse. So, learners can benefit from a transfer from the first language to the second language.

Of course, we can have **intralingual**, so we move from the same language. But we can also have **intersemiotic**, so we actually move from non-verbal input to the second language.

### 4. DIDACTIC AVT MODES

For what concerns the two main descriptions of **captioning** and **revoicing**, I am going to show you which are the most used AVT modes in foreign language learning. We usually talk about subtitling, and that has been used widely in sense of interlingual and intralingual. But also, more recently, there was a proposal by Talaván about using subtitles for the deaf and hard of hearing (SDH), and this proves particularly useful because they learn to provide paralinguistic information: sounds, tones of voice, music, etc., and this also fosters learner's audiovisual accessibility awareness. Still, Talaván has recently talked about creative subtitling, and we know creative subtitling as fansubs or fake subs has also been discussed by Díaz Cintas. Besides, in language learning, students are usually asked to create subtitles freely for the audiovisual input, and this helps, apart from language skills, also to develop creativity and to be able to interact with the video creatively.

For what concerns **revoicing**, we also have different AVT modes. The most used and studied was **dubbing**. Once again, as in the case of subtitling: intralingual, interlingual dubbing. More recently, Talaván has proposed creative dubbing, and that is the same or similar to creative subtitles. They can create a new script, and it has usually been used for a humorous purpose, and students seem to enjoy it very much.

Talaván suggested that it can be used with even lower-level students because they can really freely create a new script and use the language as much as possible, so that is really one positive point of creative dubbing. We also have **audio description (AD)**, which has also been used quite a lot recently in different contexts, and **voice-over**, which is more limited, and then **free commentary**, once again quite limited used. I'll show you that in the state of the art in some proposals.

## 5. APPLICATIONS OF DIDACTIC SUBTITLING

I would like to show you here examples of applications of didactic subtitling. This is a 2020 proposal by Talaván. You can see the combinations of what we were talking till now: interlingual, intralingual, subtitles for the deaf and hard of hearing, keyword captions and creative. You have the directions of languages and the suggestion for which level of proficiency they can be effectively used.

## 6. APPLICATIONS OF DIDACTIC DUBBING

Same here for dubbing. You can have interlingual reverse, intralingual (same language) or creative dubbing. And once again, here are the suggestions to use with different levels of proficiency.

## 7. BASIC NORMS FOR DIDACTIC AVT

I would like to briefly focus on basic norms for didactic AVT. There's something we've been talking about in the previous meeting with ColNet's members. This is an application of Audiovisual Translation, so we are not training professionals to be Audiovisual Translation experts, but they need to profit from AVT in terms of language learning. So, we take the professional norms of subtitling, dubbing and other AVT modes, and we use them for language learning. These are basic AVT guidelines.

In the case of subtitling, if the translation is needed, the quality should be high. That's what we usually give to learners before they start the subtitling practice. We insist that the register should be appropriate, the dialogue should be condensed, and this can be done by avoiding obvious repetitions. Then again, each subtitle should be meaningful and self-contained. That's probably something that they learn over time because they are used to watching subtitles, but create their own is not that easy as it might seem. The subtitle should be on a maximum of two lines and, especially, it is relevant that they

should be in blocks of meaning or grammatical units. Of course, there are time and space constraints, so they should stay for a minimum of one second to a maximum of seven, and of course, we insist on the fact that, as far as possible, but not professionally, subtitles should be synchronised. In terms of language, we usually point out that they should be grammatically correct, and they should make use of punctuation —which is something that they tend to forget when subtitling. Probably because they are busy focusing on different aspects.

For what concerns dubbing, we usually recommend them to rehearse the dialogue beforehand, so they should pay particular attention to the following aspects: the speed of speech, the synchronization between the movement of the lips and the dialogue —which is one of the most challenging aspects of dubbing for them, but also one of the things they enjoy the most—, the pronunciation —the repetition of a listening of the original audiovisual input and then rehearsing the dialogue is really helpful in that sense—, and they can also focus on intonation and characterisation or dramatization. So, they need to imitate the actor's performance.

We suggest, if necessary, repeating the same phrase several times —that usually proves very helpful. As in subtitling, they need to respect as much as possible the time constraints, and that is also one challenging aspect of dubbing.

## **8. SAMPLE ASSESSMENT RUBRIC FOR DIDACTIC SUBTITLING**

Talaván (2020) provided a sample assessment rubric for didactic subtitling: the criteria and how a teacher can read the student performance. Same for didactic dubbing, there are aspects we just mentioned in the AVT basic norms.

## **9. STATE OF THE ART ON CAPTIONING**

I would like to give you an idea of what has been done in terms of research on captioning. In a recent state of the art published in 2019, we can see many publications, and I just made a sort of synthesis for you here —only the aspects I've been studying the most. We are talking about standard and reverse interlingual subtitling. Scholars have focused on listening comprehension, writing skills, vocabulary acquisition, also integrated language skills. There was one strand of research on intercultural education and also on pragmatic awareness. These studies that I've mentioned are all

experimental, so they collected data for analysis in terms of qualitative and quantitative analysis.

For what concerns **intralingual subtitling**, scholars are focused mainly on writing skills. More recently, as I've mentioned before, SDH subtitles have been used in language learning for integrated skills. In this case, the focus was on written production and listening comprehension.

We have to say that **subtitling** is also being used in CLIL (Content and Language Integrated Learning) and bilingual education context.

## **10. STATE OF THE ART ON REVOICING**

For what concerns **revoicing**, still from the state of the art, we can have an idea of what has been done on **intralingual dubbing**. I added some more references that are more recent. Scholars have focused on speaking skills and for what concerns interlingual dubbing, it's more limited, but the focus was on speaking as well as writing because they have to prepare the script and the translation.

As I've mentioned before, **audio description** has reached scholars' attention, especially over the last ten years; and there is a great deal of research, especially on vocabulary acquisition, oral, writing, and integrated language skills. These are the experimental studies, but they are also more descriptive studies on the use of audio description.

And then, as I've said before, **voice-over** is more limited. There is a recent study on speaking skills and a forthcoming publication on the use of **free commentary** in vocational educational training; that look at the development of speaking skills.

## **11. SYNTHESIS OF THE STATE OF THE ART**

To provide you with a synthesis of the state of the art, we can say that English is one of the two languages involved in most of the studies, and usually, is the target language learned. We can say that, usually, experimental studies have been carried out in a face-to-face context in higher education and are not big studies. But they involve at least a minimum of ten participants, and the language level usually ranges from A1 to C1, being a B1 and B2 the most common.

We can also see from the state of the art that the audiovisual input employed in experimental studies is usually either a movie or a sitcom excerpt, which prove to be more entertaining and motivating for students.

For what concerns subtitling software, —we are talking about studies carried out over the last 20 years— the software was Learning via Subtitling, ClipFlair, Subtitle Workshop and Aegisub.

For what concerns revoicing, ClipFlair, which has proved to be a great revoicing software, and another one that was commonly used was Windows Movie Maker and also for audio description the VISP mobile app.

## **12. TEACHER'S VIEWS ON DIDACTIC AVT TASKS**

As I've said at the beginning, I'm going to talk about a survey that was carried out through an online questionnaire by Alonso-Pérez and Sánchez-Requena in 2018. I think it is very interesting because it gives us an idea of what has been done and what teachers expect to be able to integrate Audiovisual Translation in their language classroom.

In this case, the questionnaire involved 56 teachers from 15 countries, mainly in higher education. As we've said that resembles the situation of experimental studies anyway. The subject taught was either English or Spanish, was in face-to-face context and to intermediate-level students. Teachers said that they used all the AVT modes, as it would be expected, subtitling and dubbing were the most used, 79% and 41% respectively; but also: AD, SDH, voice-over and free commentary. The combinations were both interlingual and intralingual.

Which were the positive aspects, according to teachers? The AVT tasks, according to them, were useful to develop a number of learning aspects, and so what we've mentioned before, which were the target, the focus of the experimental studies: listening comprehension, vocabulary acquisition, intercultural awareness, motivation, as well as oral and written production. But teachers, I think that's very interesting, they mentioned negative aspects, which also are highlighted in the literature. Of course, preparing AVT tasks is time-consuming, very time-consuming, there is a heavy reliance on ICT for both the teachers and the learners. Teachers basically complained about the absence of evaluation guidelines. We can see that the study was published in 2018, and

what I showed you before were the evaluation guidelines provided in 2020 by Talaván. So, there's been a lot of work in the meantime, but we need to take that into account.

What about future perspectives? What do they think? Teachers are positive. We can see as much as 55% of them believe that AVT tasks could be flawlessly integrated into the foreign-language curriculum, and naturally mentioned that they can be done both face-to-face and online. What teachers call for is actually proper training on AVT in foreign language learning. And they wish to have a common ground on the selection and assessment of AVT material.

### **13. EU-FUNDED PROJECTS**

In the past, we have to say that there were two great EU-funded projects. The very first one, indeed ground-breaking, was Learning via Subtitling. It was funded by the European Commission from 2006 to 2008 and involved five European universities. From that project, there was a follow-up, which was ClipFlair, a recent Lifelong Learning Program project was developed between 2011 till 2014, and in that case, there were as many as ten European universities.

### **14. CLIPFLAIR**

The main outcome of the project was this platform, which is still running. This platform as you can see includes the video, the captioning and revoicing components. So, students could create the subtitles here and also do the voice-over of the synchronised language input. And then, there are the components that would be useful in carrying out the activity.

One of the main objectives of ClipFlair was the integration of captioning and revoicing, so there were 15 languages involved within the project of ClipFlair, as I've mentioned before, was successfully tested in several experimental studies, and both in face-to-face, online and blended learning context. Unfortunately, recently, Mac users have found problems opening the studio and, also, for Windows with the shift to Windows 10. The installation of Mac or Silverlight, which is one of the main components of the ClipFlair studio, has given some problems. But there is a sort of the other way around to be able to open it. Anyway, that was a great project, and I am very glad I was part of it.

## **15. EDUCATIONAL INNOVATION PROJECTS AND NETWORKS AT THE UNED**

This is what has been done. The project I'm going to talk about today, TRADILEX, was developed at the UNED. This is the activity at the UNED from 2009 about the development of educational innovation projects related to Audiovisual Translation. Most of them were published by members of the teaching innovation group called ARENA and these are the most recent teaching innovation projects. We are busy with the preparation of one which is about to start, the vocal project, which is voice-over and language learning.

## **16. THE TRADILEX PROJECT**

Many members of the ARENA group are actually in the TRADILEX project. As you can see and as Blanca presented at the very beginning, this is an I+D+i project funded by the Spanish Ministry of Science and Innovation, and the duration of the project is from 2020 to 2023. At the moment, we are 20 members involved in the project; there are people from Spanish as well as international universities.

## **17. THE PROJECT OBJECTIVES**

- Which are the project objectives?

The main objective is to determine the improvement in the second language promoted by didactic AVT. It will be mainly English as a foreign language, but there will also be other languages involved. To this purpose, a methodological proposal for a didactic AVT sequence has been prepared, and this includes a complete lesson plan which makes use of different AVT modes. So, this methodology will be piloted with B1-and-B2-level learners; and the experimental phase will take place in the university language centers, mainly in the institutions involved in the project in Spain, over a duration of five months.

- What is included in this AVT sequence?

There will be three lessons plans for each of these five AVT modes. We'll have subtitling, voice-over, dubbing, audio description, as well as subtitles for the deaf and hard of hearing.

## **18. THE PROJECT WEBSITE**

The project has a website: you can meet the members of the group as well as get news about events and dissemination of the project on the website.

## **19. RESOURCES**

I would like to mention to you which are the resources already available. The team has worked actively on preparing more than 400 references on didactic AVT, and they were published on Mendeley, a public group. But in December, Mendeley changed the policy of public groups, so it is a private group now. But references will be soon available on the project website.

In the meantime, it was also organized a course on educational research, and I highly recommend you to visit the project website and check the course because it's available. It is in Spanish, and it has been very useful. I am sure it will be very useful for you too. And for resources in progress, we plan to publish a manual of good practices on the use of didactic AVT that will be useful both for teachers, as we have seen they need a common ground, so we ought to provide that to them, and also for researchers.

Then, one main objective of the project is actually to have an online platform where both teachers, students, and of course researchers will be able to use AVT lesson plans that, with recommended designs, we did in the project. We also plan to have a MOOC—a Massive Online Opened Course—at the UNED about the project; and also, summer courses, before the end of the project, also available at the UNED.

## **20. DESCRIPTION OF THE AVT DIDACTIC SEQUENCE**

I am just going to show you now a description of the didactic sequence. It will be over five months, it will be online, and the content of this didactic sequence is 15-60-minute lesson per level. So, we said we are going to have both B1 and B2 level students. There will also be 15 extra lesson plans with different videos, but, of course, following the same sequence structure. And so, we will have a total of 30 out of 60 lesson plans per level. Therefore, we will have the five AVT modes I've already mentioned, and, as you can see, there will be three of each of them.

- Which are the learning outcomes?

To develop audiovisual mediation skills; to develop reception and production skills, but also grammar, lexical and intercultural competence; and to enhance transferable ICT skills. And one of the aims is to promote creativity, which is one motivating aspect of learning a foreign language.

## **21. THE ROLE OF LEARNERS AND TEACHERS**

For what concerns the role of learners and teachers, we ought to promote learners' critical thinking and online L2-reception, production and mediation, and ICT.

The teachers' role will be that of a facilitator. In this case, they will be specifically trained to do so. In the experimental phase, they will create the online groups within the language center, present the didactic sequence, and follow the instructions that research members provided them.

We will monitor the learners weekly. They should check that a task is completed within the time frame and motivate learners to complete it. As I said, it's an online activity, and students will be learning in the group; however, they will be carrying tasks individually. They will be available to solve specific issues, and, of course, there will also be the research team available to help the teachers.

## **22. SAMPLE OF A LESSON PLAN**

I show you here a sample of a lesson plan. So, as you can see here, we have the Common European Frame of Level. In this case, this is the very first session to give you an idea. So, it is taught for B1 learners. We selected a short extract of a video, it's a short film, and it's called "The worst that could happen". It's available on the YouTube channel of the project.

The function of the lesson plan, in this case, is socialising, the AVT mode we selected is subtitling and, in this case, since it is the very first time they use subtitling, it's interlingual keyword subtitling. So, they need to insert only the keyword that is missing. The session aims to introduce students to subtitling so they will be able to do more easily the following sequence; I mean the following lesson plans. And, in this particular case, because of the audiovisual inputs, they should practise requests, as well as invitations.

This is the overview of the lesson plan so you can have a look, and this is going to be repeated for the different AVT modes. Please remember that we are working with learners that should carry out the activity online on their own. That's why we decided for them to dedicate about ten minutes to the warm-up, and in this case, in this particular one, they will have both reception and production task. We include writing, reading and mediation. This will help to anticipate the video content, so prepare the vocabulary for the actual viewing, and in this sense to gather the necessary background information to face the didactic task.

For what is concerned the video viewing, it will take probably only about five minutes. They will listen, but they will also act to mediate with the audiovisual input.

We ask them to watch the audiovisual input twice that will be available with Spanish subtitles, paying attention to subtitling condensation. In this case, the objective is to understand the message to be subtitled and to get familiar with the key linguistic content.

The actual core part of the task is didactic subtitling. In this case, there will be involved both listening and writing skills. As it is the very first activity, they should get familiar with the subtitling editor, and they should complete the keyword within the subtitles. In this case, they will work on audiovisual mediation skills mainly but also on lexical competence. To conclude the activity, they will dedicate about 15 minutes to the post-AVT task, which is a related writing task to practise the elements of the video. This is aimed at making the most of the linguistic content of the video.

We've been working on the production of the lesson plan. For the moment, we are working with Google, and we produced the lesson plan in Google Form so we can have a sample here for what it looks like. In this case, as we said, the warm-up they should prepare for the AVT task, so there are several activities that they need to focus on. For example, this video was about asking somebody out for lunch; therefore, we will focus on that. In this case, we said they would also be working on mediation. So, they have to read the following sayings, for example, "You are my happy place", and they should provide a translation. Of course, we invite them not to translate the sentence word by word but to look for a phrase that could mean the same in Spanish.

For what concerns the video viewing, the video is embedded in the form on the TRADILEX YouTube channel, and they need to have an active watching of the video. They should pay attention to the difference between the oral language input and the written language input, which means the audio, dialogue and subtitles.

Then, they need to move on to the didactic subtitling for the 30 minutes allocated, and they need to download the clip. Everything is available on Google Drive, and it's very easy to download and work on. In this case, we suggested a subtitling editor that usually works fine both for Mac and Windows, but we suggested Subtitle Edit too as another one. They need to produce the keyword intralingual subtitles and then they have to submit the activity by uploading their file here.

Since we are going to have many learners involved in the project, in the experimental phase, each activity is coded. For example, here, you can see lesson plan subtitling 1, level B1 (LSP1B1). Then, they need to provide their student code. We found a way to code the students effectively to collect their results.

### **23. REFERENCES**

These are the references of the presentation. I hope I respected the time constraints, and I wish to thank you for your attention, and of course, I am very happy to answer your questions.

## QUESTIONS AND COMMENTS

BLANCA: Thank you, Jennifer. Who would like to ask questions or make comments?

We have a comment on the chat. I'll read that loud, just in case.

"Thanks a million for the talk and teaching translation and dialogue writing for dubbing, and I find this is the easiest, still very time-consuming part of dubbing to assess. In my experience, the actual revoicing aspect of dubbing proper doesn't tend to be assessed in modules. Rather, it's a bit of a bonus fun activity. Are there assessment criteria in place for revoicing itself? You mentioned Talaván's new assessment guidelines and provide the references, please."

Please, raise your hand and ask by speaking aloud, I mean.

JENNIFER: Here is the reference list, and I've already asked Blanca for permission to have the recording and the PowerPoint of this presentation available on the TRADIT website. Here is the link.

PATRICK: Hello.

JENNIFER: Hello Patrick.

PATRICK: In regard to references, if I can blow my own horn, there's probably a strategic mistake. There is the ClipFlair progress report; although the name doesn't seem very attractive, it includes a very strong rationale for AVT in language learning, and that's in the repository. It has, I think, a very detailed part about the various combinations of languages of revoicing, captioning and types of activities that could be done. That's all.

JENNIFER: Thank you, Patrick. Yes, indeed. ClipFlair has been a great reference for all this. And actually, I did include the reference to the state of the art we have in 2019 because I didn't have space to include all the references in the slides as I said. OK, you know, everything is there too.

BLANCA: Anyone else has questions or comments? You are not asking questions. Irene. Patrick and then Irene.

PATRICK: If I understood correctly, it's a very ambitious project. You plan to design a whole course exclusively based on AVT; they use no other activities or materials. Is that the case?

JENNIFER: Actually, yes Patrick. It's an ambitious project. And indeed, as I said, we are 20 members involved in the project and Noa Talaván, in this case, is doing a great job coordinating all of us. We managed to have several language centers. We need to participate in the experimental phase and involve teachers and a good number of learners. So yes, the experimental phase will be carried out over five months, and there will be all these sequences. There will be a didactic sequence of which I have a sample, the sample I've presented to you today, and then there will be the five modes involved. So, students will follow progression by doing all these AVT modes according to their language level.

BLANCA: Irene, Irene De Higes.

IRENE: I was wondering how you get the clips, how you select them. Are they only films, are they short films, short clips of films, short films or TV series? Can you add some information about it? Thank you.

JENNIFER: Yeah. Thank you, Irene. Noa Talaván was also typing in the chat for Patrick and the rest. It is not a complete course just on AVT. But as she just detailed that is an extra resource. So, there will be 15 hours in five months because each level of students is supposed to do the 15 lesson plans and the duration of each lesson plan is 60 minutes. Irene, to answer your question. It's very time-consuming to prepare AVT tasks, especially for the audiovisual selection of the clips. In this case, we decided, all together, to focus on, if possible, short films, documentaries, and then, of course, it depends on the type of the AVT mode. So, voice-over, for instance, I mean, there will be documentaries mainly. But yes, we are trying to find creative common material. That's not that easy, especially because we need to find the perfect video. I mean, the two-minute video that is motivating and includes meaningful language input. So that's not easy at all. But we also thought that we could use video clips, I mean, for different AVT modes, if possible,

because we are preparing 15 extra activities for the same level. We have 30, instead of 15, in case some students have time, and they wish to do further practice.

IRENE: Thank you.

JENNIFER: The videos are available on the YouTube channel of the project.

BLANCA: I think Mar Ogea wanted to ask a question, but perhaps not anymore.

MAR: Yes, my question was similar to the one that Irene asked. First of all, congratulations on your seminar, which was very interesting. I was wondering if you have any criteria for selecting the clips, but most specifically related to the topics. I mean, you can use clips on audiovisual humour or cultural aspects. That was my question.

JENNIFER: Thank you, Mar. That was one of the ideas we brainstormed at the beginning to have a fil rouge of the videos. But then we thought —since we have to create so many activities and we need more variety, and it's difficult to find motivating videos, especially because we need very short videos—, we proposed a two-minute video. The AVT task is carried out in only one minute because it's time-consuming for them to either translate or dub; or any type of AVT task is quite time-consuming. So, as they are also working online on their own, that was our decision. So, there's a variety of different videos. And I saw a few questions in the chat, one from Boris.

BLANCA: I can read them aloud. Boris Vázquez is asking one question: "Did you consider drawing inspiration from the fan-made AVT translation at all for didactic purposes? If yes, how? If not, why not? Thank you for such a wonderful presentation."

JENNIFER: Thank you Boris for the comments and the question. For what concerns fan-made AVT translations... We've said that we are happy to include creativity in the project. That's because creative dubbing has been a recent proposal, and it is actually raising scholars' attention and especially students'. In this case, I'm just gonna go back to the presentation; so, you will have that in front of you. I think it is here. So, what we decided? We decided to include

subtitling like, in the case, for example, the very first one intralingual keyword, but it's actually subtitling, then voice-over, pure voice-over, dubbing as well. Usually, we respect the text and the same for audio description and SDH. But definitely, and since we are still in a sort of even creativity phase ourselves, the members of the project, it's still something we can take into consideration. And since we have the chance to have Noa Talaván here to get more impression and suggestion, we definitely take into account the idea of including creative AVT.

BLANCA: Ilaria Parini: "Are the students involved in this project, students specializing in foreign languages or also in other degree courses? Or they are going to have to take science in English, for example, economics, etcetera."

JENNIFER: As far as I know, and Noa, in this case, can also add more. At the moment, the language centers involve language learners and adults studying languages. They are not really specializing in foreign languages in terms of a degree in a foreign language. So, I think we have a great variety of target learners.

BLANCA: OK. Any further questions?

JENNIFER: Thank you for the question.

BLANCA: We have time for one or two more questions if you like. We have one more question. Inmaculada Rosal Bustamante: "Thank you so much for your presentation. It's been very helpful, and working on the design and piloting of a similar study for my final master's thesis, I was wondering if there were any resources online available for the AVT material input containing specifical English grammatical structures that are used in a specific language, such as inversions for a C1 level. It's not been that easy to find videos that could contain interesting grammatical examples like these. Thank you so much in advance."

JENNIFER: OK. That's a very specific question, but we like that. Inmaculada, thank you very much for your question, and good luck with your final master's thesis, actually dissertation. OK, Boris suggested *Bridgerton*, the new Netflix series.

So, you're asking about AVT material that includes a specific grammatical structure. I have to say that, as a repository in that sense, it's a bit difficult to find. But for example, if you want to, I'm just gonna paste here the link. Since, as I said, ClipFlair is still running. You can go to ClipFlair and look in the studio. I cannot open it now because I have a Mac, and it's not working for me, but in the studio, you have the filter, and you can check. You can put keywords in case the description of the video and the activity includes what you are looking for.

You've said you are working on it, but you don't specify which type of AVT modes you are using. Anyway, if you're going to use a movie or a TV series script, I would go on the Internet. There are several websites where you can find the script of the actual series or the movie. You can open it and then basically research within the script looking for the input in terms of grammatical, for example, the structure you are looking for and find and search within the document.

You know, if you find the script, what you are looking for, then you should look for that episode of series or that moment in the film and check if actually the script is what is being exactly said in the script because sometimes actors or dubbers, you know, change a little bit. But still, if you find that they're in it, you usually find that in the audiovisual input too. I hope I answered your question.

Inmaculada, which AVT mode are you using since you are on the chat? OK, subtitling. OK, thank you.

BLANCA: "If I may add this in my PhD thesis about subtitling, I conducted a corpus study, and I think I have examples of inversions, so contact me afterwards. But of course, it's not that a whole clip will have a lot of inversions, but perhaps I can help you find some examples, you know."

JENNIFER: That's great.

BLANCA: Anyone else? I think we have time for one more question and that would be an hour, and that would be very good timing. So, one last question. Anyone?

Aurora Troncoso: "Thanks for the talk; I found it very interesting. Maybe I've missed this, but I was wondering if you're thinking of using the data, for instance, the pronunciation in the voicing exercises to measure improvement and also learning in terms of pronunciation improvement."

Thank you, Aurora.

JENNIFER: Thank you. Yes. We are lucky because in our research group involved in the project, we have profiles of different scholars and one of them is an expert in pronunciation. And I'm sure we will focus on that, because, as I said, there will be a good number of teachers and students involved in the different language centers. So, I'm sure that we will gather any data that we can analyze in terms of pronunciation. And as I said, the TRADILEX website within the TRADIT group is very up to date. I didn't mention that in the presentation, but we recently opened a Twitter account as well to disseminate the results, the events and everything we are doing within the project.

The project is going to be finished in 2023, but the website is very up to date.

Aurora, you can keep an eye on the website because there will be published all the outcomes.

BLANCA: So, thank you all. I think we could finish here if you agree, Jennifer. Yes. OK, so thank you all for your attendance. And we will be letting you know about our next open seminars to the social network. So, we hope that you will be there as well. Thank you, Jennifer, for a very interesting talk. And I thank you all.

JENNIFER: Thank you very much, Blanca, and thank you very much to all of you for being here today and for those who will watch it online. Thank you very much for your interest. And you have my email that was in the very last slide. If you wish to ask me something by email, here's my email address. Thank you very much, indeed.

BLANCA: Thank you all.